



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY of ROCHESTER

Spring 2010 Schedule

Academic Calendar

Spring Semester Classes Begin: 8:35am	Monday	January 11
Martin Luther King Day (No Classes)	Monday	January 18
ESM Spring Break (No Classes)	Sat.-Sun.	March 6-14
Classes Resume: 8:35am	Monday	March 15
Registration for Fall 2010 Begins	Monday	April 5
Jury Examinations (No Classes)	Mon.-Fri.	April 19-23
Reading Weekend	Sat.-Sun.	May 1-2
Last Day of Classes	Monday	May 3
Reading Day	Tuesday	May 4
Final Exams Begin	Wednesday	May 5
Final Exams End	Friday	May 7
Doctoral Commencement	Saturday	May 15
ESM Grad/Undergrad Commencement	Sunday	May 16

Refunds & Late Fees

Last Day for 100% Tuition Refund	Sunday	January 17
Last Day for 90% Tuition Refund	Sunday	January 24
Last Day for Students to Register w/o \$165 Late Fee	Sunday	January 24
Last Day for 50% Tuition Refund	Sunday	February 7
Last Day for 25% Tuition Refund (No refunds after today)	Friday	February 26

Withdrawals & Drops

Last Day to Change from Credit to Audit	Sunday	February 7
Last Day to Drop w/o Notation on Record	Sunday	February 7
Last Day to Withdraw Classes	Friday	April 9

Access academic policy and schedule information at:

www.esm.rochester.edu

Schedule published October 2009

Eastman School of Music

Office of the Registrar

26 Gibbs St.

Rochester, NY 14604

(585) 274-1220



Eastman School of Music Course Schedule SPRING 2010

crn	subject	course	title	credit	days	1	time	location	instructor	restriction
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Accompanying

10554	6ACY	100	STUDIO ACCOMPANYING	1.0	TBA			RTBA	Beaudette S		
10563	6ACY	100G	STUDIO ACCOMPANYING: GRAD		TBA			RTBA	Beaudette S		
10572	6ACY	202	ACCOMPANYING CLASS	2.0	T	1135	1325	ESM	HHH	Barr J	B
10589	6ACY	202	ACCOMPANYING CLASS	2.0	R	1135	1325	ESM	HHH	Barr J	B
10591	6ACY	416A	FRENCH LYRIC DICTION	1.0	TR	1135	1225	ESM	320	Beaudette S	A
10607	6ACY	416B	ITALIAN LYRIC DICTION	1.0	TR	1135	1225	OSL	204	Donnan T	A
10621	6ACY	596	DMA DISSERTATION PROJECT		TBA			ESM	440	Barr J	

Arts Leadership Curriculum

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

Spring 2010 Course Timeline:

Full semester: Monday, January 11 – Monday, May 3
 No classes Monday, January 18, Martin Luther King Day & No classes March 6 - March 14, Spring Break
 Monday classes Tuesday, Wednesday, Thursday, Friday classes
 Early Spring: January 11 – March 1 January 12 - February 26
 Late Spring: March 15 - May 3 March 2 - April 30

11539	6ALC	211K	GRANTSEEKING/PROPOSAL WRITIN	1.0	T	1800	2000	MC	320	Powell M	C
11680	6ALC	411K	GRANTSEEKING/PROPOSAL WRITIN	1.0	T	1800	2000	MC	320	Powell M	

GRANT SEEKING AND PROPOSAL WRITING FOR INDIVIDUALS

Kauffman Entrepreneurial cluster course
 Half-semester Early Spring (1/12 – 2/23)
 Enrollment Limit: 20

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

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

11542	6ALC	211K	ENTREPRENEURSHIP IN MUSIC	1.0	W	1235	1325	MC	320	Ricker R Stanton C	C
11699	6ALC	411K	ENTREPRENEURSHIP IN MUSIC	1.0	W	1235	1325	MC	320	Ricker R Stanton C	

ENTREPRENEURSHIP IN MUSIC

Arts Leadership Basic Certificate Core Course Keystone Course Entrepreneurship & Careers Kauffman Entrepreneurial cluster course
 Full semester
 Enrollment Limit: 16

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

Ramon Ricker is Senior Associate Dean for Professional Studies and Director of the Institute for Music Leadership at ESM. He has been Professor of Saxophone since 1972, and a member of the clarinet section of the Rochester Philharmonic Orchestra since 1973. A widely published and recorded performer, author and arranger, Professor Ricker's career and interests continue to include both the classical and jazz and commercial worlds.

Cheryl Stanton, Along with her current PhD work at the University of Rochester, Warner School of Education focusing on entrepreneurship, she is a graduate of the Price-Babson Symposia for Entrepreneurship Educators' (SEE) Program. Cheryl is also an adjunct faculty member at St. John Fisher College where she teaches in the Math, Science and Technology program. She holds a bachelor's degree in Business Administration from SUNY Albany and a master's degree in Math, Science and Technology Education from St. John Fisher College.

11550	6ALC	211K	SPEAK FOR YOURSELF	1.0	T	1800	2000	MC	320	Stetzer J	C
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COURSE RESTRICTIONS

A - Perm of Instructor Required
 B - Not Open to Freshmen or Sophomores
 C - Perm of instructor Required for Freshmen
 D - Open to Senior Majors Only

E - Not Open to Freshmen
 J - Perm of School Dean Required
 K - Open to Freshmen & Sophomores
 P - Open to Freshmen Only

Q - Open to Graduate Students Only
 3 - Open to Majors Only
 4 - Open to Primary Instrument

