



Spring 2020 COURSE SCHEDULE

ACADEMIC CALENDAR

EASTMAN SPRING SEMESTER CLASSES BEGIN	MONDAY	JANUARY 13
RIVER CAMPUS SPRING SEMESTER CLASSES BEGIN	WEDNESDAY	JANUARY 15
MARTIN LUTHER KING DAY (NO CLASSES)	MONDAY	JANUARY 20
ESM SPRING BREAK (NO CLASSES)	SATURDAY - SUNDAY	MARCH 7 - 15
CLASSES RESUME	MONDAY	MARCH 16
REGISTRATION FOR FALL 2020 BEGINS	MONDAY	APRIL 6
JURY EXAMINATIONS (NO CLASSES)	MONDAY - FRIDAY	APRIL 20 - 24
LAST DAY OF CLASSES	MONDAY	MAY 4
READING DAY	TUESDAY	MAY 5
FINAL EXAMS BEGIN	WEDNESDAY	MAY 6
FINAL EXAMS END	FRIDAY	MAY 8
DOCTORAL COMMENCEMENT	SATURDAY	MAY 16
ESM GRADUATE/UNDERGRADUATE COMMENCEMENT	SUNDAY	MAY 17

REFUNDS & LATE FEES

LAST DAY FOR 100% TUITION REFUND	SUNDAY	JANUARY 19
LAST DAY FOR 90% TUITION REFUND	SUNDAY	JANUARY 26
LAST DAY FOR STUDENTS TO REGISTER W/O \$250 LATE FEE	SUNDAY	JANUARY 26
LAST DAY FOR 50% TUITION REFUND	SUNDAY	FEBRUARY 16
LAST DAY FOR 25% TUITION REFUND (NO REFUNDS AFTER TODAY)	SUNDAY	MARCH 8

ACADEMIC CHANGES

LAST DAY TO SUBMIT AN INDEPENDENT STUDY FORM	FRIDAY	JANUARY 24
LAST DAY TO CHANGE FROM CREDIT TO AUDIT	WEDNESDAY	FEBRUARY 12
LAST DAY TO DROP W/O NOTATION ON TRANSCRIPT	WEDNESDAY	FEBRUARY 12
LAST DAY TO WITHDRAW CLASSES	WEDNESDAY	APRIL 8

Access academic policy and schedule information at:

www.esm.rochester.edu

Schedule published November 2019

Eastman School of Music

Office of the Registrar

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR	
Accompanying										
60071	6ACY	100	STUDIO ACCOMPANYING	1.0	TBA		ANNEX 507	Yuen R		
60085	6ACY	100G	STUDIO ACCOMPANYING: GRAD		TBA		ANNEX 507	Yuen R		
60106	6ACY	202	ACCOMPANYING CLASS	2.0	T	1235 1425	ESM HHH	Garver B	E	
60119	6ACY	202	ACCOMPANYING CLASS	2.0	R	1335 1525	ESM HHH	Garver B	E	
60122	6ACY	416	FRENCH LYRIC DICTION	1.0	MW	0935 1025	ESM 404	Garver B	A	
FRENCH LYRIC DICTION will be offered 3/4/20 - 5/4/20.										
60135	6ACY	417	GERMAN LYRIC DICTION	1.0	MW	0935 1025	ESM 404	Curren C	A	
GERMAN LYRIC DICTION will be offered 1/13/20 - 3/2/20.										
60141	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 includes the following: Copyright & Licensing for Musicians, Digital Marketing

SPRING 2020 COURSE TIMELINE
 Full semester: Monday, January 13 – Monday, May 4
 No Classes: MLK Day (Jan. 20), Spring Break (March 7-15), Jury Week (April 20-24)

EARLY SPRING: Mon Classes: 1/13-3/2 Tues, Wed, Thurs & Fri Classes: 1/14-2/28
Early Semester Course Withdrawals
 Last day to drop without notation on record: Mon Classes: 1/27 Tues, Wed, Thurs & Fri Classes: 1/24
 Last day to withdraw from classes: Mon Classes: 2/24 Tues, Wed, Thurs & Fri Classes: 2/21

LATE SPRING: Mon Classes: 3/16-5/4 Tues, Wed, Thurs & Fri Classes: 3/3-5/1
Late Semester Course Withdrawals
 Last day to drop without notation on record: Mon Classes: 3/23 Tues, Wed, Thurs & Fri Classes: 3/20
 Last day to withdraw from classes: Mon Classes: 4/27 Tues, Wed, Thurs & Fri Classes: 4/17

60170	6ALC	211	FUNDING INDIVIDUAL ARTIST	1.0	M	1800 2000	NSL 404	Langerak J	C
60311	6ALC	411	FUNDING INDIVIDUAL ARTIST	1.0	M	1800 2000	NSL 404	Langerak J	

FUNDING THE INDIVIDUAL ARTIST: STRATEGIC WRITING FOR GRANT AND EARNED INCOME
 Half-Semester Early Spring: 1/13 - 3/2
 Enrollment Limit: 20
 In an unusually competitive landscape of grants, sponsorship, and strategic partnerships, your edge will come from the ability to make your case in a compelling way. This course is structured for those not affiliated with a non-profit organization and will teach you research techniques to find potential funding sources, how to assess prospective funders, author a funding request, and prepare a project budget. The course will also offer basic information for individual artists navigating the larger non-profit grant landscape and its concomitant practices.

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.

60188	6ALC	211	SPEAK FOR YOURSELF	1.0	T	1800 2000	NSL 404	Stetzer J	C
60299	6ALC	411	SPEAK FOR YOURSELF	1.0	T	1800 2000	NSL 404	Stetzer J	

SPEAK FOR YOURSELF: PUBLIC SPEAKING FOR MUSICIANS
 Half-Semester Late Spring: 3/3 - 5/4
 Enrollment Limit: 15
 More and more, musicians are being required to provide a presentation to their audiences. These can be very valuable learning experiences, but giving oral presentations can also be stressful for musicians. Not only are they worried about getting up in front of a group to speak, but also many of them haven't had much instruction in what constitutes an effective presentation. There are a number of ways that a skills-presentation teacher can help musicians prepare for their presentations. This course focuses on those skills necessary for successful public speaking.

Jay Stetzer has extensive experience in public speaking. He is an award-winning storyteller who has performed extensively in a variety of venues around the world, including orchestras throughout the US. He holds a BM and MA in music theory from the Eastman School and has completed doctoral course work there as well. This year he celebrates his 39th year as a master teacher at the esteemed Harley School in Brighton, NY, where he has established a nationally acclaimed performing arts program for elementary school students. As a presenter, Jay has served as teacher and coach to countless organizations in the area, providing participants with skills and exercises that lead toward successful public speaking. He has worked with professionals at Kodak, Xerox, the New York State Association of Independent Schools, the Western New York Council of Churches, and the University of Rochester Warner School.

60234	6ALC	221	STUDIO TEACHING	1.0	T	1535 1725	OSL 101	Corvington M	C
60366	6ALC	421	STUDIO TEACHING	1.0	T	1535 1725	OSL 101	Corvington M	

STUDIO TEACHING: AN ESSENTIAL CAREER COMPONENT
 Half-semester: Early Spring: 1/14 - 2/28
 Enrollment Limit: 15
 RPO Second Horn Maura McCune Corvington, joined by Senior Instructors of the Eastman Community Music School and other leading area professionals, offers a course illuminating essential, impactful, and innovative studio teaching strategies for future music educators who face a continually evolving professional mentorship landscape. Gain vital and practical insight into establishing a successful private music studio, affiliating with a university or community music school, teaching at a music store, developing relevant pre-collegiate and collegiate programs, and more. Topics include teaching and deep learning strategies for diverse learners, basics of major international music education methods, the role of psychology in music education, assessing and measuring results, preparing students for college auditions, and building a business and a brand. This course interactively delves into effective approaches not only integral to future students' musical trajectories, but profitably to one's own professional musical path.

Maura McCune Corvington, Second Horn of the Rochester Philharmonic Orchestra and a graduate of Rice University and the Eastman School of Music, has distinguished herself as a virtuosic artist through her expressive playing. Equally devoted to the art of music education, Ms. Corvington is presently an Adjunct Instructor of Horn at the Eastman School of Music, Instructor of Horn at the Eastman Community Music School, the Adjunct Professor of Horn at Roberts Wesleyan College, a Horn Mentor for the Rochester Philharmonic Youth Orchestra, and the Adjunct Lecturer in Horn Studies at SUNY Geneseo where she has been a featured faculty soloist with the Geneseo Wind Ensemble and performs as a member of the Geneseo Wind Quintet. Her horn students have been invited to perform at leading festivals and pursue elite level collegiate studies across the country. A passionate and engaging teacher, Ms. Corvington champions innovative, impactful, and essential studio teaching strategies for music educators who face a continually evolving professional mentorship landscape.

COURSE RESTRICTIONS UPDATED 11/18/2019

A - Perm of Instructor Required	J - Perm of Dean Required	3 - Open to Majors Only
B - Not Open to First Year or Sophomores	K - Open to First Year & Sophomores	4 - W/Instructor Perm (except VCE)
C - Perm of Instructor Required for First Year	P - Open to First Year Only	Z - Open to ESM Students Only
E - Not Open to First Year		

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
60217	6ALC	212	INTERMEDIATE RECORDING	2.0	W	0835 1025	ESM 120	Truebger J	C
60344	6ALC	412	INTERMEDIATE RECORDING	2.0	W	0835 1025	ESM 120	Truebger J	

INTERMEDIATE RECORDING

Half-semester: Early Spring: 1/14 - 2/28
 Enrollment Limit: 15

Do you already have a basic knowledge of audio recording but want to take it to the next level? If you have taken the Introduction to Recording: A Beginner's Guide class, or started making your own recordings, and now wish to learn more about what it takes to make a professional quality stereo product, then this is the course for you. Through a series of hands-on projects, you'll learn how to use microphones for a variety of situations and instruments, use computer recording programs such as Bias Peak, understand and apply processes such as signal processing, and study basic digital editing. This course will help you develop skills that can be applied in a home recording or project studio. All the software resources you need to work on your project outside of class will be available in the ESM Media Lab in the Student Living Center. While the Introduction to Recording class is not a requirement, students who enroll in Intermediate Recording should have a sound understanding of the concepts taught in that course, including the basics of how to make a demo recording.

John Truebger has worked as an audio/multimedia engineer in the Technology and Media Production department at the Eastman School of Music since 1998. He holds a Bachelor of Commercial Music degree with an emphasis in Recording Technology from the University of Memphis. His work as recording, mixing, and post production engineer can be found on labels such as ECS Publishing (Arsis Audio), Summit Records, International Trumpet Guild, Cantaloupe, Inside Sounds, HMG, Albany Records, ArkivMusic, and Eastman in Concert. John also is involved with freelance engineering for the Rochester Philharmonic Orchestra and Chamber Music Rochester. John is one of four engineers that handles a myriad of audio and video requests from faculty and students at the Eastman School of Music.

60243	6ALC	231	ROCK & POP PERFORMANCE WRKSH	1.0	U	2000 2200	MSH 1	Covach J	C
60379	6ALC	431	ROCK & POP PERFORMANCE WRKSH	1.0	U	2000 2200	MSH 1	Covach J	

ROCK AND POP PERFORMANCE WORKSHOP

Half Semester: Early Spring: 1/19 - 3/1
 Enrollment Limit: 15

This course will prepare students to perform in pop and rock styles that they may encounter in studio, freelance, and other work. It is open to Eastman students on any instrument. We will create ensembles with whatever combinations result, and develop our own arrangements, based on a variety of rock and pop performance practices. Students will learn to develop and perform "head arrangements" (arrangements without notation), develop skills in improvisation, and enjoy a hands-on approach to music in a wide range of pop styles. The course will also introduce students to the process of multi-track recording, allowing students to make their own recordings, including those in which each student plays more than one instrument or part. The class will meet once a week, with class time divided between listening and discussing assigned music, and developing and rehearsing students' arrangements.

John Covach is Professor of Theory at the Eastman School of Music and Director of the University of Rochester Institute for Popular Music, Professor and Chair of Music at the University of Rochester. Professor Covach teaches classes in traditional music theory as well as the history and analysis of popular music. He is the author of the leading textbook on the history of rock music, *What's That Sound? An Introduction to Rock and Its History* (Third Edition, WW.Norton & Co., 2012). His online courses at Coursera.org have enrolled more than 250,000 students in over 165 countries worldwide. Professor Covach also maintains an active career as a performing and recording musician.

89909	6ALC	211	COPYRIGHT & LICENSING	1.0	TBA		RTBA	Danyew S	C
89914	6ALC	411	COPYRIGHT & LICENSING	1.0	TBA		RTBA	Danyew S	

COPYRIGHT & LICENSING FOR MUSICIANS

Half-semester: Early Spring: 1/13 - 3/2

ON-LINE COURSE

This 7-week course will provide an in-depth look at the current business of copyright, licensing, and music publishing. Students will learn about the history of copyright, current laws, and how it's relevant for performers, composers, and all those working in the music field. Students will also learn about music licensing, how royalties are earned and distributed, and how streaming on the web is changing music licensing. We will consider real-life scenarios and actual case studies from the music business. Finally, we will examine the business of music publishing, and consider how musicians can earn money through traditional music publishing and self-publishing.

Steve Danyew is a composer and educator whose music has been hailed as "startlingly beautiful" and "undeniably well crafted and communicative" by the Miami Herald, and has been praised as possessing "sensitivity, skill and tremendous sophistication" by the Kansas City Independent. He serves as an Instructor in the Arts Leadership Program at the Eastman School of Music and is the Managing Editor of the Paul R. Judy Center for Innovation and Research at the Eastman School, where he writes and curates content for musicians, ensembles, and organizations. Danyew received a B.M. from the Frost School of Music at the University of Miami and holds an M.M. in Composition and Certificate in Arts Leadership from the Eastman School of Music.

60202	6ALC	211	COPYRIGHT & LICENSING	1.0	M	1900 2100	MC 1	Danyew S	C
60333	6ALC	411	COPYRIGHT & LICENSING	1.0	M	1900 2100	MC 1	Danyew S	

COPYRIGHT & LICENSING FOR MUSICIANS

Half-semester: Late Spring: 3/16-5/4

Enrollment Limit: 15

This 7-week course will provide an in-depth look at the current business of copyright, licensing, and music publishing. Students will learn about the history of copyright, current laws, and how it's relevant for performers, composers, and all those working in the music field. Students will also learn about music licensing, how royalties are earned and distributed, and how streaming on the web is changing music licensing. We will consider real-life scenarios and actual case studies from the music business. Finally, we will examine the business of music publishing, and consider how musicians can earn money through traditional music publishing and self-publishing.

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60164	6ALC	211	DIGITAL MARKETING	1.0	TBA		RTBA	Luks J	C
60300	6ALC	411	DIGITAL MARKETING	1.0	TBA		RTBA	Luks J	C

DIGITAL MARKETING - ONLINE VERSION

Half Semester: Late Spring: 3/3 - 5/4

Enrollment Limit: 15

How Can I Use Digital Marketing to Serve My Career? This class is designed to help students understand the key concepts of relationship marketing in the arts, the digital strategies involved and how to put these concepts into action through a digital marketing campaign. The course will cover topics such as effective message crafting techniques, establishing a cultural brand, project fundraising as a relationship building tool and the leveraging of modern social media platforms to execute a cohesive and sustainable marketing plan. Students will learn the key concepts of marketing which include creating and utilizing a marketing mission statement, defining appropriate campaign goals, developing promotional strategies and measuring their effectiveness using tools such as: Instagram, Facebook, Twitter, YouTube, podcasts and blogs.

Joel Luks is a communications consultant with expertise in content marketing and social media. He works with a wide range of clients—from global brands to solo entrepreneurs—to create integrated marketing strategies that connect entities with target markets. As principal and director of brand marketing for Texas-based, integrated communications firm CKP, Luks has supported the agency's growth from a small operation to a robust team winning 50+ awards in digital marketing, multimedia content, public relations, research and corporate social responsibility. Luks is an adjunct professor for the University of Houston's Master of Arts Leadership Program, where he teaches marketing and communications to the next generation of arts professionals. Luks was the arts editor, music critic and video strategist for a Texas digital publication. He is also a regular contributor to Houston's CBS affiliate. In his editorial role, Luks published 500+ articles and produced 450+ segments for online platforms and broadcast.