crn	subject	course	title	credit	days1	time	location	instructor	restriction
11678	6ALC	411K	SPEAK FOR YOURSELF	1.0	T	1800 2000	MC	320 Stetzer J	
<p>SPEAK FOR YOURSELF: PUBLIC SPEAKING FOR MUSICIANS NOTE NEW COURSE Kauffman Entrepreneurial cluster course Half semester Late Spring (3/2 – 4/27) Enrollment Limit: 15 More and more, musicians are being required to provide a presentation to their audiences. These can be very valuable learning experiences, but giving oral presentations can also be stressful for musicians. Not only are they worried about getting up in front of a group to speak, but also many of them haven't had much instruction in what constitutes an effective presentation. There are a number of ways that a skills-presentation teacher can help musicians prepare for their presentations. This course focuses on those skills necessary for successful public speaking.</p> <p>Jay Stetzer has extensive experience in public speaking. He is an award-winning storyteller who has performed extensively in a variety of venues around the world, including orchestras throughout the US. He holds a BM and MA in music theory from the Eastman School and has completed doctoral course work there as well. This year he celebrates his 39th year as a master teacher at the esteemed Harley School in Brighton, NY, where he has established a nationally acclaimed performing arts program for elementary school students. As a presenter, Jay has served as teacher and coach to countless organizations in the area, providing participants with skills and exercises that lead toward successful public speaking. He has worked with professionals at Kodak, Xerox, the New York State Association of Independent Schools, the Western New York Council of Churches, and the University of Rochester Warner School.</p>									
11568	6ALC	211K	ADV GUIDE DIGITAL PORTFOLIO	1.0	F	1035 1125	EC	103 Lapidus N	C
11665	6ALC	411K	ADV GUIDE DIGITAL PORTFOLIO	1.0	F	1035 1125	EC	103 Lapidus N	
<p>ADVANCED GUIDE TO DIGITAL PORTFOLIO CREATION Kauffman Entrepreneurial cluster course Full-semester Enrollment Limit: 15 Following on from the Introduction to Digital Portfolio Creation, in this 14-week advanced course, students will learn how to build a basic Web site from concept to implementation as self-promotion that uses components from their existing press kit or digital portfolio. Basic html, graphic presentation and layout, audio/visual file formats, and Web site and product creation/maintenance tools will be used to create the final project -- a professional digital portfolio for each member of the class. Students should have basic skills using their computer's operating system (Windows or Mac OS X) and familiarity with Web technologies and Web browsers. Some knowledge of HTML, JavaScript and CSS (Cascading Style Sheets) will be helpful. Although a computer lab is provided, a personal laptop computer may be preferable. Recommended: ALC 211/411 ARTS MEDIA & PROMOTION OR ALC 241/441 DIGITAL PORTFOLIO CREATION. NOTE: EC 103 is the Media Lab in the Student Living Center.</p> <p>Noah Lapidus is Web Technician and Coordinator for the Eastman School of Music. He holds a BA from the University of Rochester in Psychology with a concentration in teaching. Prior to coming to Eastman in October 2001, he worked as a student web programmer and Network support technician at UR. He plays bass guitar for a local band.</p>									
11584	6ALC	212K	INTERMEDIATE RECORDING	2.0	M	0935 1125	ESM	120 Truebger J	C
11724	6ALC	412K	INTERMEDIATE RECORDING	2.0	M	0935 1125	ESM	120 Truebger J	
<p>INTERMEDIATE RECORDING Kauffman Entrepreneurial cluster course Full Semester Enrollment Limit: 10 Do you already have a basic knowledge of audio recording but want to take it to the next level? If you have taken the Introduction to Recording: A Beginner's Guide class, or started making your own recordings, and now wish to learn more about what it takes to make a professional quality stereo product, then this is the course for you. Through a series of hands-on projects, you'll learn how to use microphones for a variety of situations and instruments, use computer recording programs such as Bias Peak, understand and apply processes such as signal processing, and study basic digital editing. This course will help you develop skills that can be applied in a home recording or project studio. All the software resources you need to work on your project outside of class will be available in the ESM Media Lab in the Student Living Center. While the Introduction to Recording class is not a requirement, students who enroll in Intermediate Recording should have a sound understanding of the concepts taught in that course, including the basics of how to make a demo recording.</p> <p>John Truebger has worked as an audio/multimedia engineer in the Technology and Media Production department at the Eastman School of Music since 1998. He holds a Bachelor of Commercial Music degree with an emphasis in Recording Technology from the University of Memphis. His work as recording, mixing, and post production engineer can be found on labels such as ECS Publishing (Arsis Audio), Summit Records, International Trumpet Guild, Cantaloupe, Inside Sounds, HMG, Albany Records, ArkivMusic, and Eastman in Concert. John also is involved with freelance engineering for the Rochester Philharmonic Orchestra and Chamber Music Rochester. John is one of four engineers that handles a myriad of audio and video requests from faculty and students at the Eastman School of Music.</p>									
11596	6ALC	221	PROBLEM SOLVING IN THE ARTS	1.0	R	1800 2000	MC	320 Hildebrandt N	C
11731	6ALC	421	PROBLEM SOLVING IN THE ARTS	1.0	R	1800 2000	MC	320 Hildebrandt N	
<p>PROBLEM SOLVING IN THE ARTS Half-Semester Early Spring (1/14 – 2/23) Enrollment Limit: 15 This course will help you work well with others, be they students, parents, faculty, trustees, donors or colleagues. You'll learn how to plot your course by gaining the coping and relationship skills necessary to successfully solve problems and plan for success. Communication is key; and you'll experience – through role playing and developing creative scenarios - how to deal with a wide variety of constituencies.</p> <p>Nan Hildebrandt has over 15 years of executive level experience in arts management. She currently serves as Executive Director of Geva Theatre Center. Prior to joining the staff at Geva Nan was CEO of the Jacksonville (FL) Symphony Orchestra, President & CEO of the Rochester Philharmonic Orchestra and Artistic Administrator for the Louisville Orchestra (KY). Nan has been a National Endowment for the Arts review panelist; has been Project Director for a highly acclaimed international music festival; has served as host for NPR affiliate classical music radio programs; and has been a frequent speaker on arts/education programming at national conferences. She also served as project director for Louisville Orchestra recordings on the First Edition/Albany Records label. Nan has a BA in Flute Performance from Colorado State University and did her MA and doctoral course work in Music Theory at the University of Connecticut.</p>									
11626	6ALC	232	WIN AN ORCHESTRAL AUDITION	2.0	W	1235 1425	ESM	320 Kemp K Ross C	C
11762	6ALC	432	WIN AN ORCHESTRAL AUDITION	2.0	W	1235 1425	ESM	320 Kemp K Ross C	
<p>HOW TO WIN AN ORCHESTRAL AUDITION Full Semester Enrollment Limit: 15 Master the techniques needed to win an orchestral audition. This is an audition training program for orchestral instruments involving intensive practice and preparation. Classes include live mock auditions, taped auditions, mental toughness training and resume evaluations.</p> <p>Kathleen Murphy Kemp is Assistant Principal Cello of the Rochester Philharmonic Orchestra, Associate Professor of Orchestra Repertoire and Coordinator of the Orchestra Studies Diploma at the Eastman School. Kathy is also Cello Instructor at Hochstein Music School and Nazareth College.</p> <p>Charles Ross, Principal Timpanist of the Rochester Philharmonic and a graduate of the Curtis Institute of Music, has performed with many orchestras in the U.S. and abroad, including the Philadelphia Orchestra and La Scala Opera. He is an affiliate artist and clinician with Yamaha and Evans/Daddario and is also on the faculty of the Brevard Music Festival. In addition he has previously taught at the Curtis Institute of Music and Drexel University.</p>									
11634	6ALC	251	KEYS TO HEALTHY MUSIC	1.0	T	1335 1525	OSL	101 Callan-Harris S	C

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K - Open to Freshmen & Sophomores

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3 - Open to Majors Only

4 - Open to Primary Instrument

crn	subject	course	title	credit	days1	time	location	instructor	restriction
11777	6ALC	451	KEYS TO HEALTHY MUSIC	1.0	T	1335 1525	OSL 101	Callan-Harris S	
<p>KEYS TO HEALTHY MUSIC Full-semester Enrollment Limit: 25 Please note that this course will be graded on a Credit/No Credit basis. This course is designed to provide effective strategies for prevention of performance-related injuries as well as performance enhancement. Students will learn relevant anatomy and physiology, as well as the ergonomics of music. The risk factors for injuries specific to musicians will be explored. Exercises and practices that promote healthy posture and performance will be presented in a lab-type format. Complimentary services, such as massage, Feldenkrais, Mensendieck, Alexander and Yoga will be presented with guest lecturers. The goal of the course is to empower students to develop behaviors that will allow them to pursue their studies without interruption due to pain or injury. The same course is offered in the Spring and Fall semesters. Students who enroll in the course should come prepared to participate in movement exercises.</p>									

Susanne Callan-Harris, M.S., P.T. is the chief Physical Therapist for University Health Services and specializes in Performing Arts Medicine.

11643	6ALC	252	INTRO TO MUSIC THERAPY	2.0	M	1845 2045	ESM 320	Hunter L	C
11786	6ALC	452	INTRO TO MUSIC THERAPY	2.0	M	1845 2045	ESM 320	Hunter L	

INTRODUCTION TO MUSIC THERAPY

Full Semester
Enrollment Limit: 18

This course is an introduction to both the discipline of using music as therapy and the music therapy profession. Participants will examine the historical and philosophical bases of music therapy and the current functions of a music therapist as a health-field professional. Students will have the opportunity to hear from a number of music therapists and other professional musicians with current interest in using music as a healing force in people's lives. (Attendance is an important factor in determining grade.)

Leslie Hunter received both her undergraduate and graduate degrees from the University of Kansas. Certified in both Music Therapy and Music Education, Mrs. Hunter has taught at the University of Kansas, Maryville College, Nazareth College and Eastman School of Music (summer session). She has worked as a Music Therapist at Monroe # 1-BOCES since 1984.

93744	6ALC	280	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		MC	Scatterday L	A
93757	6ALC	480	ARTS LEADERSHIP INTERNSHIP	1.0	TBA		MC	Scatterday L	A

ARTS LEADERSHIP INTERNSHIP

Required for ALP Certificate Students recruited Spring 04 and after
Scheduling flexible

Enrollment Limit: No limit

Open to Arts Leadership Program (ALP) certificate candidates only, the Catherine Filene Shouse Arts Leadership Program internship places ALP certificate candidates in internships designed to expose them to extra-musical tools and information that can only be learned in practical, "real world" settings. Benefits to the student include the cultivation of self-management skills and an awareness of the current climate for the arts in America. In addition to helping prepare our students to function in the 'real world', the internship program also contributes to the Eastman School's focus on the community by supplying local, national and international arts organizations with high quality interns. Limited to 2 credits maximum towards certificate requirement.

11651	6ALC	290Z	STUDENT PRACTICUM	1.0	TBA		RTBA	Staff U	A
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Chamber Music

27618	6CHB	182	INTRO STRING QUARTET SEMINAR	1.0	T	1235 1325	ESM 209	Ying J	P
27620	6CHB	182	INTRO WOODWIND QUINTET SEM	1.0	TBA		ESM 332	Harrow A	P
27636	6CHB	232	VOICE REPERTOIRE JUNIOR	2.0	TR	1135 1225	ESM 305	Miller R	
27647	6CHB	277	BAROQUE CHAMBER MUSIC	1.0	R	1835 2025	ESM 404	Thielmann C	
27654	6CHB	282	CHAMBER MUSIC II: BRASS	1.0	TBA		ESM 331	Kellogg M	
27663	6CHB	282	CHAMBER MUSIC II: GUITAR	1.0	R	1335 1525	ESM 209	Goluses N	
27689	6CHB	282	CHAMBER MUSIC II: HORN	1.0	TBA		ESM 215	Kurau W	
27691	6CHB	282	CHAMBER MUSIC II: PIANO	1.0	TBA		ESM 315	Ying J	
27702	6CHB	282	CHAMBER MUSIC II: SAXOPHONE	1.0	TBA		ESM 327	Lin C	
27717	6CHB	282	CHAMBER MUSIC II: STRINGS	1.0	TBA		ESM 315	Ying J	
27726	6CHB	282	CHAMBER MUSIC II: TRUMPET	1.0	TBA		ESM 219	Prosser D	
27734	6CHB	282	CHAMBER MUSIC II: WOODWIND	1.0	TBA		ESM 332	Harrow A	A
27751	6CHB	292	ADVANCED CHAMBER MUSIC II	1.0	TBA		ESM 315	Ying J	A
27765	6CHB	402	VOICE REPERTOIRE FOR PIANIST	2.0	TR	1035 1125	ESM HHH	Miller R	A
27778	6CHB	432	VOICE REPERTOIRE	1.0	TR	1035 1125	ESM HHH	Miller R	A
27780	6CHB	482	CHAMBER MUSIC II: BRASS	1.0	TBA		ESM 331	Kellogg M	
27799	6CHB	482	CHAMBER MUSIC II: GUITAR	1.0	R	1335 1525	ESM 209	Goluses N	
27800	6CHB	482	CHAMBER MUSIC II: HORN	1.0	TBA		ESM 215	Kurau W	
27811	6CHB	482	CHAMBER MUSIC II: PIANO	1.0	TBA		ESM 315	Ying J	
27825	6CHB	482	CHAMBER MUSIC II: SAXOPHONE	1.0	TBA		ESM 327	Lin C	
27833	6CHB	482	CHAMBER MUSIC II: STRINGS	1.0	TBA		ESM 315	Ying J	
27844	6CHB	482	CHAMBER MUSIC II: TRUMPET	1.0	TBA		ESM 332	Prosser D	
27857	6CHB	482	CHAMBER MUSIC II: WOODWINDS	1.0	TBA		ESM 332	Harrow A	
27866	6CHB	482	CHAMBER MUSIC II: SEMINAR	1.0	R	1535 1725	ESM 442	Freer E	A

Composition

33136	6CMP	102	FIRST YEAR MAJOR II	3.0	TR	1335 1450	MC 2	Morris R	
33147	6CMP	104	SECOND YEAR MAJOR II	3.0	TBA		ESM 403	Morris R	
33154	6CMP	202	THIRD YEAR MAJOR II	3.0	TBA		ESM 403	Morris R	
33163	6CMP	204	FOURTH YEAR MAJOR II	3.0	TBA		ESM 403	Morris R	

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4 - Open to Primary Instrument

crn	subject	course	title	credit	days1	time	location	instructor	restriction
33189	6CMP	221	COMP FOR NON-MAJORS I	2.0	TBA		ESM 403	Morris R	
33191	6CMP	222	COMP FOR NON-MAJORS II	2.0	TBA		ESM 403	Morris R	
33200	6CMP	223	COMP FOR NON-MAJORS III	2.0	TBA		ESM 403	Morris R	
33211	6CMP	224	COMP FOR NON-MAJORS IV	2.0	TBA		ESM 403	Morris R	
33225	6CMP	226	INTRO TO COMPUTER MUSIC II	3.0	TR	1135 1225	ESM 050	Schindler A	A
89631	6CMP	250	BASICS OF ORCHESTRATION	2.0	MW	1135 1225	ESM 514	Sekhon B	
33244	6CMP	252	ADVANCED ORCHESTRATION	2.0	T	1535 1725	ESM 514	Liptak D	
33257	6CMP	292	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Zohn-Muldoon R	
33266	6CMP	294	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Zohn-Muldoon R	
33279	6CMP	296	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Zohn-Muldoon R	
33282	6CMP	298	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Zohn-Muldoon R	
33298	6CMP	402	ADVANCED COMPOSITION II	3.0	TBA		ESM 403	Morris R	
33317	6CMP	422	ADVANCED COMPUTER MUSIC II	3.0	T	1335 1525	ESM 050	Schindler A	A
33334	6CMP	492	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Zohn-Muldoon R	
33343	6CMP	494	COMPOSITION SYMPOSIUM	1.0	R	1535 1700	ESM 209	Zohn-Muldoon R	
33351	6CMP	495	MA THESIS		TBA		ESM 403	Morris R	
33365	6CMP	496	MM THESIS		TBA		ESM 403	Morris R	
33378	6CMP	502	ADVANCED COMPOSITION IV	3.0	TBA		ESM 403	Morris R	
33380	6CMP	592	COMPOSITION SEMINAR	3.0	T	1435 1725	ANNEX 707	Sanchez-Gutie C	
33399	6CMP	595	PHD DISSERTATION PROJECT		TBA		ESM 403	Morris R	
33403	6CMP	596	DMA DISSERTATION PROJECT		TBA		ESM 403	Morris R	

Conducting

33412	6CND	212	BASIC CONDUCTING II	2.0	T	1235 1325	ANNEX 902	Scatterday M	E
33429	6CND	212	BASIC CONDUCTING II LAB		TBA		RTBA	Scatterday M	E
33430	6CND	214	INTERMED CONDUCTING II:INSTR	2.0	T	1335 1525	ESM 209	Lubman B	A
33448	6CND	216	ADVANCED CONDUCTING II:INSTR	2.0	T	1535 1725	ESM 209	Lubman B	A
33456	6CND	224	CHORAL TECH & MHDS II	2.0	T	1335 1525	ANNEX 902	Ristow G	
33467	6CND	416	ADVANCED CONDUCTING II:INSTR	2.0	T	1535 1725	ESM 209	Lubman B	A
33475	6CND	424	CHORAL TECH & MHDS II	2.0	T	1335 1525	ANNEX 902	Ristow G	
33481	6CND	442	COLLOQUY IN CONDUCTING	0.5	TBA		OSL 104	Varon N	A
33494	6CND	444	COLLOQUY IN CONDUCTING	0.5	TBA		OSL 104	Varon N	A
33506	6CND	462	REHEARSAL TECHNIQUES II	2.0	T	1535 1725	ESM 120	Varon N	A
					WF	1135 1300	OSL 101		
33519	6CND	482	ORCHESTRAL CONDUCTING	3.0	T	1535 1725	ESM 120	Varon N	A
					WF	1135 1300	OSL 101		
33522	6CND	482	ORCHESTRAL CONDUCTING	3.0	TBA		RTBA	Lubman B	A
33535	6CND	484	ORCHESTRAL CONDUCTING	3.0	T	1535 1725	ESM 120	Varon N	A
					WF	1135 1300	OSL 101		
93851	6CND	484	ORCHESTRAL CONDUCTING	3.0	TBA		RTBA	Lubman B	A
33541	6CND	524	CHORAL TECH & MHDS III	2.0	T	1335 1525	ANNEX 902	Ristow G	
33553	6CND	541	DMA CHORAL CONDUCTING I	4.0	TBA		ANNEX 606	Staff U	
33564	6CND	541	DMA ORCHESTRAL CONDUCTING I	4.0	TBA		OSL 104	Varon N	
33570	6CND	541	DMA WIND CONDUCTING I	4.0	TBA		ANNEX 608	Scatterday M	
33588	6CND	542	DMA CHORAL CONDUCTING II	4.0	TBA		ANNEX 606	Staff U	
33597	6CND	542	DMA ORCHESTRAL CONDUCTING II	4.0	TBA		OSL 104	Varon N	
33601	6CND	542	DMA WIND CONDUCTING II	4.0	TBA		ANNEX 608	Scatterday M	
33616	6CND	543	DMA CHORAL CONDUCTING III	4.0	TBA		ANNEX 606	Staff U	
33627	6CND	543	DMA ORCHESTRAL CONDUCTIN III	4.0	TBA		OSL 104	Varon N	
33638	6CND	543	DMA WIND CONDUCTING III	4.0	TBA		ANNEX 608	Scatterday M	
33640	6CND	544	DMA CHORAL CONDUCTING IV	4.0	TBA		ANNEX 606	Staff U	
33652	6CND	544	DMA ORCHESTRAL CONDUCTING IV	4.0	TBA		OSL 104	Varon N	
33669	6CND	544	DMA WIND CONDUCTING IV	4.0	TBA		ANNEX 608	Scatterday M	
33683	6CND	596	DMA DISSERTATION PROJECT		TBA		ANNEX 608	Scatterday M	

COURSE RESTRICTIONS

A - Perm of Instructor Required

B - Not Open to Freshmen or Sophomores

C - Perm of instructor Required for Freshmen

D - Open to Senior Majors Only

E - Not Open to Freshmen

J - Perm of School Dean Required

K - Open to Freshmen & Sophomores

P - Open to Freshmen Only

Q - Open to Graduate Students Only

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4 - Open to Primary Instrument

Eastman Initiatives Curriculum

94052	6EIC	217	INDIAN DRUMMING	1.0	TBA		ET	412	Krishnamurthy R
45945	6EIC	252	SENIOR PROJECT BM/MUA	3.0	TBA		RTBA		Vandemark J