60251	6ALC	252	KEYS TO HEALTHY MUSIC II	2.0	T	1335 1525	OSL 101	Callan-Harris S	C
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COURSE RESTRICTIONS

UPDATED 11/18/2019

- A - Perm of Instructor Required
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- C - Perm of Instructor Required for First Year
- E - Not Open to First Year

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

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

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
60382	6ALC	452	KEYS TO HEALTHY MUSIC II	2.0	T	1335 1525	OSL 101	Callan-Harris S	
<p>KEYS TO HEALTHY MUSIC II 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. The Spring session of the Keys to Healthy Music course builds on the material presented in the Fall online course by providing the experiential component of each of the topics. It is a workshop format with emphasis on the exercises and practices that were explored in the Fall. Students will be guided through the practical application of the postural corrections, ergonomic adaptations, self-care, various types of conditioning, and physiological quieting strategies. The guest speakers will present Alexander Technique, Feldenkrais, Yoga, Tai Chi, and Psychology of resilience training. Students will be led through warm-up and cool-down exercises with individual corrections, as well as self-massage techniques. The goal of the course is to empower students to develop behaviors that will allow them to pursue their studies without interruption due to pain or injury.</p> <p>Susanne Callan-Harris, M.S., P.T. is the chief Physical Therapist for University Health Services and specializes in Performing Arts Medicine.</p>									
89191	6ALC	211	COMMUNITY ENGAGEMENT	1.0	R	1135 1225	ESM 209	Hall A	C
89200	6ALC	411	COMMUNITY ENGAGEMENT	1.0	R	1135 1225	ESM 209	Hall A	
<p>COMMUNITY ENGAGEMENT: A 360-DEGREE VIEW OF DYNAMIC CONCERTS Full semester Enrollment Limit: 15 This course is for anyone for whom performing will be a part of their career. Outside of academia there is no longer a consistent captive concert audience. Working musicians and music educators must develop dynamic concerts, that engage their community and educate the audience on the realm of artistic possibilities. In this course we will investigate, evaluate, and develop creative and inventive musical events. With a 360-degree approach, we will consider all concert constituents, seeking to make lasting impacts in our communities and for our audiences. Topics includes programming, venue selection, staging, stage presence, audience engagement across many platforms, inclusion of other artistic mediums, marketing, and educational opportunities. For the capstone project students will design and facilitate a concert in the local area.</p> <p>Dr. Armand Hall is a conductor and music educator living in Rochester, NY. He is the Executive and Artistic Director of the ROCmusic Collaborative, an El-Sistema-inspired community-music program spearheaded by the Eastman School of Music. Dr. Hall has taught instrumental music as a public school educator, university professor, and teaching artist in community music programs. He is member of the board of directors for El Sistema USA and works as a change agent to spread access to quality music education around the country. He is also an active guest conductor, adjudicator, clinician, and music advocate.</p>									
60265	6ALC	252	INTRODUCTION MUSIC THERAPY	2.0	R	1730 1930	MC 2	Hunter L	C
60398	6ALC	452	INTRODUCTION MUSIC THERAPY	2.0	R	1730 1930	MC 2	Hunter L	
<p>INTRODUCTION TO MUSIC THERAPY Full Semester Enrollment Limit: 18 This course is an introduction to both the discipline of using music as therapy and the music therapy profession. Participants will examine the historical and philosophical bases of music therapy and the current functions of a music therapist as a health-field professional. Students will have the opportunity to hear from a number of music therapists and other professional musicians with current interest in using music as a healing force in people's lives. (Attendance is an important factor in determining grade.)</p> <p>Leslie Hunter received both her undergraduate and graduate degrees from the University of Kansas. Certified in both Music Therapy and Music Education, Mrs. Hunter has taught at the University of Kansas, Maryville College, Nazareth College and Eastman School of Music (summer session). She has worked as a Music Therapist at Monroe # 1-BOCES since 1984.</p>									
60226	6ALC	212	ENTREPRENEURIAL THINKING	2.0	R	1900 2100	MC 1	Doser J	C
60357	6ALC	412	ENTREPRENEURIAL THINKING	2.0	R	1900 2100	MC 1	Doser J	
<p>ENTREPRENEURIAL THINKING Arts Leadership Certificate Core Course Full semester Enrollment Limit: 16 An entrepreneurial person is one who transforms an idea into an enterprise that creates value. This broad definition includes the Arts. The value could result in a business, but it could also be socially beneficial. It is hoped that, by the end of the semester, you should be able to: Recognize the entrepreneurial potential within yourself and others in your environment; appreciate the role of entrepreneurship within society, at the level of the organization, and in your own personal life; understand the process nature of entrepreneurship, and ways to manage the process; develop an appreciation for opportunity, how to recognize it, and how to evaluate it; have familiarity with business entities profit vs. non-profit, contracts and dealing with lawyers, branding, developing a business plan, ethics and professionalism, financial planning, basic accounting, how to read a balance sheet, cash flow management and taxes; and to think entrepreneurially. This course may also serve as a resource for students to prepare proposals for the IML New Venture Challenge. (Cross-listed as JCM 261 / 69332)</p> <p>Jim Doser 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. Doser holds degrees in Music Education, Jazz and Contemporary Media and the Performer's Certificate from Eastman, and is recipient of the Smithsonian Award in Education for his work on the Smithsonian's traveling exhibit The Jazz Age in Paris.</p>									
60197	6ALC	211	BUILDING A WEB PRESENCE	1.0	F	1135 1225	EC 103	Vanderstel J	C
60325	6ALC	411	BUILDING A WEB PRESENCE	1.0	F	1135 1225	EC 103	Vanderstel J	
<p>BUILDING A WEB PRESENCE Full-semester Enrollment Limit: 15 The purpose of this course is to equip each student with the necessary tools to design or expand upon a web presence that accurately reflects their personal brand as a professional musician. Students will learn how to build a fully functional, modern website that integrates social media, audio, video, photography, and any materials from an existing press kit. Topics will include basic principles of graphic design, recent trends in web design and technology, audio and visual file formats, and digital self-promotion. Students should have basic skills using their computer's operating system (Windows or Mac OS X) and familiarity with web browsers. Knowledge of web languages such as HTML, JavaScript, and CSS is not required for this course.</p> <p>Joseph VanderStel is a musician and web developer based in Rochester, NY. As a graduate student at Eastman, he is currently writing a dissertation on syncopation in 20th-century American popular music. As a web developer, Joseph builds web-based educational tools for musicians and music educators. Chief among these tools is an online learning platform for music theory, which he is currently developing at NextCorps, a startup incubator in Rochester.</p>									
60278	6ALC	280	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		MC	Scatterday L	A
60404	6ALC	480	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		MC	Scatterday L	A
<p>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.</p>									
92562	6ALC	211	DIGITAL MARKETING	1.0	TBA		RTBA	Staff U	C

Chamber Music

COURSE RESTRICTIONS

UPDATED 11/18/2019

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

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
65385	6CHB	105	INTRO STRING QUARTET SEMINAR	1.0	T	1235 1325	ESM 209	Ying J	
65392	6CHB	110	INTRO WOODWIND QUINTET SEM	1.0	TBA		ESM 331	Harrow A	
65406	6CHB	210	CHAMBER MUSIC: BRASS	1.0	TBA		ESM 219	Prosser D	
65419	6CHB	210	CHAMBER MUSIC: PIANO/STRINGS	1.0	TBA		ESM 315	Ying J	
65422	6CHB	210	CHAMBER MUSIC: WOODWINDS	1.0	TBA		ESM 331	Harrow A	
65645	6CHB	215	CHAMBER MUSIC: DUO PIANO	1.0	M	1235 1425	ESM 442	Freer E	
65659	6CHB	220	CHAMBER MUSIC: ORGAN/HPC	1.0	TBA		ESM 426	Higgs D	
65662	6CHB	225	CHAMBER MUSIC: HARP	1.0	TBA		ESM 204	Bride K	
65677	6CHB	235	CHAMBER MUSIC: SAXOPHONE	1.0	TBA		EEW 311	Lin C	
65686	6CHB	240	CHAMBER MUSIC: GUITAR	1.0	R	1730 2000	ESM 442	Goluses N	
65690	6CHB	245	CHAMBER MUSIC: INTENSIVE	1.0	R	1535 1725	ESM 305	Ying J	
65707	6CHB	277	CHAMBER MUSIC: BAROQUE	1.0	R	1835 2025	ESM 404	Thielmann C	
65715	6CHB	286	CHAMBER MUSIC: EASTMAN TO GO	1.0	TBA		EEW 315	Kellogg M	A
65721	6CHB	410	CHAMBER MUSIC: BRASS	1.0	TBA		ESM 219	Prosser D	
65739	6CHB	410	CHAMBER MUSIC: PIANO/STRINGS	1.0	TBA		ESM 315	Ying J	
65742	6CHB	410	CHAMBER MUSIC: WOODWINDS	1.0	TBA		ESM 331	Harrow A	
65832	6CHB	411	CHAMBER MUSIC: DUO PIANO		M	1235 1425	ESM 442	Freer E	A
65849	6CHB	411	CHAMBER MUSIC: GRAD SEMINAR		R	1535 1725	ESM 442	Hwang M	A
65902	6CHB	411	CHAMBER MUSIC: BRASS		TBA		ESM 219	Prosser D	A
65917	6CHB	411	CHAMBER MUSIC: PIANO/STRINGS		TBA		ESM 315	Ying J	A
65926	6CHB	411	CHAMBER MUSIC: WOODWINDS		TBA		ESM 331	Harrow A	A
65934	6CHB	411	CHAMBER MUSIC: BAROQUE		R	1835 2025	ESM 404	Thielmann C	A
65943	6CHB	415	CHAMBER MUSIC: DUO PIANO	1.0	M	1235 1425	ESM 442	Freer E	
65951	6CHB	420	CHAMBER MUSIC: ORGAN/HPC	1.0	TBA		ESM 426	Higgs D	
65965	6CHB	425	CHAMBER MUSIC: HARP	1.0	TBA		ESM 204	Bride K	
65978	6CHB	435	CHAMBER MUSIC: SAXOPHONE	1.0	TBA		EEW 311	Lin C	
65980	6CHB	440	CHAMBER MUSIC: GUITAR	1.0	R	1730 2000	ESM 442	Goluses N	
65999	6CHB	445	CHAMBER MUSIC: GRAD SEMINAR	1.0	R	1535 1725	ESM 442	Hwang M	
66000	6CHB	477	CHAMBER MUSIC: BAROQUE	1.0	R	1835 2025	ESM 404	Thielmann C	
66011	6CHB	486	CHAMBER MUSIC: EASTMAN TO GO	1.0	TBA		EEW 315	Kellogg M	A

Composition

66132	6CMP	102	1ST YEAR COMP: ZOHM-MULDOON	3.0	TR	1135 1300	ESM 401	Zohn-Muldoon R	3
66149	6CMP	104	2ND YEAR COMP: MORRIS	3.0	TBA		ESM 402	Morris R	3
66161	6CMP	104	2ND YEAR COMP: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
66187	6CMP	104	2ND YEAR COMP: ZOHM-MULDOON	3.0	TBA		ESM 401	Zohn-Muldoon R	3
66193	6CMP	202	3RD YEAR COMP: MORRIS	3.0	TBA		ESM 402	Morris R	3
66213	6CMP	202	3RD YEAR COMP: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
66231	6CMP	202	3RD YEAR COMP: ZOHM-MULDOON	3.0	TBA		ESM 401	Zohn-Muldoon R	3
66245	6CMP	204	4TH YEAR COMP: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
66259	6CMP	204	4TH YEAR COMP: BARBER	3.0	TBA		ESM 434	Barber M	3
66262	6CMP	204	4TH YEAR COMP: MORRIS	3.0	TBA		ESM 402	Morris R	3
66286	6CMP	204	4TH YEAR COMP: ZOHM-MULDOON	3.0	TBA		ESM 401	Zohn-Muldoon R	3
66306	6CMP	221	COMP FOR NON-MAJORS I	2.0	TBA		ANNEX 512	Liptak D	E
66335	6CMP	222	COMP FOR NON-MAJORS II	2.0	TBA		ANNEX 512	Liptak D	E
66341	6CMP	223	COMP FOR NON-MAJORS III	2.0	TBA		ANNEX 512	Liptak D	E
66364	6CMP	224	COMP FOR NON-MAJORS IV	2.0	TBA		ANNEX 512	Liptak D	E
66388	6CMP	226	INTRO TO COMPUTER MUSIC II	3.0	R	1335 1525	ESM 514	Barber M	A

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66397	6CMP	250	BASICS OF ORCHESTRATION	2.0	WF	1035 1125	ANNEX 902	Hansen D	
66401	6CMP	252	ADVANCED ORCHESTRATION	2.0	T	1535 1725	ANNEX 710	Liptak D	A
66416	6CMP	292	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
66427	6CMP	294	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
66438	6CMP	296	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
66440	6CMP	298	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
66452	6CMP	402	GRAD COMP II: MORRIS	3.0	TBA		ESM 402	Morris R	3
66483	6CMP	402	GRAD COMP II: ZOHM-MULDOON	3.0	TBA		ESM 401	Zohn-Muldoon R	3
66495	6CMP	402	GRAD COMP II: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
66517	6CMP	422	ADVANCED COMPUTER MUSIC II	3.0	T	1335 1525	ESM 514	Barber M	A
66534	6CMP	492	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Liptak D	
66543	6CMP	495	MA THESIS PROJECT		TBA		ESM 403	Liptak D	
66551	6CMP	496	MM THESIS PROJECT		TBA		ESM 403	Liptak D	
66565	6CMP	502	GRAD COMP II: MORRIS	3.0	TBA		ESM 402	Morris R	3
66580	6CMP	502	GRAD COMP II: ZOHM-MULDOON	3.0	TBA		ESM 401	Zohn-Muldoon R	3
66603	6CMP	502	GRAD COMP II: LIPTAK	3.0	TBA		ESM 403	Liptak D	3
66629	6CMP	592	RHYTHM, PACING, TIME	3.0	W	1235 1525	NSL 308	Morris R	

Rhythm, Pacing, Time: We will study composers' and theorists' ideas about local and long-range rhythm as well as review published analysis of various compositions. The seminar will cover some of the following topics: time measurement; linear and cyclic time; Isomorphism of pitch to time; ratios connecting time, rhythm, timbre, form; formal and informal time; Objective, inter-subjective, and subjective time; Stockhausen's experiential time; Kramer's vertical time; time in and out; temporal relativity; the spatialization of time; temporal construction from events versus time as a container; arguments for the illusion or non-existence of time; Bergson's "duration"; the specious present; time and being (Heidegger and Dogen). Several class presentations on readings; one final paper or a composition with an essay about its temporal organization and orientation.