Ensemble

48445	6ENS	100	LARGE INSTRUMENTAL ENSEMBLE	2.0	MWF	1335	1525	RTBA		Scatterday M	K
48459	6ENS	120	CHORALE	2.0	MWF	1335	1445	ANNEX	902	Ristow G	
48462	6ENS	120A	REP SINGERS	1.0	MW	1535	1635	ANNEX	902	Ristow G	
48477	6ENS	120B	ERC	1.0	T	1930	2145	RLUTH	CHRC	Ristow G	
48486	6ENS	120C	WOMEN'S CHORUS	1.0	R	1830	2030	OSL	101	Conkling S	
48490	6ENS	200	ADV INSTRUMENTAL ENSEMBLE	2.0	MWF	1535	1725	RTBA		Scatterday M	B
48509	6ENS	208	COLLEGIUM MUSICUM II	1.0	M	1835	2025	ESM	404	Odette P	
48514	6ENS	215	GAMELAN ENSEMBLE	1.0	S	1500	1730	ET	12	Koskoff E	
48523	6ENS	216	INTRODUCTORY MBIRA ENSEMBLE	1.0	M	1830	2000	ET	412	West G	
94721	6ENS	216	INTERMEDIATE MBIRA ENSEMBLE	1.0	S	1000	1130	ET	412	West G	
48537	6ENS	242	TROMBONE CHOIR	1.0	TR	1535	1725	ANNEX	902	Marcellus J	
48546	6ENS	243	TUBA MIRUM	1.0	T	2100	2300	ESM	120	Harry D	
48558	6ENS	244	BRASS GUILD	1.0	R	1735	1925	ANNEX	902	Thompson J	
48560	6ENS	245	HORN CHOIR	1.0	W	1800	1930	OSL	101	Kurau W	
48571	6ENS	252	ORCHESTRAL REP: CELLO	2.0	R	1335	1525	ANNEX	707	Kemp K	
48592	6ENS	252	ORCHESTRAL REP: VIOLA	2.0	R	1700	1900	ESM	320	Matson M	
48606	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	M	1800	2000	ESM	305	Athayde J	
94309	6ENS	252	ORCHESTRAL REP: VIOLIN	2.0	T	1535	1725	MC	2	Athayde J	
48619	6ENS	260	PERCUSSION ENSEMBLE	1.0	M	1900	2100	ANNEX	902	Burritt M	
48622	6ENS	260	PERCUSSION ENSEMBLE	1.0	T	1900	2100	ANNEX	902	Burritt M	
48635	6ENS	260	PERCUSSION ENSEMBLE	1.0	F	0935	1125	ANNEX	902	Burritt M	
48641	6ENS	400	GRADUATE ENSEMBLE	1.0	MWF	1535	1725	RTBA		Scatterday M	
48653	6ENS	401	GRADUATE ENSEMBLE		MWF	1535	1725	RTBA		Scatterday M	A
48664	6ENS	420	GRADUATE CHORALE	2.0	MWF	1335	1445	ANNEX	902	Ristow G	
48670	6ENS	420A	GRADUATE REP SINGERS	1.0	MW	1535	1635	ANNEX	902	Ristow G	
48688	6ENS	420B	GRADUATE ERC	1.0	T	1930	2145	RLUTH	CHRC	Ristow G	
48697	6ENS	420C	GRADUATE WOMEN'S CHORUS	1.0	R	1830	2030	OSL	101	Conkling S	
48700	6ENS	421	GRADUATE CHORALE		MWF	1335	1445	ANNEX	902	Ristow G	4
48711	6ENS	421A	GRADUATE REP SINGERS		MW	1535	1635	ANNEX	902	Ristow G	4
48725	6ENS	421B	GRADUATE ERC		T	1930	2145	RLUTH	CHRC	Ristow G	4
48733	6ENS	421C	GRADUATE WOMEN'S CHORUS		R	1830	2030	OSL	101	Conkling S	4
48744	6ENS	452	GRAD ORCHESTRAL REP: CELLO	2.0	F	1235	1425	ANNEX	704	Kemp K	
48757	6ENS	452	GRAD ORCHESTRAL REP: VIOLA	2.0	F	1235	1425	ANNEX	709	Matson M	
48766	6ENS	452	GRAD ORCHESTRAL REP: VIOLIN	2.0	F	1335	1525	ANNEX	708	Brickman D	

Ethnomusicology

49065	6ETH	480	APPROACHES TO ETHNOGRAPHY	3.0	M	1055	1325	NSL	308	Piskackova E	
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Ethnography offers a window into a variety of cultural worlds, and provides the foundation for theorizing in anthropology and in related disciplines like ethnomusicology. In this course, we will examine ways in which anthropologists conduct ethnographic research and write ethnography. We will look at a range of analytic and interpretive approaches to ethnography, learn fundamental techniques for conducting ethnographic research, and consider ethical aspects of such work, exploring contemporary debates about the practice and production of ethnography. This is a graduate seminar and undergraduates may take the course only with permission of instructor.

49078	6ETH	495	MA THESIS		TBA			RTBA		Koskoff E	
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49080	6ETH	502	INTRO TO ETHNOMUSICOLOGY	4.0	W	1235	1525	NSL	404	Fiol S	A
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Intro to Ethnomusicology: As a historiography of ethnomusicology, the course will chart the genealogies of thought over the last several centuries that inform our contemporary understanding of the discipline. 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. Finally, we will assess challenges to the discipline, and chart a course for an ethnomusicology of the 21st century.

Humanities Department

Art History

10801	6AH	282	MODERN ARCHITECTURE	3.0	MWF	0835	0925	ESM	305	Remmel R	
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Modern Architecture: This course provides an introduction to modern architecture starting with its nineteenth-century roots. We will explore significant architectural concepts like historicism, rationalism, and organicism; the impact of technological, economic, and social change on architecture; and major figures of modern architecture like Le Corbusier and Mies van der Rohe.

COURSE RESTRICTIONS

A - Perm of Instructor Required

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crn	subject	course	title	credit	days1	time	location	instructor	restriction
94406	6AH	282	HISTORY OF AMERICAN ART	3.0	MWF	0935 1025	ESM 305	Remmel R	

History of American Art: This survey of American art covers stylistic developments in painting, sculpture, and architecture. Essays presenting specific case studies illustrate the ways in which different approaches, omitted artworks, and in-depth engagements with single works can change our understanding of the narrative of American art. In addition to the broad themes of American art, students will learn a basic art historical vocabulary and examine different art historical approaches.

Anthropology And Religion

94314	6ANR	210	MEANING IN EVERYDAY LIFE	3.0	TR	1300 1415	ESM 305	Piskackova E	
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Art, music, and religion all give life meaning in special and dramatic ways. However, the world of our everyday lives is also filled with meanings that are reflected and amplified in a culture's great art forms and religious ideas. Here we will leave the grand visions of high culture aside and examine the ordinary meanings of everyday life. These meanings tend to be invisible because we, being accustomed to them, think of them as normal. They appear to us simply as reality. Here we will take a close look at everyday "realities." We will examine the ways in which people use time and space, how they think of the human relationships, of nature, of death, of what it means to be a person. This will allow students to understand their own culture more deeply and learn about others.

12695	6ANR	280	APPROACHES TO ETHNOGRAPHY	3.0	M	1055 1325	NSL 308	Piskackova E	A
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Ethnography offers a window into a variety of cultural worlds, and provides the foundation for theorizing in anthropology and in related disciplines like ethnomusicology. In this course, we will examine ways in which anthropologists conduct ethnographic research and write ethnography. We will look at a range of analytic and interpretive approaches to ethnography, learn fundamental techniques for conducting ethnographic research, and consider ethical aspects of such work, exploring contemporary debates about the practice and production of ethnography. This is a graduate seminar and undergraduates may take the course only with permission of instructor.

English

45990	6ENG	115	ENGLISH DICTION FOR VCE MAJ	1.0	MW	1135 1225	ANNEX 707	Kurau P	
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English As A Second Language

48826	6ESL	102	ENGLISH LANGUAGE REV II	3.0	TR	0935 1125	MC 320	Falli C	A
48834	6ESL	102A	GRAD ENG LANGUAGE REV II	3.0	TR	0935 1125	MC 320	Falli C	A
48843	6ESL	104	ESL FOR ACADEMIC STUDIES II	3.0	T	1335 1525	MC 320	Falli C	A
					R	1335 1425	MC 320		
48851	6ESL	106	COMMUNICATION STRATEGIES II	3.0	M	0935 1225	ESM 506	Falli C	A

French

49845	6FR	102	ELEMENTARY FRENCH II	4.0	MW	1035 1125	ESM 209	Scheie T	4
					F	1035 1155	ESM 209		
49886	6FR	102G	GRAD ELEM FRENCH REVIEW	1.0	MW	1035 1125	ESM 209	Scheie T	A
					F	1035 1155	ESM 209		
49877	6FR	102	ELEMENTARY FRENCH II	4.0	MW	1035 1125	ANNEX 707	Couderc V	4
					F	1035 1155	ANNEX 707		
49890	6FR	102G	GRAD ELEM FRENCH REVIEW	1.0	MW	1035 1125	ANNEX 707	Couderc V	A
					F	1035 1155	ANNEX 707		
49901	6FR	112	INTERMEDIATE FRENCH II	3.0	MWF	1235 1325	ESM 209	Couderc V	
49916	6FR	112G	GRAD INTERMED FRENCH REVIEW	1.0	MWF	1235 1325	ESM 209	Couderc V	
49938	6FR	116	FRENCH DICTION	1.0	MW	1135 1225	ESM 209	Beaudette S	

Film Studies

50266	6FS	282	INTRO TO GERMAN FILM	3.0	MW	0935 1025	ESM 320	Steingrover R	
					R	1900 2130	ESM 305		

Intro to German Cinema: This course will introduce students to the various epochs, directors and genres in German filmmaking. It provides a chronological overview from the early silent beginnings to the contemporary successes of such academy award winning feature films as The Lives of Others (2006). Topics addressed include expressionist film, early studio development, transition from silent to sound cinema, Nazi film industry, postwar films in divided Germany, films of German unification. The class will be taught in English, films are in German with English subtitles/ intertitles. Students wishing to practice their German skills may write (slightly shorter) papers in German and request extra or alternate readings in German.