66630	6CMP	595	PHD DISSERTATION PROJECT		TBA		ESM 403	Liptak D	
66648	6CMP	596	DMA DISSERTATION PROJECT		TBA		ESM 403	Liptak D	

Conducting

66656	6CND	212	BASIC CONDUCTING II	2.0	T	1235 1325	EEW 415	Scatterday M	
66667	6CND	212	BASIC CONDUCTING II LAB		TBA		EEW 415	Scatterday M	
66718	6CND	214	INTERMED CONDUCTING II: INSTR	2.0	T	1335 1525	ESM 209	Lubman B	A
66720	6CND	216	ADV CONDUCTING II: INSTR	2.0	T	1535 1725	ESM 209	Lubman B	A
66736	6CND	224	ADV CONDUCTING II: CHORAL	2.0	T	1335 1525	ANNEX 902	Weinert W	
92975	6CND	230	SEMINAR WIND ENS REPERTOIRE	2.0	T	1335 1525	EEW 312	Scatterday M	A
66747	6CND	412	GRAD BASIC CONDUCTING II	2.0	T	1235 1325	EEW 415	Scatterday M	
66754	6CND	412	GRAD BASIC CONDUCTING II LAB		TBA		EEW 415	Scatterday M	
66809	6CND	414	INTERMED CONDUCTING II: INSTR	2.0	T	1335 1525	ESM 209	Lubman B	A
66814	6CND	416	ADV CONDUCTING II: INSTR	2.0	T	1535 1725	ESM 209	Lubman B	A
66823	6CND	424	ADV CONDUCTING II: CHORAL	2.0	T	1335 1525	ANNEX 902	Weinert W	
66837	6CND	442	COLLOQUY IN CONDUCTING	0.5	TBA		EEW 312	Weinert W	A
66846	6CND	444	COLLOQUY IN CONDUCTING	0.5	TBA		EEW 312	Weinert W	A
87774	6CND	452	CONTEMPORARY REPERTOIRE	0.5	T	0935 1125	ANNEX 710	Lubman B	
66858	6CND	462	REHEARSAL TECHNIQUES II	2.0	T WF	1535 1725 1135 1300	ESM 120 OSL 101	Varon N	A
66860	6CND	482	ORCHESTRAL CONDUCTING	3.0	T WF	1535 1725 1135 1300	ESM 120 OSL 101	Varon N	A
66871	6CND	484	ORCHESTRAL CONDUCTING	3.0	T WF	1535 1725 1135 1300	ESM 120 OSL 101	Varon N	A
66885	6CND	524	ADV CONDUCTING II: CHORAL	2.0	T	1335 1525	ANNEX 902	Weinert W	
66892	6CND	541	DMA CHORAL CONDUCTING I	4.0	TBA		ANNEX 606	Weinert W	
66907	6CND	541	DMA ORCHESTRAL CONDUCTING I	4.0	TBA		ANNEX 608	Lubman B	
66915	6CND	541	DMA WIND CONDUCTING I	4.0	TBA		EEW 312	Scatterday M	
86989	6CND	541	DMA ORCHESTRAL CONDUCTING I	4.0	TBA		OSL 104	Varon N	
66921	6CND	542	DMA CHORAL CONDUCTING II	4.0	TBA		ANNEX 606	Weinert W	
66939	6CND	542	DMA ORCHESTRAL CONDUCTING II	4.0	TBA		ANNEX 608	Lubman B	

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66942	6CND	542	DMA WIND CONDUCTING II	4.0	TBA		EEW 312	Scatterday M	
86991	6CND	542	DMA ORCHESTRAL CONDUCTING II	4.0	TBA		OSL 104	Varon N	
66950	6CND	543	DMA CHORAL CONDUCTING III	4.0	TBA		ANNEX 606	Weinert W	
66968	6CND	543	DMA ORCHESTRAL CONDUCTNG III	4.0	TBA		ANNEX 608	Lubman B	
66973	6CND	543	DMA WIND CONDUCTING III	4.0	TBA		EEW 312	Scatterday M	
87007	6CND	543	DMA ORCHESTRAL CONDUCTNG III	4.0	TBA		OSL 104	Varon N	
66984	6CND	544	DMA CHORAL CONDUCTING IV	4.0	TBA		ANNEX 606	Weinert W	
66996	6CND	544	DMA ORCHESTRAL CONDUCTING IV	4.0	TBA		ANNEX 608	Lubman B	
67002	6CND	544	DMA WIND CONDUCTING IV	4.0	TBA		EEW 312	Scatterday M	
87015	6CND	544	DMA ORCHESTRAL CONDUCTING IV	4.0	TBA		OSL 104	Varon N	
67017	6CND	596	DMA DISSERTATION PROJECT		TBA		ANNEX 606	Weinert W	

Eastman Immersion

67099	6EI	091	MUSIC LITERATURE II		TBA		RTBA	Armstrong S	A
67103	6EI	093	MUSIC THEORY II		TBA		RTBA	Sawler D	A
89923	6EI	094	CHAMBER MUSIC		TBA		RTBA	Lupines I	A

Eastman Initiatives Curriculum

67130	6EIC	090	STUDENT SUCCESS STRATEGIES		R	1035 1125	ANNEX 709	Hain J	A
67148	6EIC	252	SENIOR PROJECT BM/MUA	3.0	TBA		ESM 210	Vandemark J	

Ensemble

67209	6ENS	100	LARGE INSTRUMENTAL ENSEMBLE	2.0	MWF	1335 1525	RTBA	Scatterday M	K
67214	6ENS	120	CHORALE	2.0	MWF	1335 1445	ESM 120	Weinert W	
67223	6ENS	120A	REP SINGERS	1.0	MW	1535 1635	ESM 120	Weinert W	
67237	6ENS	120B	ERC	1.0	T	1930 2145	RLUTH CHRC	Weinert W	
67246	6ENS	120C	WOMEN'S CHORUS	1.0	R	1845 2045	ESM 120	Silvey P	
67258	6ENS	200	ADV INSTRUMENTAL ENSEMBLE	2.0	MWF	1535 1725	RTBA	Scatterday M	B
67260	6ENS	208	COLLEGIUM MUSICUM II	1.0	M	1835 2025	ESM 404	Odette P	
67271	6ENS	215	SANSIFANY W AFRICAN DAN-DRUM	1.0	R	2000 2130	SPURR DANC	Bangoura K	
67285	6ENS	215	WEST AFRICAN DRUMMING INTRO	1.0	W	1930 2100	STRNG LOWE	Bangoura K	
67292	6ENS	215	GAMELAN ENSEMBLE	1.0	S	1500 1730	ET 12	Suadin I	
67305	6ENS	216	INTRO MBIRA ENSEMBLE	1.0	M	1830 2000	ET 12	West G	
67318	6ENS	217	ADVANCED MBIRA ENSEMBLE	1.0	M	1700 1830	ET 12	Kyker J	
67320	6ENS	242	TROMBONE CHOIR	1.0	R	1535 1725	ANNEX 902	Kellogg M	
67336	6ENS	243	TUBA MIRUM	1.0	W	2100 2300	ESM 120	Harry D	
67347	6ENS	244	BRASS GUILD	1.0	R	1735 1925	ANNEX 902	Thompson J	
67354	6ENS	245	HORN CHOIR	1.0	T	1735 1925	ESM 120	Kurau W	
67363	6ENS	246	EASTMAN SAXOPHONE PROJECT	1.0	T	1400 1600	EEW 415	Lin C	
					R	1335 1525	ANNEX 902		
67372	6ENS	250	ORCHESTRAL REP: HORN	1.0	W	1435 1625	MSH 1	Corvington M	A
67389	6ENS	252	ORCHESTRAL REP: CELLO	2.0	TBA		RTBA	Kim A	
67391	6ENS	252	ORCHESTRAL REP: LOW BRASS	2.0	T	1535 1725	ANNEX 902	Smith T	A
67407	6ENS	252	ORCHESTRAL REP: VIOLA	2.0	R	1700 1900	ESM 209	Anderson M	
67415	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	T	1600 1800	MC 1	Rodgers T	
67421	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	W	1335 1525	ESM 320	Rodgers T	
67439	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	F	1335 1525	ESM 320	Athayde J	
67442	6ENS	260	PERCUSSION ENSEMBLE	1.0	M	1900 2100	EEW 415	Burritt M	
67450	6ENS	260	PERCUSSION ENSEMBLE	1.0	T	1900 2100	EEW 415	Burritt M	
67468	6ENS	260	PERCUSSION ENSEMBLE	1.0	F	0935 1125	EEW 415	Burritt M	

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67473	6ENS	400	GRAD ENSEMBLE:LOWER ROTATION	1.0	MWF	1335 1525	RTBA	Scatterday M	A
67484	6ENS	400	GRAD ENSEMBLE:UPPER ROTATION	1.0	MWF	1535 1725	RTBA	Scatterday M	
67496	6ENS	400J	GRAD JAZZ ENSEMBLE: SEC I	1.0	TR	1235 1425	ESM 120	Dobbins W	
67500	6ENS	400J	GRAD NEW JAZZ ENSEMBLE:SEC II	1.0	TR	1235 1425	MSH 1	Rivello D	
67511	6ENS	400J	GRAD JAZZ LAB BAND: SEC III	1.0	MW	1830 2030	ESM 120	Thompson R	
67525	6ENS	400J	GRAD JAZZ WORKSHOP: SEC IV	1.0	MW	1830 2030	ANNEX 902	Cypress E	
67533	6ENS	401	GRAD TUBA MIRUM		W	2100 2300	ESM 120	Harry D	A
67544	6ENS	401	GRAD ADV MBIRA ENSEMBLE		M	1700 1830	ET 12	Kyker J	A
67557	6ENS	401	GRAD GAMELAN ENSEMBLE		S	1500 1730	ET 12	Suadin I	A
67566	6ENS	401	GRAD COLLEGIUM MUSICUM II		M	1835 2025	ESM 404	Odette P	A
67579	6ENS	401	GRAD BRASS GUILD		R	1735 1925	ANNEX 902	Thompson J	A
67582	6ENS	401	GRAD ENSEMBLE		MWF	1535 1725	RTBA	Scatterday M	A
67598	6ENS	401	GRAD TROMBONE CHOIR		R	1535 1725	ANNEX 902	Kellogg M	A
67604	6ENS	401	GRAD HORN CHOIR		T	1735 1925	ESM 120	Kurau W	A
67610	6ENS	401J	GRAD JAZZ ENSEMBLE: SEC I		TR	1235 1425	ESM 120	Dobbins W	A
67628	6ENS	401J	GRAD NEW JAZZ ENSEMBLE:SEC II		TR	1235 1425	MSH 1	Rivello D	A
67632	6ENS	401J	GRAD JAZZ LAB BAND: SEC III		MW	1830 2030	ESM 120	Thompson R	A
67649	6ENS	401J	GRAD JAZZ WORKSHOP: SEC IV		MW	1830 2030	ANNEX 902	Cypress E	A
67655	6ENS	408	GRAD COLLEGIUM MUSICUM II	1.0	M	1835 2025	ESM 404	Odette P	
67661	6ENS	415	GRAD GAMELAN ENSEMBLE	1.0	S	1500 1730	ET 12	Suadin I	
67676	6ENS	416	GRAD INTRO MBIRA ENSEMBLE	1.0	M	1830 2000	ET 12	West G	
67687	6ENS	417	GRAD ADV MBIRA ENSEMBLE	1.0	M	1700 1830	ET 12	Kyker J	
67693	6ENS	420	GRAD CHORALE	2.0	MWF	1335 1445	ESM 120	Weinert W	
67706	6ENS	420A	GRAD REP SINGERS	1.0	MW	1535 1635	ESM 120	Weinert W	
67719	6ENS	420B	GRAD ERC	1.0	T	1930 2145	RLUTH CHRC	Weinert W	
67722	6ENS	420C	GRAD WOMEN'S CHORUS	1.0	R	1845 2045	ESM 120	Silvey P	
67735	6ENS	421	GRAD CHORALE		MWF	1335 1445	ESM 120	Weinert W	4
67741	6ENS	421A	GRAD REP SINGERS		MW	1535 1635	ESM 120	Weinert W	4
67753	6ENS	421B	GRAD ERC		T	1930 2145	RLUTH CHRC	Weinert W	4
67764	6ENS	421C	GRAD WOMEN'S CHORUS		R	1845 2045	ESM 120	Silvey P	4
67770	6ENS	442	GRAD TROMBONE CHOIR	1.0	R	1535 1725	ANNEX 902	Kellogg M	
67788	6ENS	443	GRAD TUBA MIRUM	1.0	W	2100 2300	ESM 120	Harry D	
67797	6ENS	444	GRAD BRASS GUILD	1.0	R	1735 1925	ANNEX 902	Thompson J	
67808	6ENS	445	GRAD HORN CHOIR	1.0	T	1735 1925	ESM 120	Kurau W	
67813	6ENS	446	GRAD ESM SAXOPHONE PROJECT	1.0	T R	1400 1600 1335 1525	EEW 415 ANNEX 902	Lin C	
67824	6ENS	450	GRAD ORCHESTRAL REP: HORN	1.0	W	1435 1625	MSH 1	Corvington M	A
67831	6ENS	452	GRAD ORCHESTRAL REP: VIOLIN	2.0	W	1335 1525	ESM 320	Rodgers T	
67845	6ENS	452	GRAD ORCHESTRAL REP: VIOLIN	2.0	F	1335 1525	ESM 320	Athayde J	
67859	6ENS	452	ORCHESTRAL REP: CELLO	2.0	TBA		RTBA	Kim A	
67862	6ENS	452	GRAD ORCHESTRAL REP:LOW BRASS	2.0	T	1535 1725	ANNEX 902	Smith T	A
67877	6ENS	452	GRAD ORCHESTRAL REP: VIOLA	2.0	F	0935 1125	ANNEX 710	Anderson M	
67886	6ENS	452	GRAD ORCHESTRAL REP: VIOLIN	2.0	T	1600 1800	MC 1	Rodgers T	
67890	6ENS	460	GRAD PERCUSSION ENSEMBLE	1.0	TBA		EEW 415	Burritt M	
67901	6ENS	470	GRAD CONDUCTING ENSEMBLE		T	1535 1725	ESM 120	Zager K	

Ethnomusicology

68595	6ETH	495	MA THESIS PROJECT		TBA		ESM 517	Watkins H	
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68600 6ETH 502 INTRO TO ETHNOMUSICOLOGY 4.0 M 0900 1200 ET 12 Desai-Stephen A **A**

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

Humanities Department

Art History

89467 6AH 282 BAROQUE & MANNERIST ART 3.0 TR 1135 1250 MC 1 Durkin L

Baroque and Mannerist Art: It can demonstrate virtuosic performance, passionate naturalism, or bombastic excess; be rebellious, subtle, or earthy; art in the turbulent 16th and 17th centuries has it all. The visual arts clearly reflect the drama of events from the most appalling massacres to the most elevated moments of scientific and philosophical inquiry. Working closely with objects in the collection of the Memorial Art Gallery, we will examine themes that cross chronological and geographic boundaries, and will also study stylistic elements that link to the music of the time, from Josquin des Prez to Monteverdi and Corelli.

English For Academic Purposes

67065 6EAP 102 ENGLISH ACADEMIC PURPOSES II 3.0 TR 1335 1450 ESM 320 Uselmann S

English for Academic Purposes II: A continuation of EAP 101, this course concentrates on greater mastery of the skills necessary for academic work at Eastman. Students are expected to read with increasingly critical ability, give individual and group presentations, produce longer written assignments, and develop further language sophistication and accuracy. Coursework will focus on oral and written demonstrations of critical and creative thinking; the use of evidence and appropriate citation of sources; and the organization, style, and development of academic essays.

67078 6EAP 102G GRAD ENGLISH ACAD PURPOSE II 3.0 TR 1335 1450 ESM 320 Uselmann S

Graduate students register for EAP 102G.

67080 6EAP 202 VERSATILE MUSICIAN II 3.0 TR 1000 1115 ESM 305 Uselmann S

The Versatile Musician II: What does it mean to be "versatile"? An emphasis on versatility, creativity and innovation has become integral to discussions about the future of music and the arts, but our understanding of these concepts remains elusive. Music is an interdisciplinary endeavor, and the goal of this course is to explore how diverse academic disciplines and cultural perspectives can help us better understand the ecology of creativity. Working collaboratively toward this goal, students will research an aspect of their musicianship in depth as they explore and apply ideas about creativity to music, and develop a framework for evaluating the many different approaches to this topic. This course is useful for advanced non-native speakers of English, as well as students interested in developing professional skills in an intercultural environment.

English

89669 6ENG 259 PERFORMANCE ART 3.0 TR 1300 1415 ET 603 Scheie T

Performance Art: Futurism, Dada, Surrealism, Cage's 4'33", Happenings, "Body Art," Performance Art: over the last 100 years a new kind of performance has emerged. Provocative, sometimes absurd, and often radical, a broader definition of performance overflows traditional "Aristotelian" theater to question the boundaries between representation and reality, audience and stage, sense and non-sense, music and sound, and body and self. In this class we will depart from traditional theater to study significant performances of the last 100 years, and what their creators and critics said about them.

89475 6ENG 279 JAMES JOYCE 3.0 MWF 1235 1325 ESM 404 Baldo J

James Joyce: An intensive study of two of Joyce's major works of narrative fiction - A Portrait of the Artist As a Young Man and Ulysses—as well as some of his poetry, critical writings, and letters. We also seek to situate the works in various historical contexts that shed light on Joyce's fiction, including the rise of modernism, Irish nationalism, Anglo-Irish relations, Joyce's musical background and its relation to his fiction, and Joyce's life.