94497	6FS	282	DOCUMENTARY CINEMA	3.0	TR	1000 1115	MC 2	Khosrowjah H	
					T	1535 1725	NSL 404		

Documentary Cinema: Non-fiction cinema has been defined as factual description of events and people in the historical world, but almost every aspect of this definition has been contested or subjected to multiple interpretations. This course aims at examining the historical development and shifting understandings of non-fiction cinema relying on Bill Nichols's useful division of the dominant structures of organizational patterns into expository, observational, interactive and reflexive modes. A wide range of classic and contemporary films will be screened to provide a broad perspective.

German

51785	6GER	102	ELEMENTARY GERMAN II	4.0	MWF	1035 1140	ESM 404	Curren C	4
51836	6GER	102G	GRAD ELEMENTARY GERMAN REVIE	1.0	MWF	1035 1140	ESM 404	Curren C	A
51818	6GER	102	ELEMENTARY GERMAN II	4.0	MWF	1035 1140	ESM 305	Becker K	4
51847	6GER	102G	GRAD ELEMENTARY GERMAN REVIE	1.0	MWF	1035 1140	ESM 305	Becker K	A
51854	6GER	112	INTERMEDIATE GERMAN II	3.0	MWF	1235 1325	ANNEX 707	Steingrover R	
51863	6GER	112G	GRAD INTERMED GERMAN REVIEW	1.0	MWF	1235 1325	ANNEX 707	Steingrover R	
51872	6GER	116	GERMAN DICTION	1.0	MWF	1150 1225	ESM 404	Curren C	
51953	6GER	282	ART & POLITICS: BRECHT	3.0	MWF	0835 0925	ESM 320	Steingrover R	

Art and Politics: Brecht and the Brechtians: This course will introduce students to the works of Bertolt Brecht (1898-1956). As an influential playwright, prolific poet, philosopher and political thinker, Brecht has had a lasting impact on generations of writers. His work was directly affected by and responded to the political events of his time: World Wars 1 & 2, exile and the building of socialist East Germany. We will consider his ideas on socialism, art and politics, art and pedagogy, high and low culture among others. The second half of this course will examine examples of more recent artists, esp. filmmakers like Godard, Fassbinder, Syberberg and Weiss, who applied Brechtian concepts in their own works. This course is taught in English.

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crn	subject	course	title	credit	days1	time	location	instructor	restriction	
51964	6GER	282	INTRO TO GERMAN FILM	3.0	MW R	0935 1900	1025 2130	ESM ESM	320 305	Steingrover R

Intro to German Cinema: This course will introduce students to the various epochs, directors and genres in German filmmaking. It provides a chronological overview from the early silent beginnings to the contemporary successes of such academy award winning feature films as *The Lives of Others* (2006). Topics addressed include expressionist film, early studio development, transition from silent to sound cinema, Nazi film industry, postwar films in divided Germany, films of German unification. The class will be taught in English, films are in German with English subtitles/ intertitles. Students wishing to practice their German skills may write (slightly shorter) papers in German and request extra or alternate readings in German.

History

94419	6HIS	222	MODERN FRANCE	3.0	TR	1335	1450	OSL	204	Pedersen J
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Modern France: Alternately friends and rivals, modern France and the United States have had a complicated relationship ever since both nations were born in revolution at the end of the eighteenth century. This course will seek to understand France on its own terms by considering a series of formative events such as the Revolution of 1848, the Franco-Prussian War and the Paris Commune, the Dreyfus Affair and the birth of the intellectual, the very different experiences of World Wars I and II, the post-colonial conflicts in Algeria and Vietnam, the near-revolution of May 1968, and contemporary French and American arguments over French foreign and domestic policy.

52673	6HIS	282	ANTEBELLUM AMERICAN CULTURE	3.0	MWF	1235	1325	ESM	305	Rommel R
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Antebellum American Culture: What was it like to live in America between 1800 and 1860? This course will focus on American culture in northern cities. Topics will include the market revolution, reform movements like women's rights and abolitionism, religious revivalism, artistic production, material culture, and the expression and transmission of social values.

Humanities

55126	6HUM	282	DANTE, PETRARCA & BOCCACCIO	3.0	MWF	0935	1025	OSL	204	Donnan T
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"Dante's Inferno, Boccaccio's Decameron, & Petrarca's Book of Songs.": An introduction to Medieval and early Renaissance Italian Literature through the most famous works of this triumvirate who created the foundations of the Italian literature. All readings are in English.

Italian

56156	6IT	102	ELEMENTARY ITALIAN II	4.0	MWF	1035	1140	OSL	204	Donnan T	4
56175	6IT	102G	GRAD ELEMENTARY ITALIAN REV	1.0	MWF	1035	1140	OSL	204	Donnan T	A
56167	6IT	102	ELEMENTARY ITALIAN II	4.0	MWF	1035	1140	ANNEX	709	O Keefe L	4
56181	6IT	102G	GRAD ELEMENTARY ITALIAN REVI	1.0	MWF	1035	1140	ANNEX	709	O Keefe L	A
94385	6IT	242	STD ITALIAN LIBRETTI	2.0	MW	1235	1325	OSL	204	Donnan T	

Studies in Italian Libretti: Major Puccini librettos studied: Manon Lescaut, La Boheme, Tosca, Madama Butterfly, Il Trittico.

56260	6IT	282	DANTE, PETRARCA & BOCCACCIO	3.0	MWF	0935	1025	OSL	204	Donnan T
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"Dante's Inferno, Boccaccio's Decameron, & Petrarca's Book of Songs.": An introduction to Medieval and early Renaissance Italian Literature through the most famous works of this triumvirate who created the foundations of the Italian literature. All readings are in English.

Political Science

79962	6PSC	282	THE CONCEPT OF POWER	3.0	TR	1000	1115	MC	1	Mackin G
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"The Concept of Power": "Power" is clearly a central concept in political analysis and practice. This is uncontroversial. What is controversial, however, is exactly what "power" amounts to. What is power (as opposed to, say, force or violence)? Can we differentiate between political power and other forms? Who (if anyone) can be said to have power and how does it operate? This course introduces some of the main answers to these kinds of questions. Our approach will primarily be theoretical, though clearly we will also engage in analyses of empirical events. We will examine how some important historical and contemporary thinkers conceptualize power and analyze its operation.

79977	6PSC	282	MARX/DOSTOEVSKY/NIETZS/FREUD	3.0	TR	1135	1250	MC	1	Mackin G
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"Marx, Dostoevsky, Nietzsche, Freud": This class will introduce some of the main dimensions of 19th century social and political thought, with a focus on Marx, Dostoevsky, Nietzsche, and Freud. What unites these thinkers is their interest in and often critique of the rapid and modernizing social changes that emerge in the 19th century. So we will use their writings as an entryway into understanding the nature of modern society, and the promises, anxieties, and exclusions associated with it.

79986	6PSC	282	POLITICS OF POVERTY	3.0	TR	1600	1715	MC	1	Mackin G
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"The Politics of Poverty": This course will introduce the and critically analyze the idea and role of poverty in American social and political life. Though we will address economic and structural causes and consequences of poverty, our focus will be political: what forms of political power are involved in efforts to regulate or remedy issues of poverty? What are the prospects for realizing the values of freedom and democracy in the context of this poverty? And how do various conceptions of the poor get constructed and to what effect?

Psychology

81824	6PSY	112	EDUCATIONAL PSYCHOLOGY	3.0	TR	1535	1650	ESM	320	Piskackova E	3
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In this course, we will examine theories of child development, learning, and motivation, building on concepts introduced in the introductory psychology course. Students will explore these ideas and apply them to educational situations, achieving a deeper understanding of how children develop as learners. The course will center on a variety of concepts, both cognitive and social, and on ways students might use these to become more insightful, sensitive, and skilled as educators. This is the second semester of a two-semester sequence, so students must have taken the prerequisite, General Psychology to be admitted, unless given a special exemption.

Jazz Studies & Contemporary Media

56604	6JCM	152	JAZZ PERF WHSHP: NON JCM MAJ	1.0	T	1535	1725	ANNEX	624	Filsinger M	
56610	6JCM	200	JAZZ ENSEMBLE: SECT I	1.0	TR	1235	1425	ESM	120	Dobbins W	
56628	6JCM	200	NEW JAZZ ENSEMBLE: SECT II	1.0	MW	1830	2030	ESM	120	Rivello D	
56632	6JCM	200	JAZZ LAB BAND: SECT III	1.0	MW	1830	2030	ESM	514	Thompson R	
56649	6JCM	202	JAZZ THEORY/IMPROVISATION II	2.0	MW	0935	1025	ANNEX	902	Hart D	
56655	6JCM	204	BASIC JAZZ DRUMSET	1.0	M	1035	1125	ANNEX	710	Staebell A	
56661	6JCM	206	FUNCTIONAL JAZZ PIANO	1.0	M	1035	1125	ESM	443	Mc Leod J	
56676	6JCM	206	FUNCTIONAL JAZZ PIANO	1.0	F	1435	1525	ESM	443	Mc Leod J	
56687	6JCM	210	JAZZ Mallet PERFORMANCE CLAS	1.0	R	1235	1400	MSH	1	Potter H	A
56693	6JCM	212	JAZZ COMPOSITION	3.0	TBA			ANNEX	623	Dobbins W	3
56706	6JCM	224	JAZZ COMPOSITION/ARRANGE: II	2.0	TR	1535	1625	ANNEX	708	Dobbins W	
56719	6JCM	226	JAZZ COMPOSITION/ARRANGE: IV	2.0	TR	1635	1725	ANNEX	708	Dobbins W	
56722	6JCM	230	JAZZ STYLES/ANALYSIS: BASS	1.0	M	1135	1225	ANNEX	624	Campbell J	K

COURSE RESTRICTIONS

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C - Perm of instructor Required for Freshmen

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crn	subject	course	title	credit	days1	time	location	instructor	restriction
56735	6JCM	230	JAZZ STYLES/ANALYSIS: PIANO	1.0	M	1135 1225	ANNEX 621	Danko H	K
56741	6JCM	230	JAZZ STYLES/ANALYSIS: SAX	1.0	TBA		RTBA	Pendowski M	K
56753	6JCM	230	JAZZ STYLES/ANALYSIS: TPT	1.0	M	1135 1225	OSL 101	Van Bebber M	K
89686	6JCM	234	FILM SCORING TECHNIQUES II	2.0	TR	1135 1225	ANNEX 624	Eremiasova M	
56770	6JCM	241	HISTORY OF JAZZ: JCM MAJORS	3.0	TR	1135 1225	ESM 209	Terefenko D	3
56788	6JCM	252	JAZZ PERFORMANCE WORKSHOP:A	2.0	MW	1335 1525	ANNEX 708	Danko H	3
56797	6JCM	252	JAZZ PERFORMANCE WORKSHOP:B	2.0	MW	1335 1525	ANNEX 624	Rivello D	3
56808	6JCM	252	JAZZ PERFORMANCE WORKSHOP:C	2.0	MW	1335 1525	ANNEX 710	Campbell J	3
56813	6JCM	252	JAZZ PERFORMANCE WORKSHOP:D	2.0	MW	1535 1725	ANNEX 708	Terefenko D	3
56824	6JCM	252	JAZZ PERFORMANCE WORKSHOP:E	2.0	MW	1535 1725	ANNEX 624	Rivello D	3
56831	6JCM	252	JAZZ PERFORMANCE WORKSHOP:F	2.0	MW	1535 1725	ANNEX 710	Campbell J	3
56845	6JCM	252	JAZZ PERFORMANCE WORKSHOP:G	2.0	TR	1335 1525	ANNEX 624	Terefenko D	3
56862	6JCM	282	DUO IMPROVISATION	2.0	TBA		ANNEX 623	Dobbins W	A

Duo Improvisation: Learning and developing essential techniques and common practices in duo improvising. Classic duo recordings such as Louis Armstrong and Earl Hines, Bill Evans and Jim Hall and Stan Getz and Kenny Barron will be examined as models of the genre.

56877	6JCM	292	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM 120	Danko H	
56886	6JCM	400	JAZZ ENSEMBLE: SECT I	1.0	TR	1235 1425	ESM 120	Dobbins W	
56890	6JCM	400	NEW JAZZ ENSEMBLE: SECT II	1.0	MW	1830 2030	ESM 120	Rivello D	
56901	6JCM	400	JAZZ LAB BAND: SECT III	1.0	MW	1830 2030	ESM 514	Thompson R	
56916	6JCM	407	GRAD JAZZ ENSEMBLE DIRECTION	1.0	T	1435 1525	ANNEX 708	Dobbins W	
56927	6JCM	410	JAZZ Mallet PERFORMANCE CLAS	1.0	R	1235 1400	MSH 1	Potter H	A
56938	6JCM	441	ADV HIST & ANALYSIS JAZZ STU	3.0	M	0935 1125	ANNEX 624	Campbell J	
56940	6JCM	452	JAZZ PERFORMANCE WORKSHOP:A	2.0	MW	1335 1525	ANNEX 708	Danko H	3
56952	6JCM	452	JAZZ PERFORMANCE WORKSHOP:B	2.0	MW	1335 1525	ANNEX 624	Rivello D	3
56969	6JCM	452	JAZZ PERFORMANCE WORKSHOP:C	2.0	MW	1335 1525	ANNEX 710	Campbell J	3
56974	6JCM	452	JAZZ PERFORMANCE WORKSHOP:D	2.0	MW	1535 1725	ANNEX 708	Terefenko D	3
56983	6JCM	452	JAZZ PERFORMANCE WORKSHOP:E	2.0	MW	1535 1725	ANNEX 624	Rivello D	3
56995	6JCM	452	JAZZ PERFORMANCE WORKSHOP:F	2.0	MW	1535 1725	ANNEX 710	Campbell J	3
57000	6JCM	452	JAZZ PERFORMANCE WORKSHOP:G	2.0	TR	1335 1525	ANNEX 624	Terefenko D	3
57011	6JCM	456	ADV PERF PROJECT: CONT MEDIA		TBA		ANNEX 506	Campbell J	
57025	6JCM	456	ADV PERF PROJECT: CONT MEDIA		TBA		ANNEX 621	Danko H	
57033	6JCM	456	ADV PERF PROJECT: CONT MEDIA		TBA		ANNEX 623	Dobbins W	
57057	6JCM	482	DUO IMPROVISATION	2.0	TBA		ANNEX 623	Dobbins W	A

Duo Improvisation: Learning and developing essential techniques and common practices in duo improvising. Classic duo recordings such as Louis Armstrong and Earl Hines, Bill Evans and Jim Hall and Stan Getz and Kenny Barron will be examined as models of the genre.

94750	6JCM	482	RHYTHM SECTION PLAYING	2.0	TBA		ANNEX 506	Campbell J	A
Special Topics in Rhythm Section Playing: The focus of this course is specific to the details and stylistic constructs of rhythm section playing. Concepts such as phrasing, orchestration, pulse, time-feel, and stylistic traits will be studied. Permission of instructor is required.									
57066	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX 506	Campbell J	A
57079	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ANNEX 621	Danko H	A
93865	6JCM	484	ADV STUDIES: IMPROVISATION	4.0	TBA		ET 413	Terefenko D	A
57110	6JCM	492	JAZZ DEPARTMENT FORUM		W	1135 1225	ESM 120	Danko H	
57128	6JCM	501	JAZZ ENSEMBLE: SECT I		TR	1235 1425	ESM 120	Dobbins W	A
57132	6JCM	501	NEW JAZZ ENSEMBLE: SECT II		MW	1830 2030	ESM 120	Rivello D	A
57149	6JCM	501	JAZZ LAB BAND: SECT III		MW	1830 2030	ESM 514	Thompson R	A
57155	6JCM	560	APPL STUDY JAZZ COMP/ARRANG	3.0	TBA		ANNEX 623	Dobbins W	A
57161	6JCM	590	ALL THE THINGS YOU ARE	1.0	W	1535 1725	ANNEX 709	Dobbins W	A

All the Things You Are: A study of the great Jerome Kern song and numerous classic jazz improvisations that are based on its melody and harmonic structure. Each student will choose an important solo by an influential jazz soloist to transcribe, analyze and present to the class. Motivic development, harmonic embellishment and the relationship between the original theme and improvised variation will be a major topic to be researched and discussed.

57176	6JCM	596	DMA DISSERTATION PROJECT	1.0	TBA		ET 413	Terefenko D	
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Keyboard

57543	6KBD	112	PIANO SIGHT READING II	2.0	MR	1635 1725	ESM 443	Liu L	4
57551	6KBD	112	PIANO SIGHT READING II	2.0	MR	1735 1825	ESM 443	Liu L	4
90471	6KBD	201	SACRED MUSIC SKILLS I	2.0	TBA		ESM 427	Kennedy S	
57578	6KBD	205	ORGAN IMPROVISATION	1.0	TBA		ESM 108	Porter W	
57580	6KBD	211	PIANO LITERATURE I: 18TH C	3.0	MW	1035 1225	ESM 320	Lenti V	

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crn	subject	course	title	credit	days1	time	location	instructor	restriction
57599	6KBD	213	PIANO LITERATURE III: 20TH C	3.0	TR	1000 1125	ESM	320	Staff U
57603	6KBD	251	JAZZ PIANO IMPROV: KBD MAJOR	2.0	MW	1235 1325	ESM	443	Caramia T
57612	6KBD	260	PIANO HISTORY, DESIGN & MNTN	1.0	M	1900 2030	ESM	209	Rus M
90485	6KBD	401	SACRED MUSIC SKILLS I	2.0	TBA		ESM	427	Kennedy S
57648	6KBD	405	GRADUATE ORGAN IMPROVISATION	1.0	TBA		ESM	108	Porter W
57656	6KBD	411	PIANO LITERATURE I: 18TH C	3.0	MW	1035 1225	ESM	320	Lenti V
57667	6KBD	413	PIANO LITERATURE III: 20TH C	3.0	TR	1000 1125	ESM	320	Staff U
93880	6KBD	424	ORGAN REPERTOIRE IV	2.0	R	1500 1700	NSL	308	Unger M
57681	6KBD	451	JAZZ PIANO IMPROV: KBD MAJOR	1.0	MW	1235 1325	ESM	443	Caramia T