67181 6ENG 282 VERSATILE MUSICIAN II 3.0 TR 1000 1115 ESM 305 Uselmann S

The Versatile Musician II: What does it mean to be "versatile"? An emphasis on versatility, creativity and innovation has become integral to discussions about the future of music and the arts, but our understanding of these concepts remains elusive. Music is an interdisciplinary endeavor, and the goal of this course is to explore how diverse academic disciplines and cultural perspectives can help us better understand the ecology of creativity. Working collaboratively toward this goal, students will research an aspect of their musicianship in depth as they explore and apply ideas about creativity to music, and develop a framework for evaluating the many different approaches to this topic. This course is useful for advanced non-native speakers of English, as well as students interested in developing professional skills in an intercultural environment.

89481 6ENG 282 THE ART OF STORYTELLING 3.0 MWF 0935 1025 ESM 320 Baldo J

The Art of Storytelling: According to an old rabbinical saying, "God made people because he loves stories." The richness and diversity of the world's storytelling traditions reflects the variety of people—and peoples—in this world. "We are the stories we tell," according to the title of a collection of stories by and about women. Stories are a principal way in which we come to know others and shape our own identities. Storytelling also has a strong communal dimension: it can be a powerful form of protest by marginalized cultures struggling to make themselves heard within a dominant culture. In short stories, a novel (Toni Morrison's *Beloved*), and film we will explore the nature and function of the impulse to tell stories, and the links between narrative, memory, and identities, both individual and communal. Students will also be encouraged to explore the storytelling potential of music.

French

68758 6FR 102 ELEMENTARY FRENCH 4.0 MW 1035 1125 ESM 209 Scheie T **4**
F 1035 1210 ESM 209

68771 6FR 102G GRAD ELEMENTARY FRENCH 1.0 MW 1035 1125 ESM 209 Scheie T **A**
F 1035 1210 ESM 209

68760 6FR 102 ELEMENTARY FRENCH 4.0 MW 1035 1125 ANNEX 707 Marcy C **4**
F 1035 1210 ANNEX 707

68785 6FR 102G GRAD ELEMENTARY FRENCH 1.0 MW 1035 1125 ANNEX 707 Marcy C **A**
F 1035 1210 ANNEX 707

68792 6FR 116 FRENCH DICTION 1.0 MW 1135 1225 ESM 209 Garver B

68805 6FR 202 INTERMEDIATE FRENCH 3.0 MWF 1235 1325 OSL 204 Marcy C

68818 6FR 202G GRAD INTERMEDIATE FRENCH 1.0 MWF 1235 1325 OSL 204 Marcy C

Film Studies

68820 6FS 282 THRILLS CHILLS & FASCINATION 3.0 T 1000 1140 ET 603 Carli P
R 1800 2100 ET 412

Thrills, Chills, and the Fascination of Fear: Suspense and Horror Films 1900-1940: This course will examine a mixture of silent and sound films dealing with situations that depend upon our vicarious fascination with fearful situations, surprise, and grotesquerie. Horror and thriller films are linked by their insistence upon intriguing and exciting an audience in often disquieting ways. Why do we find films that focus on situations we would be most uncomfortable in fascinating? And also, do these reflect other social and artistic movements of their various periods, and where might these movements come from?

German

68836 6GER 101 ELEMENTARY GERMAN 4.0 MWF 1200 1305 ESM 305 Kalvelage J

COURSE RESTRICTIONS

A - Perm of Instructor Required	J - Perm of Dean Required	3 - Open to Majors Only
B - Not Open to First Year or Sophomores	K - Open to First Year & Sophomores	4 - W/Instructor Perm (except VCE)
C - Perm of Instructor Required for First Year	P - Open to First Year Only	Z - Open to ESM Students Only
E - Not Open to First Year		

UPDATED 11/18/2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
68847	6GER	101G	GRAD ELEMENTARY GERMAN	1.0	MWF	1200 1305	ESM 305	Kalvelage J	A
68854	6GER	102	ELEMENTARY GERMAN	4.0	MWF	1035 1140	ESM 404	Curren C	4
68872	6GER	102G	GRAD ELEMENTARY GERMAN	1.0	MWF	1035 1140	ESM 404	Curren C	A
68863	6GER	102	ELEMENTARY GERMAN	4.0	MWF	1035 1140	ESM 305	Beljanski T	4
68889	6GER	102G	GRAD ELEMENTARY GERMAN	1.0	MWF	1035 1140	ESM 305	Beljanski T	A
68891	6GER	116	GERMAN DICTION	1.0	MWF	1150 1225	ESM 404	Curren C	
68906	6GER	202	INTERMEDIATE GERMAN	3.0	MWF	1235 1325	ESM 320	Steingrover R	
68919	6GER	202G	GRAD INTERMEDIATE GERMAN	1.0	MWF	1235 1325	ESM 320	Steingrover R	A
89494	6GER	282	WHAT'S THE STORY: BERLIN	3.0	MWF	1135 1225	ET 412	Steingrover R	

What's the Story: Berlin as Cultural Capital through Architecture: 3 credits (plus 2 credits for those accepted to the study abroad portion, May 18-30) In this course, we will study Berlin's cultural history by learning the stories and histories of iconic buildings. The Philharmonic, the Opera, the Parliament, the Film Studio served different purposes during Imperial, Nazi, Divided, and Unified Berlin and reflect Germany's changing values in the arts, culture, and politics. What role did classical music play under different regimes? What does a building's design teach us about its builders' mission?

This course also offers the option of a two-week study abroad component during the last two weeks of May. We will travel to Berlin and Freiburg to visit the sites we studied and engage in further historical exploration on location. We will conclude the trip with a week -long visit at our partner conservatory, the Musikhochschule Freiburg for an immersive experience in German musical training. Students who wish to participate in the study abroad portion can earn 2 credits in addition to the 3 credits for the semester-long course. Students will have to apply for the study abroad portion by late January. (This course will be taught in English)

Gender, Sexuality & Women's Studies

89535	6GSW	282	INTERNATIONAL WOMEN'S RIGHTS	3.0	TR	1135 1250	MC 1	Pedersen J	
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International Women's Rights: This course, which is part of the Rochester-wide celebration of suffrage activist Susan B. Anthony's birth in 1820 and the passage of the Nineteenth Amendment granting American women's right to vote in 1920, will examine the history of women's rights movements around the world from the origins of the international anti-slavery movement in the eighteenth century to the organization of Women's Marches and the rise of the #metoo movement today. Assignments will include a range of historical and contemporary readings, attendance at two special concerts by the Rochester Philharmonic Orchestra, and visits to a wide range of special museum exhibits and local historical landmarks.

History

69089	6HIS	282	INTERNATIONAL WOMEN'S RIGHTS	3.0	TR	1135 1250	MC 1	Pedersen J	
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International Women's Rights: This course, which is part of the Rochester-wide celebration of suffrage activist Susan B. Anthony's birth in 1820 and the passage of the Nineteenth Amendment granting American women's right to vote in 1920, will examine the history of women's rights movements around the world from the origins of the international anti-slavery movement in the eighteenth century to the organization of Women's Marches and the rise of the #metoo movement today. Assignments will include a range of historical and contemporary readings, attendance at two special concerts by the Rochester Philharmonic Orchestra, and visits to a wide range of special museum exhibits and local historical landmarks.

Humanities

69295	6HUM	282	WHAT'S THE STORY: BERLIN	3.0	MWF	1135 1225	ET 412	Steingrover R	
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What's the Story: Berlin as Cultural Capital through Architecture: 3 credits (plus 2 credits for those accepted to the study abroad portion, May 18-30) In this course, we will study Berlin's cultural history by learning the stories and histories of iconic buildings. The Philharmonic, the Opera, the Parliament, the Film Studio served different purposes during Imperial, Nazi, Divided, and Unified Berlin and reflect Germany's changing values in the arts, culture, and politics. What role did classical music play under different regimes? What does a building's design teach us about its builders' mission?

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69330	6HUM	282	VERSATILE MUSICIAN II	3.0	TR	1000 1115	ESM 305	Uselmann S	
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The Versatile Musician II: What does it mean to be "versatile"? An emphasis on versatility, creativity and innovation has become integral to discussions about the future of music and the arts, but our understanding of these concepts remains elusive. Music is an interdisciplinary endeavor, and the goal of this course is to explore how diverse academic disciplines and cultural perspectives can help us better understand the ecology of creativity. Working collaboratively toward this goal, students will research an aspect of their musicianship in depth as they explore and apply ideas about creativity to music, and develop a framework for evaluating the many different approaches to this topic. This course is useful for advanced non-native speakers of English, as well as students interested in developing professional skills in an intercultural environment.

69329	6HUM	282	LITERATURE & RESISTANCE	3.0	TR	1300 1415	ET 404	Turkkan S	
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Literature and Resistance: Writing Between the Lines: This course examines a series of literary, philosophical, and cinematic texts in order to investigate the relationship between art, power, and resistance in the context of human rights movements across the globe. Can literature give us insights into politics that political manifestos, treatises, and commentaries cannot? Inversely, how does politics or persecution influence the production, distribution, and circulation of literary works? We will investigate the underlying themes and metaphors of novels, short stories, poetry, and cinema from across Asia, Africa, and the Middle East that reflect on these questions while at the same time we will frame our discussions by key texts from a variety of humanistic and social science disciplines. Larger questions of global peace, freedom of expression, human rights, solidarity, and activism in post-9/11 era will be inseparable from our discussions of globalization, empire, modernity, nationalism, censorship, persecution, and exile. The goal of this course is to offer insights into how literary works represent and negotiate historical and political questions in writing, and to encourage students to read and think politically.

89588	6HUM	259	PERFORMANCE ART	3.0	TR	1300 1415	ET 603	Scheie T	
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Performance Art: Futurism, Dada, Surrealism, Cage's 4'33", Happenings, "Body Art," Performance Art: over the last 100 years a new kind of performance has emerged. Provocative, sometimes absurd, and often radical, a broader definition of performance overflows traditional "Aristotelian" theater to question the boundaries between representation and reality, audience and stage, sense and non-sense, music and sound, and body and self. In this class we will depart from traditional theater to study significant performances of the last 100 years, and what their creators and critics said about them.

Italian

69375	6IT	102	ELEMENTARY ITALIAN	4.0	MWF	1035 1140	OSL 204	Murano T	4
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69381	6IT	102G	GRAD ELEMENTARY ITALIAN	1.0	MWF	1035 1140	OSL 204	Murano T	A
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69408	6IT	115	ITALIAN DICTION	1.0	MW	1145 1230	MC 1	Hess B	
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89601	6IT	234	THEORIES OF ADAPTATION	3.0	TR	1335 1450	ET 412	Bellina E	
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Theories of Adaptation: Literature, Cinema, and Opera (in English): In this course we will study how Italian legendary cinema and opera directors such as Roberto Rossellini, Luchino Visconti, Federico Fellini, Franco Zeffirelli, Liliana Cavani, and Ermanno Olmi have adapted into film, theater production, and ballet literary masterpieces that span from Petronius's Satyricon and Shakespeare's Romeo and Juliet, to Boito's Senso, and to Verga's Cavalleria Rusticana. We will also analyze how they have adapted into cinema historical events such as the 16th-century wars between the Guelphs and the Ghibellines and witch hunting, paying particular attention to how they have used opera music, particularly Verdi's music.

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UPDATED 11/18/2019

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89597	6IT	282	MODERN ITALY	3.0	TR	1135 1250	ET 412	Bellina E	
<p>Modern Italy: Cities and Landscapes through Cinema, Music, and Literature: How have Italy's diversified cities and regions shaped Italians from the 1850s up to present day? How have Italians interacted with them? This course focuses on how Italian history and geography has crafted Italian culture, music, and cinema, giving Italy its unique character on the European scene. We will examine how some well-known musicians (Verdi, Puccini, Mascagni), filmmakers (Visconti, Fellini, Olmi, Garrone, Sorrentino) writers (Verga, Manzoni, Serao, Calvino, Ferrante, Saviano), photographers, and artists have represented cities like Rome, Florence, Naples, Venice, and Milan and regions like Sicily, the Po Valley and Tuscany in relation to their rich historical, cultural, social and culinary traditions.</p>									
Political Science									
89541	6PSC	210	MARX,DOSTOEVSK,NIETZSCHE,FREUD	3.0	TR	1000 1115	ESM 209	Mackin G	
<p>Marx, Dostoevsky, Nietzsche, and Freud: This course investigates some of the core thinkers in 19th century political thought. Topics may include the idea of historical progress, the role of reason and the "loss of the sacred" in modern life, and the relationship between universal principles (human rights, democracy) and the problematic aspects of modern life (capitalist exploitation, slavery, and colonialism, for instance).</p>									
Psychology									
72264	6PSY	112	EDUCATIONAL PSYCHOLOGY	3.0	M	1730 2000	ESM 320	Bartz R	3
<p>Educational Psychology: This course will focus on theories of child development, learning, and motivation, building on concepts introduced in the general psychology course. Students will explore a variety of theories and apply them to educational situations to achieve a deeper understanding of how children develop as learners. The course will center on a range of concepts, both cognitive and social, and on ways students might use these to become more insightful, sensitive, and skilled as educators. Open to Music Ed majors only.</p>									
Religious & Classical Studies									
89553	6REL	282	ANCIENT CHRISTIAN CONTROVERSIES	3.0	MWF	1135 1225	ET 410	Scherbenske E	
<p>Ancient Christian Controversies: The centuries after Jesus' crucifixion were marked by struggles to define the shape of Christian faith and practice. These struggles largely revolved around some fundamental questions: Who is God? Who is Jesus Christ? What is scripture? What is Christianity? Who is Christian? How are Christians to act? While these questions were provisionally addressed in the earliest Christian writings, they were not resolved authoritatively until the 4th-6th centuries, when church leaders repeatedly gathered at councils to fix official church doctrine on various controversial issues (e.g. Jesus Christ, scripture, the Trinity, and original sin). This class will survey how, from the beginning (but especially after the 4th century), Christians tried to answer these questions in various ways (through theology, dialogue, debate, censure, excommunication, episcopal influence, and others) and thereby determined the subsequent course of Christianity.</p>									
Jazz Studies & Contemporary Media									
69688	6JCM	152	JAZZ PERF WKSHP: NON JCM MAJ	1.0	T	1535 1725	ANNEX 624	Gagnon J	
69697	6JCM	200	JAZZ ENSEMBLE: SECT I	1.0	TR	1235 1425	ESM 120	Dobbins W	
69700	6JCM	200	NEW JAZZ ENSEMBLE: SECT II	1.0	TR	1235 1425	MSH 1	Rivello D	
69711	6JCM	200	JAZZ LAB BAND: SECT III	1.0	MW	1830 2030	ESM 120	Thompson R	
69725	6JCM	200	JAZZ WORKSHOP ENS: SECT IV	1.0	MW	1830 2000	ANNEX 902	Cypress E	
69733	6JCM	202	JAZZ THEORY/IMPROV: NON JCM	2.0	MW	0935 1025	ANNEX 710	Haas Costa C	
69744	6JCM	204	BASIC JAZZ DRUMSET	1.0	R	0935 1025	MSH 1	Ellison C	
69757	6JCM	206	FUNCTIONAL JAZZ PIANO	1.0	M	1035 1125	ESM 443	Greenberg M	3
87151	6JCM	206	FUNCTIONAL JAZZ PIANO	1.0	F	1535 1625	ESM 443	Greenberg M	3
69766	6JCM	208	WOODWIND DOUBLING: CLARINET	1.0	TBA		ESM 331	Harrow A	
87418	6JCM	218	JAZZ PEDAGOGY	2.0	MW	1735 1825	ANNEX 624	Rivello D	
69779	6JCM	224	JAZZ COMPOSITION/ARRANGE: II	2.0	TR	1535 1625	ANNEX 708	Dobbins W	3
87165	6JCM	226	JAZZ COMPOSITION/ARRANGE: IV	2.0	TR	1635 1725	ANNEX 708	Dobbins W	
69782	6JCM	230	JAZZ STYLE/LIT/ANALYSIS:DRUM	1.0	M	1135 1225	ANNEX 710	Thompson R	
69798	6JCM	230	JAZZ STYLE/LIT/ANALYSIS: GTR	1.0	M	1135 1225	ANNEX 707	Sneider R	
69802	6JCM	230	JAZZ STYLE/LIT/ANLYSIS:PIANO	1.0	M	1135 1225	ANNEX 621	Versace G	
69817	6JCM	230	JAZZ STYLE/LIT/ANALYSIS:BASS	1.0	M	1135 1225	ANNEX 624	Campbell J	
69826	6JCM	230	JAZZ STYLE/LIT/ANALYSIS:SAX	1.0	M	1135 1225	ESM 514	Murtaugh C	
69834	6JCM	230	JAZZ STYLE/LIT/ANLYSIS:BRASS	1.0	M	1135 1225	OSL 101	Jenkins C	
91969	6JCM	233	INTRO TO FILM SCORING	2.0	F	1325 1525	EC 103	Hayes S Watters M	
69843	6JCM	241	HISTORY OF JAZZ: JCM MAJORS	2.0	MW	1035 1125	OSL 101	Terefenko D	3
69851	6JCM	252	JAZZ PERFORMANCE WORKSHOP:A	2.0	MW	1335 1525	ANNEX 708	Versace G	3
69865	6JCM	252	JAZZ PERFORMANCE WORKSHOP:B	2.0	MW	1335 1525	ANNEX 624	Thompson R	3
69878	6JCM	252	JAZZ PERFORMANCE WORKSHOP:C	2.0	MW	1335 1525	ANNEX 710	Campbell J	3
69880	6JCM	252	JAZZ PERFORMANCE WORKSHOP:D	2.0	MW	1335 1525	ANNEX 707	Sneider R	3
69899	6JCM	252	JAZZ PERFORMANCE WORKSHOP:E	2.0	MW	1535 1725	ANNEX 708	Versace G	3
69904	6JCM	252	JAZZ PERFORMANCE WORKSHOP:F	2.0	MW	1535 1725	ANNEX 624	Thompson R	3
69910	6JCM	252	JAZZ PERFORMANCE WORKSHOP:G	2.0	MW	1535 1725	ANNEX 710	Campbell J	3
69928	6JCM	252	JAZZ PERFORMANCE WORKSHOP:H	2.0	MW	1535 1725	ANNEX 707	Sneider R	3