Music Education

MUE 222 (Friday) "C" Courses Meet: 1/15 - 2/26 "D" Courses Meet: 3/5 - 4/30

MUE 226 (Monday) "C" Courses Meet: 1/11 - 3/1 "D" Courses Meet: 3/15 - 5/3

65045	6MUE	111	FIELD EXPERIENCE IN MUE	1.0	W	1135 1225	MSH	1	Grunow R Hart L	
65059	6MUE	111	FIELD EXPERIENCE IN MUE	1.0	W	1235 1325	MSH	1	Grunow R Hart L	
65077	6MUE	213	SEC GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC	2	Stanley A	
65086	6MUE	214	ELEM/MID SCH CHORAL METHODS	2.0	TR	1035 1125	ANNEX	708	Conkling S	3
65090	6MUE	216	MUSIC FOR SPECIAL LEARNERS	1.0	F	0835 0925	MC	2	Richards W	
65105	6MUE	217	ELEM WINDS/BRASS/PRC METHODS	2.0	TR	1235 1325	OSL	101	Grunow R	
65118	6MUE	219	SEC INSTRUMENT REHEARSAL:WBP	2.0	MW	1235 1325	ANNEX	624	Azzara C	
65120	6MUE	220	SEC INSTRMT REHEARSAL:STRING	2.0	TR	1330 1515	ESM	M3	Fetter J	
65136	6MUE	221	CLARINET CLASS	1.0	R	1435 1525	ANNEX	708	Azzara C Beckel M	
65147	6MUE	222C	WOODWIND CLASS: BSN C	0.5	F	1135 1225	ANNEX	710	Azzara C Opp B	
65154	6MUE	222C	WOODWIND CLASS: FLUTE C	0.5	F	1135 1225	ESM	514	Azzara C Lemoine C	
65163	6MUE	222C	WOODWIND CLASS: OBOE C	0.5	F	1235 1325	ANNEX	710	Azzara C Schwartz D	
65172	6MUE	222C	WOODWIND CLASS: SAX C	0.5	F	1235 1325	OSL	204	Azzara C Stone D	
65189	6MUE	222C	WOODWIND CLASS: BSN C	0.5	TBA		RTBA		Azzara C Opp B	
65191	6MUE	222C	WOODWIND CLASS: FLUTE C	0.5	TBA		RTBA		Azzara C Lemoine C	
65200	6MUE	222C	WOODWIND CLASS: OBOE C	0.5	TBA		RTBA		Azzara C Schwartz D	
65211	6MUE	222C	WOODWIND CLASS: SAX C	0.5	TBA		RTBA		Azzara C Stone D	
65225	6MUE	222D	WOODWIND CLASS: BSN D	0.5	F	1135 1225	ANNEX	710	Azzara C Opp B	
65233	6MUE	222D	WOODWIND CLASS: FLUTE D	0.5	F	1135 1225	ESM	514	Azzara C Lemoine C	
65244	6MUE	222D	WOODWIND CLASS: OBOE D	0.5	F	1235 1325	ANNEX	710	Azzara C Schwartz D	
65257	6MUE	222D	WOODWIND CLASS: SAX D	0.5	F	1235 1325	OSL	204	Azzara C Stone D	
65266	6MUE	222D	WOODWIND CLASS: BSN D	0.5	TBA		RTBA		Azzara C Opp B	
65279	6MUE	222D	WOODWIND CLASS: FLUTE D	0.5	TBA		RTBA		Azzara C Lemoine C	
65282	6MUE	222D	WOODWIND CLASS: OBOE D	0.5	TBA		RTBA		Azzara C Schwartz D	
65298	6MUE	222D	WOODWIND CLASS: SAX D	0.5	TBA		RTBA		Azzara C Stone D	
65302	6MUE	225	TRUMPET CLASS	1.0	R	1335 1425	ESM	514	Grunow R Matzen M	
65317	6MUE	226C	BRASS CLASS: EUPHONIUM C	0.5	M	1135 1225	ANNEX	710	Grunow R Dluzniewski E	
65326	6MUE	226C	BRASS CLASS: HORN C	0.5	M	1135 1225	ANNEX	902	Grunow R Johns B	
65334	6MUE	226C	BRASS CLASS: TBN C	0.5	M	1235 1325	ANNEX	710	Grunow R Boutin M	

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crn	subject	course	title	credit	days1	time	location	instructor	restriction
65343	6MUE	226C	BRASS CLASS: TUBA C	0.5	M	1235 1325	ESM	320 Grunow R Dluzniewski E	
65351	6MUE	226C	BRASS CLASS: EUPHONIUM C	0.5	TBA		RTBA	Grunow R Dluzniewski E	
65365	6MUE	226C	BRASS CLASS: HORN C	0.5	TBA		RTBA	Grunow R Johns B	
65378	6MUE	226C	BRASS CLASS: TBN C	0.5	TBA		RTBA	Grunow R Boutin M	
65380	6MUE	226C	BRASS CLASS: TUBA C	0.5	TBA		RTBA	Grunow R Dluzniewski E	
65399	6MUE	226D	BRASS CLASS: EUPHONIUM D	0.5	M	1135 1225	ANNEX	710 Grunow R Dluzniewski E	
65403	6MUE	226D	BRASS CLASS: HORN D	0.5	M	1135 1225	ANNEX	902 Grunow R Johns B	
65412	6MUE	226D	BRASS CLASS: TBN D	0.5	M	1235 1325	ANNEX	710 Grunow R Boutin M	
65429	6MUE	226D	BRASS CLASS: TUBA D	0.5	M	1235 1325	ESM	320 Grunow R Dluzniewski E	
65430	6MUE	226D	BRASS CLASS: EUPHONIUM D	0.5	TBA		RTBA	Grunow R Dluzniewski E	
65448	6MUE	226D	BRASS CLASS: HORN D	0.5	TBA		RTBA	Grunow R Johns B	
65456	6MUE	226D	BRASS CLASS: TBN D	0.5	TBA		RTBA	Grunow R Boutin M	
65467	6MUE	226D	BRASS CLASS: TUBA D	0.5	TBA		RTBA	Grunow R Dluzniewski E	
65475	6MUE	232	STRINGS CLASS II	2.0	TR	1135 1225	ESM	514 Fetter J	
65481	6MUE	232	STRINGS CLASS II	2.0	TR	1235 1325	ESM	514 Fetter J	
65494	6MUE	235	HARP CLASS I	1.0	F	1235 1325	ESM	320 Seiffert L	
65506	6MUE	236	HARP CLASS II	1.0	F	1335 1425	ESM	320 Seiffert L	
65519	6MUE	241	VOICE CLASS I	1.0	R	1735 1825	ANNEX	708 Conkling S Merriweather M	
65522	6MUE	242	VOICE CLASS II	1.0	R	1835 1925	ANNEX	708 Conkling S Merriweather M	
65535	6MUE	255	PERCUSSION CLASS	1.0	T	1335 1425	ESM	514 Azzara C Connors S	
65541	6MUE	255	PERCUSSION CLASS	1.0	T	1435 1525	ESM	514 Azzara C Stevens A	
65553	6MUE	261	CLASSROOM INSTRUMENTS	1.0	TBA		RTBA	Beauregard J	
65564	6MUE	271	STU TCH: ELEM VOCAL/GENERAL	4.0	TBA		ESM	M8 Stanley A	A
65570	6MUE	273	STUDENT TEACHING SEMINAR	1.0	TBA		ESM	M8 Stanley A Beauregard J	A
65588	6MUE	276	STU TCH: SEC VOCAL/GENERAL	4.0	TBA		RTBA	Beauregard J	A
65597	6MUE	277	STU TCH: ELEM/STRINGS I	4.0	TBA		ESM	M3 Fetter J	A
65601	6MUE	277	STU TCH: ELEM/WBP I	4.0	TBA		ESM	M6 Grunow R	A
65616	6MUE	278	STU TCH: SEC/STRINGS II	4.0	TBA		ESM	M3 Fetter J	A
65627	6MUE	278	STU TCH: SEC/WBP II	4.0	TBA		ESM	M6 Grunow R	A
94069	6MUE	282	ASSESS MUSC TEACHNG/LEARNING	2.0	TR	1535 1625	ESM	404 Grunow R	
Assessing Music Teaching and Learning: Whether in a private or group setting, virtually every Eastman undergraduate will teach music. Soon thereafter, you will face an important question: What have my students learned? At the heart of the course: 1) measuring music aptitude and achievement, 2) understanding how we learn music, and 3) understanding individual differences among students. Along the way you will learn a few basic statistical procedures with two fundamental goals in mind: 1) improved teaching and 2) increased student learning.									
65640	6MUE	286	PRIN STRG PLYING & TEACH II	2.0	R	1135 1225	ESM	M3 Fetter J	
					R	1435 1525	ESM	M3	
65652	6MUE	290	URBAN PRACTICUM STRING TEACH	1.0	TBA		ESM	M3 Fetter J	A
65674	6MUE	403	INTRODUCTION TO RESEARCH	3.0	M	1700 1930	ESM	M9 Fox D	
65683	6MUE	413	SEC GENERAL MUSIC METHODS	2.0	MW	1035 1225	MC	2 Stanley A	
65695	6MUE	414	ELEM/MID SCH CHORAL METHODS	2.0	TR	1035 1125	ANNEX	708 Conkling S	3
65704	6MUE	419	SEC INSTRUMENT REHEARSAL:WBP	2.0	MW	1235 1325	ANNEX	624 Azzara C	
65710	6MUE	420	SEC INSTRMT REHEARSAL:STRING	2.0	TBA		ESM	M3 Fetter J	
65728	6MUE	465	INSTRUMENTAL TECHNIQUE: WBP	3.0	TBA		ESM	M6 Grunow R	A
65732	6MUE	466	INSTRUMENTAL TECHNIQUE:STRINGS	3.0	TBA		ESM	M3 Fetter J	A
65749	6MUE	471	TEACHING INTERN: WINDS/PERC	2.0	TBA		ESM	M6 Grunow R	A
65755	6MUE	471	TEACHING INTERN: CHORAL	2.0	TBA		ESM	M5A Conkling S	A
65761	6MUE	471	TEACHING INTERN: STRINGS	2.0	TBA		ESM	M3 Fetter J	A