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CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
69932	6JCM	261	ENTREPRENEURIAL THINKING	2.0	R	1900 2100	MC 1	Doser J	
<p>Entrepreneurial Thinking: An entrepreneurial person is one who transforms an idea into an enterprise that creates value. This broad definition includes the Arts. The value could result in a business, but it could also be socially beneficial. It is hoped that, by the end of the semester, you should be able to: Recognize the entrepreneurial potential within yourself and others in your environment; appreciate the role of entrepreneurship within society, at the level of the organization, and in your own personal life; understand the process nature of entrepreneurship, and ways to manage the process; develop an appreciation for opportunity, how to recognize it, and how to evaluate it; have familiarity with business entities profit vs. non-profit, contracts and dealing with lawyers, branding, developing a business plan, ethics and professionalism, financial planning, basic accounting, how to read a balance sheet, cash flow management and taxes; and to think entrepreneurially. This course may also serve as a resource for students to prepare proposals for the IML New Venture Challenge.</p>									
69961	6JCM	292	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM 120	Campbell J	
69976	6JCM	433	FILM SCORING TECHNIQUES I	2.0	TR	1000 1130	ESM 213	Watters M	A
69987	6JCM	452	JAZZ PERFORMANCE WORKSHOP:A	1.0	MW	1335 1525	ANNEX 708	Versace G	3
69993	6JCM	452	JAZZ PERFORMANCE WORKSHOP:B	1.0	MW	1335 1525	ANNEX 624	Thompson R	3
70000	6JCM	452	JAZZ PERFORMANCE WORKSHOP:C	1.0	MW	1335 1525	ANNEX 710	Campbell J	3
70011	6JCM	452	JAZZ PERFORMANCE WORKSHOP:D	1.0	MW	1335 1525	ANNEX 707	Sneider R	3
70025	6JCM	452	JAZZ PERFORMANCE WORKSHOP:E	1.0	MW	1535 1725	ANNEX 708	Versace G	3
70033	6JCM	452	JAZZ PERFORMANCE WORKSHOP:F	1.0	MW	1535 1725	ANNEX 624	Thompson R	3
70044	6JCM	452	JAZZ PERFORMANCE WORKSHOP:G	1.0	MW	1535 1725	ANNEX 710	Campbell J	3
70057	6JCM	452	JAZZ PERFORMANCE WORKSHOP:H	1.0	MW	1535 1725	ANNEX 707	Sneider R	3
70066	6JCM	454	CONTEMPORARY STYLE COMPOSITI	2.0	W	1345 1515	CSB 628	Lavaque R	A
70079	6JCM	456	JCM MEDIA PROJECT		TBA		RTBA	Watters M	
70082	6JCM	456	JCM MEDIA PROJECT		TBA		ANNEX 706	Rivello D	
70098	6JCM	476	WRITING PROJ: CONTEMP MEDIA	3.0	TBA		ANNEX 706	Rivello D	A
70104	6JCM	476	WRITING PROJ: CONTEMP MEDIA	3.0	TBA		ESM 213	Watters M	
70110	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ESM 304	Campbell J	A
70132	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ESM 435	Sneider R	A
70149	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ESM 325	Pillow C	A
70155	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		EEW 314	Terefenko D	A
70161	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX 621	Versace G	A
70176	6JCM	486	MM WRITING PROJ: JAZZ	3.0	TBA		ANNEX 623	Dobbins W	A
70187	6JCM	488	ADV STUDIES:JAZZ COMPOSITION	4.0	TBA		ANNEX 706	Rivello D	A
87178	6JCM	488	ADV STUDIES:JAZZ COMPOSITION	4.0	TBA		ANNEX 623	Dobbins W	
70208	6JCM	492	MEDIA COMPOSITION FORUM		W	1035 1125	ESM 120	Watters M	
70213	6JCM	492	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM 120	Campbell J	
70224	6JCM	501	JAZZ ENSEMBLE: SECT I		TR	1235 1425	ESM 120	Dobbins W	A
70231	6JCM	501	NEW JAZZ ENSEMBLE: SECT II		TR	1235 1425	MSH 1	Rivello D	A
70245	6JCM	501	JAZZ LAB BAND: SECT III		MW	1830 2030	ESM 120	Thompson R	A
70259	6JCM	523	THEORY/PRACTICE HARMONY	3.0	TR	1200 1315	ANNEX 710	Terefenko D	
70262	6JCM	523	THEORY/PRACTICE HARMONY LAB		TBA		EEW 314	Terefenko D	
70277	6JCM	552	DMA JAZZ PERFORM WORKSHP:A	2.0	MW	1335 1525	ANNEX 708	Versace G	3
70286	6JCM	552	DMA JAZZ PERFORM WORKSHP:B	2.0	MW	1335 1525	ANNEX 624	Thompson R	3
70290	6JCM	552	DMA JAZZ PERFORM WORKSHP:C	2.0	MW	1335 1525	ANNEX 710	Campbell J	3
70306	6JCM	552	DMA JAZZ PERFORM WORKSHP:D	2.0	MW	1335 1525	ANNEX 707	Sneider R	3
70319	6JCM	552	DMA JAZZ PERFORM WORKSHP:E	2.0	MW	1535 1725	ANNEX 708	Versace G	3
70322	6JCM	552	DMA JAZZ PERFORM WORKSHP:F	2.0	MW	1535 1725	ANNEX 624	Thompson R	3
70335	6JCM	552	DMA JAZZ PERFORM WORKSHP:G	2.0	MW	1535 1725	ANNEX 710	Campbell J	3
70341	6JCM	552	DMA JAZZ PERFORM WORKSHP:H	2.0	MW	1535 1725	ANNEX 707	Sneider R	3
70353	6JCM	590	THE MUSIC OF CLARE FISCHER	3.0	W	1535 1725	ANNEX 709	Dobbins W	A
<p>The Music of Clare Fischer: A number of Clare Fischer's compositions illustrating his unique musical vocabulary, including elements of chromatic tonality from Bach to Shostakovich, jazz, blues, Afro-Cuban and Brazilian music will be listened to, discussed and analyzed. The instructor will present 6-8 short pieces representing the range of Fischer's vocabulary, and each student will choose a piece from a selective list to present to the class. An analytical paper on their chosen piece will be submitted by each student at the end of the semester.</p>									
70364	6JCM	596	DMA DISSERTATION PROJECT		TBA		ESM 304	Campbell J	

Keyboard

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 Z - Open to ESM Students Only

UPDATED 11/18/2019

CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
70370	6KBD	112	PIANO SIGHT READING II	2.0	MW	1635 1725	ESM 443	Cheung N	4
70388	6KBD	112	PIANO SIGHT READING II	2.0	MW	1735 1825	ESM 443	Cheung N	4
70397	6KBD	211	PIANO LITERATURE I: 18TH C	3.0	MW	1035 1225	ESM 320	Gurevich T	B
70401	6KBD	213	PIANO LITERATURE III: 20TH C	3.0	TR	1000 1125	ESM 320	Klimo P	B
70416	6KBD	251	JAZZ PIANO IMPROVISATION	2.0	MW	1235 1325	ESM 443	Caramia T	A
70427	6KBD	411	PIANO LITERATURE I: 18TH C	3.0	MW	1035 1225	ESM 320	Gurevich T	
70438	6KBD	413	PIANO LITERATURE III: 20TH C	3.0	TR	1000 1125	ESM 320	Klimo P	
70440	6KBD	451	JAZZ PIANO IMPROVISATION	2.0	MW	1235 1325	ESM 443	Caramia T	A

Music History

70495	6MHS	121	CITATION & AUTHORITY	3.0	TR	0835 0950	OSL 101	Anderson M	
70551	6MHS	221	CITATION & AUTHORITY	3.0	TR	0835 0950	OSL 101	Anderson M	

Citation and Authority-800-1750: The history of western music is filled with examples of compositions that are modeled - in part or in whole - on existing melodies or on entire works. This course aims to survey the many ways in which borrowing and citation of works has taken place across music history from the ninth century through the middle of the eighteenth century. As we traverse the many musical genres of the Middle Ages, Renaissance, and Baroque, we witness composers engaging in an array of musical quotations on the surface, from generic references and cantus firmus pieces to the presence of contrafacta and recontextualization of musical material. In the process, we will discover a range of meanings that such citations might have produced and the authority that they transmit. The course builds toward an emphasis on transformative imitation, which peaks in the mid-eighteenth century with the music of Handel and Bach.

70502	6MHS	121	MUSIC & TRAVEL	3.0	TR	1000 1115	ANNEX 902	Vanzalen A	
70565	6MHS	221	MUSIC & TRAVEL	3.0	TR	1000 1115	ANNEX 902	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.

70517	6MHS	122	PERFORMING POLITICS	3.0	TR	1000 1115	OSL 101	Desai-Stephen A	
70578	6MHS	222	PERFORMING POLITICS	3.0	TR	1000 1115	OSL 101	Desai-Stephen A	

Performing Politics in the Musical Marketplace: How did the rise of the bourgeois middle classes affect Haydn's compositional style? What was the relationship between Beethoven and the French Revolution? How did an emerging European nationalism affect the reception of Chopin? This course investigates how performers and composers responded to the changing social, political, and aesthetic landscape of the late eighteenth and nineteenth century through musical sound and practice. We will consider shifts in musical patronage, advances in musical materials and technologies, new venues for and goals of performance, and changing conceptions of what it meant to be a "composer" and a "performer." Examining multiple genres (opera, symphony, string quartet, concerto) and composers (from Haydn to Wagner), and reading primary sources from composers, performers, and music critics of the time, we will think critically about the emergence of performance practices, repertoire, and aesthetic ideologies that continue to inform the consumption and production of western classical music today.

70526	6MHS	122	MUSICAL HOMES & HOMELANDS	3.0	TR	1400 1515	ESM 305	Mcarthur M	
70580	6MHS	222	MUSICAL HOMES & HOMELANDS	3.0	TR	1400 1515	ESM 305	Mcarthur M	

Musical Homes and Homelands, 1750-1900: How does music represent a homeland? What aesthetic and cultural values are conveyed through the music claimed by individuals, communities, and nations as "their own"? This course considers the dynamic role of Western art music from 1750-1900 in the aesthetic creation of the "home." This framing encompasses keyboard works by C.P.E Bach intended for amateur performance in domestic settings, chamber music performed in the intimate salons hosted by Fanny Mendelssohn, and the expansive evocations of the homeland as envisioned by Dvorak and Sibelius. Focusing on the intersection of music, place, and identity, we will examine musical conventions in dialog with the social and political priorities of a particular locale, sounds as participating in the construction of the familiar and the foreign, and musical representations of both national and natural landscapes. Students will gain an understanding of the major musical trends, genres, and composers of the Classical and Romantic eras while learning to critically evaluate the ways in which music is used to sound a place and represent a people.

70534	6MHS	123	CONTEMPORARY MUSIC IN MOTION	3.0	TR	0835 0950	ANNEX 902	Richey A	
70599	6MHS	223	CONTEMPORARY MUSIC IN MOTION	3.0	TR	0835 0950	ANNEX 902	Richey A	

Contemporary Music in Motion: What happens when music moves from place to place? In this course, we will trace the global circulation of music in the twentieth and twenty-first centuries and, in turn, study the countless ways individuals and their communities construct new sonic cultures to reflect their changing environments. Through the frame of music in motion, students will explore the impact of cultural influence and exchange in areas such as the expressions of the African diaspora, the avant-garde in Europe and the Americas, the re-imagining of the Silk Road, and the global impact of recording technology and electronic instruments. We will pay particular attention to the feedback loops that reconstitute musical meaning for multiple audiences. Composers and groups studied include Herbie Hancock, Igor Stravinsky, Conlon Nancarrow, Grandmaster Flash, The Association for the Advancement of Creative Musicians, Sigur Rós, Steve Reich, Jeff Mills, Claude Debussy, and more. Assignments will consist of weekly reading and listening, short writing assignments, a midterm, and a final project.

70543	6MHS	123	MUSICAL POLITICS IN 20TH C	3.0	TR	1235 1350	ESM 305	Jakelski L	
70603	6MHS	223	MUSICAL POLITICS IN 20TH C	3.0	TR	1235 1350	ESM 305	Jakelski L	

Musical Politics in the 20th Century: This course uses politics as a lens to explore music making from the late nineteenth century to the present day. We will investigate the convergence of music and politics from a variety of perspectives, which will include asking how music has played a part in nationalism and globalization, examining the ways that music making has supported or opposed various political regimes, and considering the place of music in war and commemoration. Through listening critically to a broad repertoire and engaging carefully with primary source readings, we will come to a deeper understanding of how music has shaped politics—and vice versa.

70630	6MHS	414	HISTORY OF JAZZ STYLES	3.0	M	0935 1125	ANNEX 624	Campbell J	3
87297	6MHS	422	MUSIC IN THE RENAISSANCE	3.0	T	1035 1225	ESM 404	Anderson M	
70656	6MHS	423	MUSIC IN THE BAROQUE	3.0	R	1035 1225	ESM 404	Freitas R	
70675	6MHS	426	MUSIC SINCE 1900	3.0	R	1235 1425	ESM 404	Kapusta J	
70681	6MHS	443	BAROQUE PERFORM PRACTICE II	2.0	T	0835 1025	ESM 404	Odette P	
70694	6MHS	480	BIBLIOGRAPHY	2.0	TR	1135 1225	NSL 404	Szymanski G	

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
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70705 6MHS 590 LATE 18TH C. LITURGICAL MUSC 3.0 M 1035 1225 NSL 404 Ruhling M **A**

Late 18th-Century Liturgical Music: An in-depth study of the cultural, political, theological, and practical matters surrounding liturgical music in the Classical Era, particularly in the regions of Salzburg, Vienna, and Lower Austria. The sacred music of Mozart, Joseph and Michael Haydn, and other contemporaries, is the central repertoire studied. Topics of inquiry will include performance practices, organ instruments and continuo techniques, conflicting theological and social ideas of Baroque and Enlightenment Catholicism, reforms associated with Josephinist Vienna and regional civic/religious structures, and the "dramatizing" of theological principles in liturgical music using Classical compositional conventions. Students participate in class discussions of the works and topics and develop research projects regarding the intersection of scholarship and performance, resulting in a formal presentation and paper, with the possibility of including a performance activity in the project.

70718 6MHS 590 ROMANTICISM & IMPROVISATION 3.0 M 1335 1525 NSL 404 Esse M **A**

Romanticism and Improvisation: This course explores how European critics, musicians, and authors understood improvisation throughout the long nineteenth century. Many of the important shifts in musical culture during this period—including the emergence of the work concept and the increasing importance of the score as object of reverence—have been invoked to explain improvisation's decline or marginalization by the turn of the twentieth century. We will critically evaluate such broad changes, asking whether they truly did act to suppress improvisation and if so, how. Focusing on improvisation in poetry, opera, and keyboard performance, as well as critical reception of virtuosi and improvisers, we will move beyond the musical scene and seek to trace improvisation's importance in wider cultural contexts.

70720 6MHS 590 HANDEL'S ITALIAN VOCAL MUSIC 3.0 T 0935 1125 NSL 404 Freitas R **A**

Handel's Italian Vocal Music: From his arrival in Italy in 1706 to his abandonment of opera ca. 1740, George Frideric Handel's Italian vocal music—primarily operas and cantatas—stood at the center of his musical efforts. Over the last thirty years or so, both performers and scholars have increasingly engaged them. In this seminar, we will consider Handel's operas and cantatas from multiple perspectives, highlighting especially their status as literary, musical, and cultural practices. We will also consider the relevant performance techniques of the era. This approach should help us both to comprehend how these works communicated to their original audiences and to suggest ways they might continue to communicate today. A final research project, presented to the seminar, will be required.

70736 6MHS 590 HISTORY SOUND RECORDING 3.0 W 1035 1225 NSL 404 Farrington J **A**

History of Early Sound Recordings: 1890-1960: This class will introduce graduate students to sound recording history, technology and discography, and the intellectual tools to comprehend musicality and performance style inherent in recordings created in circumstances both far removed and not so different from those employed in 21st century recording studios. Coming to the understanding that a recording is often a performance in itself, and not necessarily a mere document of a live performance, will be an issue, but more importantly: what music is in the recording? What in the recorded performance is there because of, despite, or unrelated to (and therefore "free" of) the technology employed? How should we listen to musical performances that not only differ in performance style but acoustical aesthetic—and how should we monitor our response? Among the recordings that will be used to illustrate these points are Wagner's Ride of the Valkyries (performed by Vassella's Italian Band, the Chicago Symphony under Frederick Stock, the Edison Concert Band, and the NY Philharmonic under Mengelberg), Victor Herbert's recordings of his own works and others, Grofé's Grand Canyon Suite conducted by Toscanini, and various recordings by Miles Davis, Duke Ellington, and the Eastman Wind Ensemble.

70747 6MHS 590 MAKING NEW MUSIC NOW 3.0 W 1535 1725 NSL 404 Jakelski L **A**

Making New Music Now: How is "new music" being made in the early twenty-first century? In this course, we will map the ecosystems in which contemporary art music has been made for approximately the past twenty years. We will examine these ecosystems from a variety of perspectives, including the vantage points of composers, performers, institutions, critics, administrators, and audiences. Although we will not attempt a comprehensive survey of recent art music, we will explore a variety of compositions, both U.S. and international. We will also consider the roles that aesthetics, economics, politics, and technology play in shaping new music. And, as part of our work together in this course, we will develop strategies for researching, understanding, and writing about the recent past and present day. Assignments will include weekly reading, listening, and score study; small writing assignments and/or brief oral presentations; and final research paper/presentation.

70763 6MHS 590 THE MUSIC OF CLARE FISCHER 3.0 W 1535 1725 ANNEX 709 Dobbins W **A**

The Music of Clare Fischer: A number of Clare Fischer's compositions illustrating his unique musical vocabulary, including elements of chromatic tonality from Bach to Shostakovich, jazz, blues, Afro-Cuban and Brazilian music will be listened to, discussed and analyzed. The instructor will present 6-8 short pieces representing the range of Fischer's vocabulary, and each student will choose a piece from a selective list to present to the class. An analytical paper on their chosen piece will be submitted by each student at the end of the semester.

70754 6MHS 590 ROMANTIC MUSIC CRITICISM 3.0 R 0935 1125 NSL 404 Watkins H **A**

Romantic Music Criticism: This course seeks to clarify the nature of German Romanticism as a musical and cultural phenomenon through close study of scores and contemporary writings on music. Rather than taking our bearings solely from musical works, we will consider how nineteenth-century music criticism illuminates how people listened to music and what they listened for. Readings will illustrate the broad spectrum of aesthetic, moral, and historical concerns that made up the Romantic movement. Among our aims will be to understand how Romantic notions of nature, subjectivity, meaning, and nationhood were thought to resonate in music. Figures for discussion include Wackenroder, Hoffmann, Hegel, Beethoven, Schumann, Berlioz, Wagner, and others. Periodic in-class presentations, a final extended presentation, and a final paper are required.

Music Leadership

89456 6ML 411 ECON MUSICAL ARTS ORGANIZATION 3.0 W 1800 2100 MC 320 Roberts R

Economics of Musical Arts Organizations : This course provides an introduction to the fundamentals of economics at the graduate level for students without previous economics coursework. There is a focus on the basic principles behind managerial economics in musical arts organizations in North America. Methods of marginal analysis and optimization are applied to the musical arts organization decision process. Topics include supply, demand, market equilibrium, cost of production, consumer behavior, pricing strategies and revenue models.

70789 6ML 420 INNOVATIVE LEADERSHIP 3.0 R 1800 2100 MC 320 Roberts R

Creative and Innovative Leadership in Musical Enterprises: This class will explore creative and innovative leadership in musical arts organizations through three lenses: (1) the study of twelve selected Eastman Case Studies, (2) writing a case study, and (3) readings and class dialogue of leadership. Through these three perspectives, students will analyze complex issues facing musical institutions and collectively explore the leadership responses available.

70791 6ML 423 ENTREPRENEURIAL IDEAS MUSIC 3.0 T 1800 2100 MC 1 Wilson M

Generating and Screening Entrepreneurial Ideas in Music: As a foundational course in Entrepreneurship, ML423 covers (1) the business process of managing concept-stage innovation; (2) idea generation; and (3) idea screening and shaping tools. This course outlines a critical process used by successful innovators to prioritize new ideas in any setting. The focus of this course is on very early-stage ideas when information is greatly lacking and time and money to research answers are also limited. Students, in group format, will first build their own idea filtering system. Then they will generate and filter their own ideas and evaluate them based upon technical merit, business challenges, and early market indicators. Finally, students will present their analysis to an outside panel. Behind this evaluation process, the class will review reference material on the business process of managing the concept stage of innovation. This course content is directly applicable to entrepreneurship in any setting, including non-profit entities, volunteer organizations, social and cultural change, classic garage start-up, and new product development.

89448 6ML 431 MARKETING MUSIC ENTERPRISES 3.0 M 1800 2100 MC 320 Ricker J

Marketing for Musical Enterprises: Students will develop a foundational knowledge of marketing principles and strategies related to music and arts organizations, with an emphasis on current and emerging digital media. Students will use analytic tools and develop strategies for creating and sustaining meaningful, relevant, and artistically valuable programming and activities to engage the communities in which musical enterprises operate. Individually and in teams, the class will learn to think systematically about business problems, recognize the major forces that shape the decision-making environment, and understand how these forces affect and are affected by marketing activities. The course takes the view that business challenges facing arts organizations can be met with the same basic tools and principles used by organizations in any for-profit or not-for-profit industry.

Music Teaching & Learning

MTL 222 & MTL 226:
C - COURSES MEET: JANUARY 13, 2020 - MARCH 2, 2020
D - COURSES MEET: MARCH 3, 2020 - MAY 4, 2020

81589 6MTL 111 INTRO MUSIC TEACH & LEARN II 1.0 W 1135 1225 MSH 1 Simpson A

81591 6MTL 111 INTRO MUSIC TEACH & LEARN II 1.0 W 1235 1325 MSH 1 Simpson A

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CRN	SUBJECT	COURSE	COURSE TITLE	CREDIT	DAYS	TIME	LOCATION	INSTRUCTOR	RESTR
81607	6MTL	212	ELEM GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC 2	Culp M	
81621	6MTL	214	ELEM/MID SCH CHORAL METHODS	2.0	MW	0745 0835	ESM M9	Culp M	
81642	6MTL	216	MUSIC FOR SPECIAL LEARNERS	1.0	F	0835 0925	MC 2	Richards W	
81650	6MTL	217	ELEM WINDS/BRASS/PERC METHOD	2.0	TR	1235 1325	ESM 320	Liperote K	
81673	6MTL	219	SEC INSTR REHEARSAL: WBP	2.0	MW	1235 1325	ANNEX 710	Snell A	
81696	6MTL	220	SEC INSTRMT REHEARSAL:STRING	2.0	TR	0935 1050	ESM M9	Caravan L	
81712	6MTL	221	CLARINET CLASS	1.0	T	1435 1525	OSL 204	Cruz B Liperote K	
81729	6MTL	221	CLARINET CLASS	1.0	R	1435 1525	OSL 204	Cruz B Liperote K	
81730	6MTL	222C	WOODWIND CLASS: BASSOON C	0.5	TBA		RTBA	Moran B Liperote K	
81748	6MTL	222C	WOODWIND CLASS: FLUTE C	0.5	TBA		RTBA	Xiang Y Liperote K	
81756	6MTL	222C	WOODWIND CLASS: OBOE C	0.5	TBA		RTBA	Lee J Liperote K	
81767	6MTL	222C	WOODWIND CLASS: SAXOPHONE C	0.5	TBA		RTBA	Fagerhaug R Liperote K	
81775	6MTL	222D	WOODWIND CLASS: BASSOON D	0.5	TBA		RTBA	Moran B Liperote K	
81781	6MTL	222D	WOODWIND CLASS: FLUTE D	0.5	TBA		RTBA	Xiang Y Liperote K	
81794	6MTL	222D	WOODWIND CLASS: OBOE D	0.5	TBA		RTBA	Lee J Liperote K	
81801	6MTL	222D	WOODWIND CLASS: SAXOPHONE D	0.5	TBA		RTBA	Fagerhaug R Liperote K	
81816	6MTL	225	TRUMPET CLASS	1.0	T	1335 1425	OSL 204	McClean T Snell A	
81827	6MTL	225	TRUMPET CLASS	1.0	R	1335 1425	OSL 204	McClean T Snell A	
81838	6MTL	226C	BRASS CLASS: EUPHONIUM C	0.5	TBA		RTBA	Pascua D Snell A	
81840	6MTL	226C	BRASS CLASS: HORN C	0.5	TBA		RTBA	Houston E Snell A	
81852	6MTL	226C	BRASS CLASS: TROMBONE C	0.5	TBA		RTBA	Downey D Snell A	
81869	6MTL	226C	BRASS CLASS: TUBA C	0.5	TBA		RTBA	Alonso J Snell A	
81874	6MTL	226D	BRASS CLASS: EUPHONIUM D	0.5	TBA		RTBA	Pascua D Snell A	
81883	6MTL	226D	BRASS CLASS: HORN D	0.5	TBA		RTBA	Houston E Snell A	
81895	6MTL	226D	BRASS CLASS: TROMBONE D	0.5	TBA		RTBA	Downey D Snell A	
81908	6MTL	226D	BRASS CLASS: TUBA D	0.5	TBA		RTBA	Alonso J Snell A	
81913	6MTL	232	STRINGS CLASS II	2.0	TR	1135 1225	ESM 514	Caravan L	
81924	6MTL	235	HARP CLASS I	1.0	TBA		RTBA	Ojeda E	
81931	6MTL	236	HARP CLASS II	1.0	TBA		RTBA	Ojeda E	
81945	6MTL	241	VOICE CLASS I	1.0	R	1635 1725	ET 603	Romaniuk S Silvey P	
81959	6MTL	242	VOICE CLASS II	1.0	R	1535 1625	ET 603	Romaniuk S Silvey P	
81962	6MTL	255	PERCUSSION CLASS	1.0	T	1135 1225	ANNEX 902	Bockman A Liperote K	
81977	6MTL	255	PERCUSSION CLASS	1.0	R	1135 1225	ANNEX 902	Bockman A Liperote K	
81986	6MTL	271	STU TCH: ELEM VOCAL/GENERAL	4.0	TBA		ESM 5	Culp M	A
81990	6MTL	273	STU TEACH: MEG/MEV	1.0	TBA		ESM M8	Jones J	A
82003	6MTL	273	STU TEACH: MEI-STRINGS	1.0	TBA		ESM M3	Caravan L	A
82029	6MTL	276	STU TEACH: SEC VOCAL/GENERAL	4.0	TBA		ESM M8	Silvey P	A
82030	6MTL	277	STU TEACH: ELEM STRINGS	4.0	TBA		ESM M3	Caravan L	A
82048	6MTL	277	STU TEACH: ELEM WBP	4.0	TBA		ESM M6	Snell A	A

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82056	6MTL	278	STU TEACH: SEC STRINGS	4.0	TBA		ESM M3	Caravan L	A
82067	6MTL	278	STU TEACH: SEC WBP	4.0	TBA		ESM M6	Snell A	A
82081	6MTL	286	STRING PLAYING/TEACHING	2.0	R	1435 1645	ESM M9	Caravan L	
82094	6MTL	403	INTRODUCTION TO RESEARCH	3.0	M	1530 1800	ESM M9	Snell A	
81615	6MTL	412	ELEM GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC 2	Culp M	
81639	6MTL	414	ELEM/MID SCH CHORAL METHODS	2.0	MW	0745 0835	ESM M9	Culp M	
81684	6MTL	419	SEC INSTR REHEARSAL: WBP	2.0	MW	1235 1325	ANNEX 710	Snell A	
81703	6MTL	420	SEC INSTRMT REHEARSAL:STRING	2.0	TR	0935 1050	ESM M9	Caravan L	
81668	6MTL	465	INSTR METHODS/TECH: WBP	3.0	TR	1235 1325	ESM 320	Liperote K	
82108	6MTL	471	TEACHING INTERNSHIP: GENERAL	2.0	TBA		ESM M5	Culp M	A
82113	6MTL	471	TEACHING INTERNSHIP: STRINGS	2.0	TBA		ESM M3	Caravan L	A
82124	6MTL	471	TEACHING INTERNSHIP: VOCAL	2.0	TBA		ESM M8	Silvey P	A
82131	6MTL	471	TEACHING INTERNSHIP: WBP	2.0	TBA		ESM M6	Snell A	A
82145	6MTL	472	TCH INTERN FOR CERT: GENERAL	4.0	TBA		ESM M5	Culp M	A
82159	6MTL	472	TCH INTERN FOR CERT: STRINGS	4.0	TBA		ESM M3	Caravan L	A
82162	6MTL	472	TCH INTERN FOR CERT: VOCAL	4.0	TBA		ESM M8	Silvey P	A
82177	6MTL	472	TCH INTERN FOR CERT: WBP	4.0	TBA		ESM M6	Snell A	A
82186	6MTL	473	MA FIELD PROJECT IN MUE		TBA		ESM M8	Silvey P	A
82204	6MTL	495	MA THESIS PROJECT		TBA		ESM M8	Silvey P	
82210	6MTL	502	CURRICULUM SEMINAR	3.0	T	1600 1900	ESM M9	Culp M	
82228	6MTL	595	PHD DISSERTATION PROJECT		TBA		ESM M8	Silvey P	
82232	6MTL	596	DMA DISSERTATION PROJECT		TBA		ESM M8	Silvey P	

Musicology

70837	6MUY	495	MA THESIS/SPECIAL PROJECT	4.0	TBA		ESM 517	Watkins H	
70860	6MUY	590	INTRO TO ETHNOMUSICOLOGY	3.0	M	0900 1200	ET 12	Desai-Stephen A	A
70846	6MUY	502	INTRO TO ETHNOMUSICOLOGY	4.0	M	0900 1200	ET 12	Desai-Stephen A	3
<p>Introduction to Ethnomusicology: This course charts the genealogies of thought over the last several centuries that inform our contemporary understanding of ethnomusicology. It will provide a historical overview of the field, highlighting many of the important figures and works that have marked the discipline's history and have led to shifts in the way ethnomusicologists understand the relationship of music, society, and culture. We will explore what it is that an ethnomusicologist does (or once did) by studying a variety of approaches to fieldwork methods and ethnographic representation. We will explore several theoretical orientations—drawing from the disciplines of anthropology, linguistics, performance theory, media studies, and philosophy—that inform the work of past and present ethnomusicologists, and introduce a range of musical styles, practices, and ways of thinking about sound in different parts of the world through the study of select musical ethnographies.</p>									
70858	6MUY	590	STAGING ITALY IN 19TH C.OPERA	3.0	W	1235 1535	NSL 404	Esse M	
70885	6MUY	592	STAGING ITALY IN 19TH C.OPERA	4.0	W	1235 1535	NSL 404	Esse M	
<p>Staging Italy in 19th-Century Opera: How does Italian opera of the nineteenth century engage with key issues of the era—politics and nationalism, travel and literature, gender and the body? Through close study of works by Rossini, Bellini, Donizetti, and Verdi, this course illuminates specific operatic practices by placing them in broader social contexts. In-depth examination of both individual scenes and complete operas will give students a firm grounding in verbal and musical forms, text/music relationships, and the expressive power of operatic conventions. Our exploration will include consideration of staging, reception, and how practices such as revision, self-borrowing, and the influence of particular singers all contribute to the well-known fluidity of operatic works. In addition, we will step back to critically examine our own methodologies, asking how useful close reading of a musical text can be in a genre so dependent on convention and where the sense of an authoritative work resides as much in the performance as in the written score. Finally, we will also think about how the tension between texts and acts in opera studies might contribute fresh approaches to musicology as a whole.</p>									
70871	6MUY	590	SACRED BLACK VOCALITIES	3.0	F	0935 1225	NSL 404	Hunter C	
70892	6MUY	592	SACRED BLACK VOCALITIES	4.0	F	0935 1225	NSL 404	Hunter C	
<p>Sacred and Secular Black Vocalities in the 20th and 21st Centuries: This course will examine the development of black vocality in both sacred and secular black music genres in the 20th and 21st centuries. With black gospel music as the central focal point, we will examine the ways in which gospel music and black church traditions have been in conversation with various secular forms of music. We will unpack how the sacred and secular realms have influenced one another and the extent to which various vocal and stylistic techniques have transcended the categorical confinements of individual genres. For example, we will look at the influence of the black church and gospel vocal technique on soul music (and even funk music) in order to understand why gospel vocal technique has been effective in popular music. We will also consider how gospel artists adjust their voices/performances to have secular appeal, and how secular artists adjust their voices/performances to invoke the sacred. Additionally, we will examine the cultural and theological backdrop of these genres to understand how historical context informs vocal performance.</p>									
70907	6MUY	593	DIRECTED STUDY I	4.0	TBA		ESM 517	Watkins H	3
70915	6MUY	594	DIRECTED STUDY II	4.0	TBA		ESM 517	Watkins H	3
70921	6MUY	595	PHD DISSERTATION PROJECT		TBA		ESM 517	Watkins H	

Organ, Sacred Music & Historical Keyboards

87783	6OSH	202	SACRED MUSIC SKILLS II	2.0	TBA		RTBA	Kennedy S	
71205	6OSH	205	ORGAN IMPROVISATION	1.0	TBA		ESM 108	Porter W	
71218	6OSH	292	ORGAN DEPT COLLOQUIUM		M	1900 2030	RTBA	Higgs D	

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87795	6OSH	402	SACRED MUSIC SKILLS II	2.0	TBA		RTBA	Kennedy S	
71236	6OSH	405	GRADUATE ORGAN IMPROVISATION	1.0	TBA		RTBA	Porter W	
87803	6OSH	407	HARPSICHORD P&L THRU 18TH C	2.0	TBA		RTBA	Porter W	
93000	6OSH	424	ORGAN REPERTOIRE IV	2.0	T	1535 1725	ESM 404	Laube N	
88916	6OSH	444	KEYBOARD CONTINUO REALIZATION	1.0	TBA		RTBA	Crawford L	
71254	6OSH	492	ORGAN DEPT COLLOQUIUM		M	1900 2030	RTBA	Higgs D	

Sacred Music

72359	6SMU	210	SCHOLA CANTORUM	1.0	U	2100 2300	CHRST CHRC	Kennedy S	A
72362	6SMU	410	SCHOLA CANTORUM	1.0	U	2100 2300	CHRST CHRC	Kennedy S	A

Pedagogy

72007	6PED	211	HARP PEDAGOGY II	1.0	TBA		ESM 204	Bride K	
88969	6PED	239	ORGAN PEDAGOGY	1.0	TBA		RTBA	Porter W	
72015	6PED	262	PRACTICAL PIANO PEDAGOGY	2.0	W	1335 1525	ESM 404	Caramia T	
72021	6PED	282	VOICE PEDAGOGY	1.0	M	0935 1025	ESM 310	Retzlaff J	
72039	6PED	282	VOCAL PEDAGOGY	1.0	W	0935 1025	ESM 310	Retzlaff J	
72042	6PED	282	VOCAL PEDAGOGY	1.0	R	0935 1025	ESM 310	Retzlaff J	
72050	6PED	286	STRING PLAYING/TEACHING	2.0	R	1435 1645	ESM M9	Caravan L	
72068	6PED	406	GRADUATE JAZZ PEDAGOGY	2.0	T	1435 1525	ANNEX 708	Dobbins W	
87405	6PED	452	BAROQUE LUTE LITERATURE	2.0	TBA		ESM 416	Odette P	
72073	6PED	462	PRACTICAL PIANO PEDAGOGY	2.0	W	1335 1525	ESM 404	Caramia T	
72084	6PED	471	TEACHING CERTIFICATE INTERN	1.0	TBA		ESM 109	Fox D	A
72096	6PED	481	GRADUATE VOCAL PEDAGOGY I	2.0	MW	0935 1025	ESM HHH	Cowdrick K	

Performance

93104	6PRF	596	DMA DISSERTATION PROJECT		TBA		ESM 512	Freitas R	A
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Piano Class

71690	6PCL	102	PIANO CLASS: A	2.0	WF	1035 1125	ESM 443	Caramia T	
71707	6PCL	102	PIANO CLASS: B	2.0	MW	1035 1125	MSH 410	Caramia T	
71715	6PCL	102	PIANO CLASS: C	2.0	MW	1135 1225	ESM 443	Caramia T	
71721	6PCL	102	PIANO CLASS: D	2.0	MW	1235 1325	MSH 410	Caramia T	
71739	6PCL	102	PIANO CLASS: E	2.0	TR	0935 1025	ESM 443	Caramia T	
71750	6PCL	102	PIANO CLASS: G	2.0	TR	1235 1325	MSH 410	Caramia T	
71768	6PCL	102	PIANO CLASS: H	2.0	TR	1335 1425	ESM 443	Caramia T	
71773	6PCL	102	PIANO CLASS: I	2.0	TR	1535 1625	ESM 443	Caramia T	
71784	6PCL	102	PIANO CLASS: J	2.0	TR	1635 1725	MSH 410	Caramia T	
71796	6PCL	103	PIANO CLASS: A	2.0	MW	0835 0925	MSH 410	Caramia T	
71804	6PCL	103	PIANO CLASS: B	2.0	MW	0935 1025	MSH 410	Caramia T	
71810	6PCL	103	PIANO CLASS: C	2.0	MW	1135 1225	MSH 410	Caramia T	
71828	6PCL	103	PIANO CLASS: D	2.0	MW	1535 1625	MSH 410	Caramia T	
71832	6PCL	103	PIANO CLASS: E	2.0	TR	1135 1235	MSH 410	Caramia T	
71849	6PCL	103	PIANO CLASS: F	2.0	TR	1435 1525	MSH 410	Caramia T	
71855	6PCL	104	PIANO CLASS: A	2.0	MW	0835 0925	ESM 443	Caramia T	
71861	6PCL	104	PIANO CLASS: B	2.0	MW	0935 1035	ESM 443	Caramia T	
71876	6PCL	104	PIANO CLASS: C	2.0	MW	1335 1425	ESM 443	Caramia T	
71887	6PCL	104	PIANO CLASS: D	2.0	MW	1535 1625	ESM 443	Caramia T	
71893	6PCL	104	PIANO CLASS: E1	2.0	TR	0835 0925	ESM 443	Caramia T	
71902	6PCL	104	PIANO CLASS: E2	2.0	TR	0835 0925	MSH 410	Caramia T	
71917	6PCL	104	PIANO CLASS: F	2.0	TR	1135 1225	ESM 443	Caramia T	

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89189	6PCL	104	PIANO CLASS: G	2.0	TR	1435 1525	ESM 443	Caramia T	
71926	6PCL	105	PIANO CLASS: A	2.0	F	1135 1225	MSH 410	Caramia T	
71934	6PCL	105	PIANO CLASS: B	2.0	F	1235 1325	ESM 443	Caramia T	
71943	6PCL	106	PIANO CLASS: A	2.0	F	1135 1225	ESM 443	Caramia T	
71951	6PCL	106	PIANO CLASS: B	2.0	F	1235 1325	MSH 410	Caramia T	

Special Registrations

68131	6ESM	075	MUE CERT: FOREIGN LANGUAGE		TBA		RTBA	Staff U	A
68145	6ESM	201	BACHELORS DEGREE RECITAL		TBA		RTBA	Staff U	
68159	6ESM	202	BACHELORS JCM DEGREE RECITAL		TBA		RTBA	Staff U	
68162	6ESM	275	MUE CERT: WORKSHOPS		TBA		ESM M8	Silvey P	
68177	6ESM	385	UNDERGRAD INACTIVE STATUS		TBA		ESM 111	Hain J	J
68190	6ESM	399	UNGRAD CONT OF ENROLLMENT		TBA		ESM 111	Hain J	J
68204	6ESM	401	MASTERS DEGREE RECITAL		TBA		RTBA	Staff U	
68210	6ESM	402	MASTERS JCM DEGREE RECITAL		TBA		RTBA	Staff U	
68228	6ESM	405	MM ACM REC WITH VOCALIST		TBA		RTBA	Staff U	
68232	6ESM	406	MM ACM REC WITH INSTRUMENTAL		TBA		RTBA	Staff U	
68249	6ESM	410	ADV CERT ART OF IMPROV RECIT		TBA		EEW 314	Terefenko D	
68255	6ESM	455	MASTERS ORAL EXAM		TBA		RTBA	Staff U	
68261	6ESM	460	COMPOSITION COMPREHEN REVIEW		TBA		ESM 403	Liptak D	
68276	6ESM	465	MUE COMPREHENSIVE EXAM		TBA		RTBA	Silvey P	
68287	6ESM	470	MA PED THEORY TEACH RECITAL		TBA		ESM 502	Dunsby J	
68293	6ESM	471	MA THEORY SKILLS EXAM		TBA		ESM 502	Dunsby J	
87390	6ESM	475	MUE CERT: WORKSHOPS		TBA		ESM M8	Silvey P	
68307	6ESM	501	FIRST DOCTORAL RECITAL		TBA		RTBA	Staff U	
68315	6ESM	502	SECOND DOCTORAL RECITAL		TBA		RTBA	Staff U	
68321	6ESM	503	DOCTORAL LECTURE RECITAL		TBA		RTBA	Staff U	
68339	6ESM	504	DMA PRL PA COLLABOR RECITAL		TBA		RTBA	Staff U	
68342	6ESM	505	DMA ACM REC WITH VOCALIST		TBA		RTBA	Staff U	
68350	6ESM	506	DMA ACM REC WITH INSTRUMENTA		TBA		RTBA	Staff U	
68368	6ESM	507	DMA ACM 3RD RECITAL		TBA		RTBA	Staff U	
68373	6ESM	508	DMA CONDUCTING PERFORMANCE		TBA		RTBA	Staff U	
68384	6ESM	510	ADV CERT ART OF IMPROV RECIT		TBA		EEW 314	Terefenko D	
68396	6ESM	511	PHD TH QUALIFY EXAM: PART 1A		TBA		ESM 502	Dunsby J	
68402	6ESM	512	PHD TH QUALIFY EXAM: PART 1B		TBA		ESM 502	Dunsby J	
68417	6ESM	513	PHD TH QUALIFY EXAM: PART 2A		TBA		ESM 502	Dunsby J	
68426	6ESM	514	PHD TH QUALIFY EXAM: PART 2B		TBA		ESM 502	Dunsby J	
68434	6ESM	521	PHD MUY QUALIFYING EXAM		TBA		ESM 517	Watkins H	
68443	6ESM	522	PHD MUY SPECIAL FIELD EXAM		TBA		ESM 517	Watkins H	
68451	6ESM	541	PHD MUE QUALIFY EXAM:PART 1A		TBA		ESM M8	Silvey P	
68465	6ESM	542	PHD MUE QUALIFY EXAM:PART 1B		TBA		ESM M8	Silvey P	
68478	6ESM	543	PHD MUE QUALIFY EXAM PART:3		TBA		ESM M8	Silvey P	
68480	6ESM	544	PHD MUE QUALIFY EXAM PART:4		TBA		ESM M8	Silvey P	
68499	6ESM	550	DOCTORAL LANGUAGE EXAM		TBA		ESM 103B	Peterson Z	
68501	6ESM	586V	VISITNG STUDENT IN RESIDENCE		TBA		ESM 103	Rolf M	A
68516	6ESM	899	MUE MASTERS CONT ENROLL: FT		TBA		ESM 103B	Peterson Z	J
68527	6ESM	950	DOCTORAL QUALIFY EXAM		TBA		ESM 103B	Peterson Z	
68538	6ESM	985	GRADUATE INACTIVE STATUS		TBA		ESM 103B	Peterson Z	J

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68540	6ESM	995	CONT GRADUATE ENROLLMENT: PT		TBA		ESM 103B	Peterson Z	J
68552	6ESM	999	CONT GRAD ENROLL/COURSES: FT		TBA		ESM 103B	Peterson Z	J
68569	6ESM	999	CONT GRADUATE ENROLLMENT: FT		TBA		ESM 103B	Peterson Z	J
68574	6ESM	999A	CONT GRAD US ENROLLMENT: FT		TBA		ESM 103B	Peterson Z	J
68583	6ESM	999B	CONT GRAD INTL ENROLLMENT:FT		TBA		ESM 103B	Peterson Z	J

String, Harp & Guitar Dept.

Guitar

68941	6GTC	181	GTR CLASS: BEYOND THE BASICS	2.0	R	1830 1930	DEWEY B320	Gomez-Ramirez A	
68953	6GTC	183	INTRO TO CLASSICAL GUITAR	2.0	M	1730 1830	DEWEY B320	Peralta P	
68964	6GTC	183	INTRO TO CLASSICAL GUITAR	2.0	W	1815 1930	DEWEY B320	Kramer M	
68970	6GTC	202	HIST & LIT OF GUITAR	2.0	F	1535 1725	OSL 204	Goluses N Peralta P	4
68988	6GTC	210	GUITAR PEDAGOGY	2.0	T	1535 1725	OSL 204	Goluses N	4
92981	6GTC	221	ADVANCED FRETBOARD HARMONY	2.0	F	1235 1325	ANNEX 708	Sneider R	
68997	6GTC	402	SEM IN GUITAR STUDIES	2.0	F	1535 1725	OSL 204	Goluses N Peralta P	4

Harp

69107	6HP	102	HARP TECHNIQUE II	1.0	TBA		ESM 204	Bride K	
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Study Abroad

72270	6SAB	200	STUDY ABROAD	16.0	TBA		ESM 111	Hain J	J
72288	6SAB	400	STUDY ABROAD	12.0	TBA		ESM 111	Hain J	J

Theory

72510	6TH	102	MODEL COMP/TONAL ANALYSIS II	2.5	MWF	0835 0925	ANNEX 704	Bernstein Z	
72528	6TH	102	MODEL COMP/TONAL ANALYSIS II	2.5	MWF	0935 1025	ANNEX 704	Bernstein Z	
72660	6TH	162	AURAL MUSICIANSHIP II	1.5	TR	0835 0925	ANNEX 704	Curlee J	
72671	6TH	162	AURAL MUSICIANSHIP II	1.5	TR	0935 1025	ANNEX 704	Curlee J	
72593	6TH	102H	MODEL COMP/TONAL ANAL II:HON	3.0	MWF	0835 0925	ANNEX 710	Brown M	
72740	6TH	162H	AURAL MUSICIANSHIP II:HONORS	1.0	MW	1235 1325	ANNEX 707	Curlee J	
72609	6TH	102I	MODEL COMP/TONAL ANAL II:INT	2.5	MTWR	0835 0925	MSH 221	Bernstein Z	
72614	6TH	102I	MODEL COMP/TONAL ANAL II:INT	2.5	MTWR	0935 1025	MSH 221	Bernstein Z	
72752	6TH	162I	AURAL MUSICIANSHIP II: INTEN	1.5	TRF	1135 1225	MSH 221	Curlee J	
72769	6TH	162I	AURAL MUSICIANSHIP II: INTEN	1.5	TRF	1235 1325	MSH 221	Curlee J	
72795	6TH	202	MODEL COMP/TONAL ANALYS IV	2.5	W MF	0835 0925 0835 0925	OSL 101 ESM 209	Marvin W	
72803	6TH	202	MODEL COMP/TONAL ANALYS IV	2.5	W MF	0935 1025 0935 1025	OSL 101 ESM 209	Marvin W	
72900	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1135 1225	ANNEX 709	Reenan S	
72911	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1235 1325	ANNEX 709	Reenan S	
72925	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1335 1425	ANNEX 709	Reenan S	
72933	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1435 1525	ANNEX 709	Reenan S	
72875	6TH	202H	MODEL COMP/TONAL ANAL IV:HON	3.0	TR	0835 0950	ESM 320	Klumpenhouver H	
73003	6TH	262H	MUSICIANSHIP IV: HONORS	1.0	TR	1135 1225	ESM 320	Curlee J	
72881	6TH	202J	MODEL COMP/JAZZ ANALYSIS IV	2.5	TR	1035 1150	ANNEX 707	Terefenko D	3
73012	6TH	262J	JAZZ AURAL MUSICIANSHIP IV	1.5	F	1335 1525	ESM 305	Terefenko D	3
72646	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	MW	1200 1315	ANNEX 704	Hilewicz O	
72658	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	TR	1035 1150	ANNEX 704	Hilewicz O	
72894	6TH	252	COUNTERPOINT II (TONAL)	3.0	TR	1200 1315	ANNEX 704	Temperley D	
73030	6TH	285	COMPREHENSION AND ANALYSIS	3.0	T	0835 1025	ESM 514	Marvin W	A
73056	6TH	295	SENIOR THESIS II	3.0	TBA		ESM 070	Headlam D	
73067	6TH	400	ANALYTICAL TECHNIQUES	3.0	M	0935 1225	ET 404	Terrigno L	

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73075	6TH	400	ANALYTICAL TECHNIQUES	3.0	TR	1335 1450	ANNEX 707	Frank B	
73081	6TH	401	TOPICS IN TONAL LIT & ANALYS	3.0	M	1335 1625	ESM 305	Terrigno L	
73094	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	MW	1035 1150	ESM 070	Headlam D	
73108	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	TR	1035 1150	ESM 070	Headlam D	
73124	6TH	421	PEDAGOGY OF THEORY I	3.0	TR	1200 1315	ANNEX 707	Marvin E	A
88877	6TH	422	PEDAGOGY OF THEORY II	3.0	MW	1235 1350	ANNEX 709	Marvin E	A
88940	6TH	431	ANALYSIS & PERFORMANCE	3.0	M	0900 1200	MSH 304	Dunsby J	
73131	6TH	452	18TH CEN COUNTERPOINT	3.0	MW	1200 1315	ANNEX 708	Brown M	
73159	6TH	472	APPRENTICESHIP IN PEDAGOGY	2.0	TBA		ESM 070	Headlam D	
73162	6TH	473	THEORY PEDAGOGY MENTORSHIP	1.0	TBA		ET 207	Marvin E	A
73177	6TH	476	ADVANCED KEYBOARD SKILLS	3.0	T	1035 1125	ANNEX 709	Frank B	A
73186	6TH	476	ADVANCED KEYBOARD SKILLS LAB		TBA		RTBA	Frank B	A
73190	6TH	480	STYLE COMPOSITION	3.0	TR	1400 1515	ANNEX 710	Temperley D	
73204	6TH	482	CRITICAL TH OF SOUND & MUSIC	3.0	R	1105 1345	MOREY 524	Hilewicz O	

Critical Theory of Sound and Music in Media: How have the ways in which sound is made and experienced been shaped by technological advances in the last two centuries? How have political, cultural, and commercial forces determined what we are able to listen to, and how we listen to it? How are cultural and political identities influenced by sound and music made for mass consumption? This seminar examines sound and music in media from the perspective of critical theory. The questions above will motivate weekly pairings of readings and media works. Assignments include weekly readings and sound/video/web examples, short response papers, and a final research paper and presentation. Background in either music, visual, or literary studies is necessary.

88927	6TH	482	CURRENT TRENDS MUSIC THEORY	3.0	T	1435 1725	ANNEX 704	Bernstein Z	
<p>Current Trends in Music Theory: This course will provide an overview of music-theoretical developments of the past ten years with a particular focus on areas not covered in core courses for the PhD in music theory. Topics will include form, partimenti, schemata, topic theory, embodied cognition, disability studies, analytical models of early music, analytical models of recent music, narrative and agency, rock harmonic syntax, rhythm and meter in non-common-practice music, and new approaches to harmony.</p>									
88901	6TH	524	HISTORY MUSIC THEORY: PART II	4.0	M	1435 1725	ANNEX 709	Klumpenhower H	
73232	6TH	525	THEORY/PRACTICE HARMONY	3.0	TR	1200 1315	ANNEX 710	Terefenko D	
73249	6TH	525	THEORY/PRACTICE HARMONY LAB		TBA		EEW 314	Terefenko D	
88952	6TH	531	ANALYSIS & PERFORMANCE	4.0	M	0900 1200	MSH 304	Dunsby J	
88938	6TH	582	CURRENT TRENDS MUSIC THEORY	4.0	T	1435 1725	ANNEX 704	Bernstein Z	
73261	6TH	582	CRITICAL TH OF SOUND & MUSIC	4.0	R	1105 1345	MOREY 524	Hilewicz O	

Critical Theory of Sound and Music in Media: How have the ways in which sound is made and experienced been shaped by technological advances in the last two centuries? How have political, cultural, and commercial forces determined what we are able to listen to, and how we listen to it? How are cultural and political identities influenced by sound and music made for mass consumption? This seminar examines sound and music in media from the perspective of critical theory. The questions above will motivate weekly pairings of readings and media works. Assignments include weekly readings and sound/video/web examples, short response papers, and a final research paper and presentation. Background in either music, visual, or literary studies is necessary.

73293	6TH	591	THEORY COLLOQUIUM	1.0	F	1535 1725	ESM 305	Hilewicz O	
73307	6TH	595	PHD DISSERTATION PROJECT		TBA		RTBA	Dunsby J	

Voice & Opera

70996	6OP	221	BODY AWARENESS/MOVEMENT/DANC	1.0	R	1535 1725	OSL 101	Baker L	A
71001	6OP	223	TEXT AND MUSIC	1.0	T	1535 1725	ANNEX 804	Carr S	A
71016	6OP	230	OPERA THEATRE PRACTICUM	3.0	MWRF	1535 1825	ANNEX 804	Daigle S Long T	A
71027	6OP	232	OPERA THEATRE PRACTICUM-SCEN	3.0	MW	1335 1525	ANNEX 804	Carr S	
71040	6OP	430	OPERA THEATRE PRACTICUM	1.0	MWRF	1535 1825	ANNEX 804	Daigle S Long T	A
71052	6OP	432	OPERA THEATRE PRACTICUM-SCEN	1.0	MW	1335 1525	ANNEX 804	Carr S	
87308	6VCC	100	FIRST YEAR VOCAL COACHING	0.5	TBA		RTBA	Garver B	
87313	6VCC	100	SOPHOMORE VOCAL COACHING	0.5	TBA		RTBA	Curren C	
73396	6VCC	112	VOICE CLASS:RC NON-MUSIC MAJ	1.0	M	1330 1430	DEWEY B349	Lara C	
87324	6VCC	200	JUNIOR VOCAL COACHING	0.5	TBA		RTBA	D'amato A	
89896	6VCC	200	SENIOR VOCAL COACHING	0.5	TBA		RTBA	Miller R	
73402	6VCC	232	VOICE REPERTOIRE JUNIOR	2.0	TR	1135 1225	ESM 305	Garver B	
87331	6VCC	400	GRADUATE VOCAL COACHING	0.5	TBA		RTBA	Long T	
87345	6VCC	400	GRADUATE VOCAL COACHING	0.5	TBA		RTBA	Miller R	
73417	6VCC	402	VOICE REPERTOIRE FOR PIANIST	2.0	TR	1035 1125	ESM HHH	Miller R	A
73426	6VCC	432	VOICE REPERTOIRE MASTERS	1.0	TR	1035 1125	ESM HHH	Miller R	A

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 Z - Open to ESM Students Only

Wellness Initiative

74340	6WLN	105	ALEXANDER TECHNIQUE	1.0	TR	1135 1225	OSL 101	Fittipaldi K	A
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COURSE RESTRICTIONS

UPDATED 11/18/2019

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

Accompanying

Accompanying 6ACM

COURSE	130	160	430	460	430A	460A
BARR J				60058		60060
HARLEY A			60037	89519	60046	89522

Lessons-Jazz Dept.

Jazz (Various Instruments) 6JAZ

COURSE	130	160	430	460	430A	460A
CAMPBELL BASS		69514				69619
DILL A BASS	69424		69546			
DOBBINS W PIANO		69486				69670
HAAS GUITAR	69413		69560			
JENKINS C TRUMPET		69523	69571			69653
KELLOGG M TROMBONE		69509				69664
MORRIS S DRUMSET	69459		69558			
PERRY E PIANO	69445		69585			
PILLOW C SAXOPHONE		69537				69635
SNEIDER R GUITAR	69431	69477	69592			69606
THOMPSON DRUMSET		69490				69622
VERSACE G PIANO		69462				69641

Lessons-Keyboard Dept.

Harpichord 6HPC

COURSE	130	160	430	460	430A	460A
CRAWFORD	69115		69121		69139	69142
MATTHEWS	89985		89992			

Organ 6ORG

COURSE	130	160	430	460	430A	460A
HIGGS D		71111			71157	71179
LAUBE N		71100			93011	71182
MATTHEWS	71083		71125			
PORTER W					71144	71166
ROBINSON	71095		71133			

Piano 6PA

COURSE	130	160	430	460	430A	460A
ANTONOVA		71392				71686
CARAMIA T	71263	71470	71575	71613		
CHIANG A	71314		71548			
CHO M	71291	71385	71512			
CHOW A		71464				71662
CRECCA E	71272	71406	71497			
FREER E		71358				
HUMPHERY		71453	71503		71594	71645
KOBRIN A		71441				71677
KUEHLER D	71289	71488	71529			
LENTI V	71323	71435	71567	71624		90003
LO A	71309		71530			
LOMAZOV M		71360				71659
MEI Y	71337	71422	71556			
RACKERS J		71419				71631
ZHONG J	71346	71371	71581			

Lessons-String, Harp & Guitar Dept.

Double Bass 6DBL

COURSE	130	160	430	460	430A	460A
DUGAN P	67026		67043			

VANDEMAR

Guitar 6GTR

COURSE	130	160	430	460	430A	460A
DOOLEY B	69005		89971			
GOLUSES N		69036			69063	69072
LONCAR M	69018		69047			
PERALTA P	69020		69054			

Harp 6HRP

COURSE	130	160	430	460	430A	460A
BRIDE K		69252		69274		69283
OJEDA E	69240		69269			

Lute 6LUT

COURSE	130	160	430	460	430A	460A
ODETTE P					70469	70474
TAVARES	90321		90339			

Violoncello 6VCL

COURSE	130	160	430	460	430A	460A
CHUNG N	73760		73889			
DOANE S		73820			90186	73922
DOO T	73785		73863			
HARRIS A		73805				
JOHNSTON		73854				73906
MYERS H	73771	73836	73872			
YING D		73818				73919

Viola 6VLA

COURSE	130	160	430	460	430A	460A
EEUWES M	73935		74010			
ROSTAD M		73988				74049
TAYLOR G		73964		90177	74028	74055
YING P		73970				74061

Violin 6VLN

COURSE	130	160	430	460	430A	460A
ATHAYDE J		74160				74301
CHEN J	74076		74203			
HUANG X	74114		74229			
JOLLES R		74146			74267	74327
KOPELMAN		74185				74294
KRYSA O		74158				74316
MOON J	74123		74212			
RYDER N	74093		74256			
SCHOSSBE	74109		74230			
SCOTT R		74192				74275
TIAN Y	74087	74137	74248			
ZORMAN I		74171				74281

Lessons-Voice Dept.

Voice 6VCE

COURSE	130	160	430	460	430A	460A
AIELLO M	73443	73501	73611			
CIESINSKI K		73574	73679			73737
COWDRICK		73540			90228	73709
DANKNER N	73451		73633			
GRIFFEY A		73527				73723
HARROW H	73478	73583	73657			
HENNESSY		73552				73714
JONES K	73480		73625			

KAPLAN K	73465	73595	73644			
LARA C	73499	73600	73666			
LUEBKE S	90190	90204	90210			
OPALACH J		73569		73682		73746
RETZLAFF J		73538				73758
SWENSEN R		73516				73698

Trombone 6TBN

	COURSE					
	130	160	430	460	430A	460A
GASKO C	72420		72489			
KELLOGG M		72454				72504
RUDZINSKA	72418		72472			
ZALKIND L	72447	72463			92799	72491

Trumpet 6TPT

	COURSE					
	130	160	430	460	430A	460A
FULLER A	73315	90162	73350			
PROSSER D		73339				73373
THOMPSON		73342				73384
WALLIS J	73321		73368			

note: 6TPT 130 73321 = Sec Baroque Trumpet: Wallis

note: 6TPT 430 73368 = Sec Baroque Trumpet: Wallis

Lessons-Wind, Brass, Perc. Dept.

Bassoon 6BSN

	COURSE					
	130	160	430	460	430A	460A
BURROUGH	60428		60449			
SAKAKEEN		60432				60455

Clarinet 6CL

	COURSE					
	130	160	430	460	430A	460A
DARBY J	66033		66082			
GRANT K		66066				66110

note: 6CL 290 89937 = Clarinet Choir:Grant

note: 6CL 490 89946 = Clarinet Choir:Grant

MORRIS C	66025		66079			
WAYNE M		66057				66128

Euphonium 6EUP

	COURSE					
	130	160	430	460	430A	460A
HOTALING	68611		68644			
KELLOGG M		68625				68666

Flute 6FL

	COURSE					
	130	160	430	460	430A	460A
BIEKER E	68679		68723			
BOYD B		68709				68746
BROYLES C	68698		89960			
SONG Y	68682		68714			
XIANG Y	89958		68737			

Horn 6HRN

	COURSE					
	130	160	430	460	430A	460A
HOUSTON E	69168		69201			
KURAU W		69173				69227
SMITH M	69150	69184	69216			

Oboe 6OB

	COURSE					
	130	160	430	460	430A	460A
BURGESS G						
KILLMER R		70942				70984
PREWITT M	70939		70968			

Piccolo 6PIC

	COURSE					
	130	160	430	460	430A	460A
HARROW A	72126		72134			

Percussion 6PRC

	COURSE					
	130	160	430	460	430A	460A
BURRITT M		72151			72178	72180
LEE Y	72143		72165			

Saxophone 6SAX

	COURSE					
	130	160	430	460	430A	460A
ALLARDYC	72308		72331			
FAGERHAU	72297		72324			
GOUK Y	90145		90159			
LIN C		72313				72345

Tuba 6TBA

	COURSE					
	130	160	430	460	430A	460A
GOROSETZ	72377		72390			
HARRY D		72386				72405



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****