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65776	6MUE	471	TEACHING INTERN: GENERAL	2.0	TBA		ESM M8	Stanley A	A
65787	6MUE	472	TCH INTERN FOR CERT:WIND/PER	4.0	TBA		ESM M6	Grunow R	A
65793	6MUE	472	TCH INTERN FOR CERT: VOC-GEN	4.0	TBA		ESM M8	Stanley A	A
65807	6MUE	472	TCH INTERN FOR CERT: STRINGS	4.0	TBA		ESM M3	Fetter J	A
65815	6MUE	473	MA PROJECT		TBA		ESM M5A	Conkling S	A
65839	6MUE	483	IMPROVISATION	3.0	T	1235 1500	ESM 320	Azzara C	

Improvisation: Designed for graduate students (woodwind, brass, percussion, strings, and voice) with limited improvisation experience/exposure, this class will introduce practical techniques designed to: (1) develop improvisation skill in various styles; (2) include improvisation as an integral part of performance and instruction; and (3) define relationships between improvising, reading, and composing music. The class will explore a variety of performance genres and include principles for teaching improvisation and learning to improvise. Course content includes a logical harmonic and rhythmic sequence for skill development. Students will learn repertoire by ear, transcribe solos, and improvise solos, accompaniments, cadenzas, and counterpoint.

Music History

61982	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	0835 0950	ESM 209	Freitas R	
61998	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	0835 0950	ESM 305	Anderson M	
62001	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	1000 1115	ESM 209	Freitas R	
62016	6MHS	121	MUSIC & SOCIETY: 800-1750	3.0	TR	1000 1115	ESM 305	Anderson M	
61829	6MHS	070	MHS 121 DISC SESS: ANDERSON		M	1730 1830	NSL 404	Anderson M	
61830	6MHS	070	MHS 121 DISC SESS: ANDERSON		M	1830 1930	NSL 404	Anderson M	
61848	6MHS	070	MHS 121 DISC SESS: FREITAS		M	1930 2030	NSL 404	Freitas R	
61856	6MHS	070	MHS 121 DISC SESS: FREITAS		M	2030 2130	NSL 404	Freitas R	
61867	6MHS	070	MHS 121 DISC SESS: FREITAS		R	1730 1830	NSL 308	Freitas R	
61875	6MHS	070	MHS 121 DISC SESS: FREITAS		R	1830 1930	NSL 404	Freitas R	
61881	6MHS	070	MHS 121 DISC SESS: ANDERSON		R	1930 2030	NSL 404	Anderson M	
61894	6MHS	070	MHS 121 DISC SESS: ANDERSON		R	2030 2130	NSL 404	Anderson M	
62027	6MHS	123	MUSIC & SOCIETY: 1880-2000	3.0	TR	0835 0950	OSL 101	Jakelski L	
62038	6MHS	123	MUSIC & SOCIETY: 1880-2000	3.0	TR	1000 1115	OSL 101	Jakelski L	
61900	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	1730 1830	NSL 404	Jakelski L	
61911	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	1830 1930	NSL 404	Jakelski L	
61925	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	1930 2030	NSL 404	Jakelski L	
61933	6MHS	070	MHS 123 DISC SESS: JAKELSKI		T	2030 2130	NSL 404	Jakelski L	
61944	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	1730 1830	NSL 404	Jakelski L	
61957	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	1830 1930	NSL 404	Jakelski L	
61966	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	1930 2030	NSL 404	Jakelski L	
61979	6MHS	070	MHS 123 DISC SESS: JAKELSKI		W	2030 2130	NSL 404	Jakelski L	
62069	6MHS	282	ASIAN CLASSICAL MUSICS	3.0	T	1435 1625	ESM 305	Koskoff E	

Asian Classical Musics: The cultures of Asia, like those of the West, developed rich and longstanding classical music traditions, connected historically to vast court and dynastic political systems and supported by wealthy nobility. Such traditions continue today throughout Asia where indigenous classical music systems continue to thrive independently as well as in response to the globalizing and commercial concerns of the twenty-first century. We will explore the historical and contemporary classical music traditions of India, Indonesia, China, and Japan, considering along the way the interrelatedness of western and eastern systems.

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62133	6MHS	590	MUS & WEST SOC SINCE 1776/89	3.0	T	0935 1125	NSL 404	Locke R	A
<p>Music & Society since 1776/1789: This seminar explores the kinds of relationships that can exist between music and its social, economic, and cultural contexts. In order to avoid excessive abstraction and to provide a common ground for discussion, we will illustrate most of the issues with examples from 19th-century Europe (especially France)—e.g., Berlioz and Liszt—but also give attention to the situation of “classical music” in America, both at the turn of the 20th century (when the major orchestras and opera companies were being founded) and today, and to certain episodes in other countries (e.g., certain overtly politicized works composed by Shostakovich under Stalin). Some assignments will relate to performances occurring in Rochester during the semester. Assignments include two oral/written presentations, a midterm exam (but no final), and a somewhat longer paper toward the end of the semester.</p>									
62144	6MHS	590	HANDEL'S ITALIAN VOCAL MUSIC	3.0	W	1035 1225	NSL 404	Freitas R	A
<p>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 twenty years or so, both performers and scholars have increasingly engaged them. Now, as Handel's operas are staged ever more frequently, major new books by Winton Dean and Ellen Harris have further enriched the discourse. In the 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 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.</p>									
62157	6MHS	590	ALL THE THINGS YOU ARE	3.0	W	1535 1725	ANNEX 709	Dobbins W	A
<p>All the Things You Are: A study of the great Jerome Kern song and numerous classic jazz improvisations that are based on its melody and harmonic structure. Each student will choose an important solo by an influential jazz soloist to transcribe, analyze and present to the class. Motivic development, harmonic embellishment and the relationship between the original theme and improvised variation will be a major topic to be researched and discussed.</p>									
62166	6MHS	590	MOZART'S CONCERTOS	3.0	R	0935 1125	NSL 404	Wheelock G	A
<p>Mozart's Concertos: In this course we will focus on the piano concertos Mozart composed and performed in Vienna, from the early chamber settings to the fully public late works. As background to this core repertoire, we will consider Mozart's earliest “pastiche” concertos and works of the Salzburg years. In studying the mature concertos, we will address a variety of issues, including: performance venues and set-ups; formal procedures and functions; orchestration and scoring; improvisation and performance practices, then and now; the influence of opera and dance styles; and the relation of autograph to published score. In addition to preparing weekly reading and listening assignments, students will be responsible for a brief written project as well as a final project for presentation in class.</p>									
62179	6MHS	590	POSTMODERNISM	3.0	R	1235 1425	NSL 404	Watkins H	A
<p>Postmodernism: This course examines various theories and instances of postmodernism in music, the arts, and culture at large. Beginning with select musical trends and cultural transformations dating to the 1960s, the class moves through a wide variety of music, and as far into the present as possible, in hopes of assessing the meaning and usefulness of the idea of postmodernity. In particular, we will be concerned with the degree to which postmodern characteristics of recent art, architecture, economics, and the media can also be identified in music, and what those correspondences suggest about the nature of postmodern culture in general. Periodic in-class presentations, a final extended presentation, and a final paper are required.</p>									
62182	6MHS	590	BALI LOCAL/GLOBAL NEGOTIATIO	3.0	R	1435 1625	NSL 404	Koskoff E	A
<p>Bali Local/Global Negotiation: The island of Bali, Indonesia, is both a global tourist “paradise” and home to a long-standing local Hindu indigenous population. Musical performance provides a lens through which to see how contemporary Balinese have negotiated their local/global position. This course explores the musical fault lines between global/local and economic/political forces in Bali today, and examines music as a performance of Balinese 21st century identity. Students will be exposed to a variety of Balinese musics and will have an opportunity to learn pieces of Balinese music using the resources of the School's gamelan, the Lila Muni.</p>									

Musicology

Interested DMAs may register for any of our musicology seminars (MUY 592) as a substitute for required MHS 590s. They may take these courses for three rather than four credits by registering for them as “MUY 590.” Permission of the teacher is required in all cases. Course descriptions and scheduled meeting times for MUY seminars are listed below.

66459	6MUY	502	INTRO TO ETHNOMUSICOLOGY	4.0	W	1235 1525	NSL 404	Fiol S	3
66486	6MUY	590	INTRO TO ETHNOMUSICOLOGY	3.0	W	1235 1525	NSL 404	Fiol S	A
<p>Intro to Ethnomusicology: As a historiography of ethnomusicology, the course will chart the genealogies of thought over the last several centuries that inform our contemporary understanding of the discipline. 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. Finally, we will assess challenges to the discipline, and chart a course for an ethnomusicology of the 21st century.</p>									
66514	6MUY	592	STAGE TO SCREEN	4.0	T	1235 1525	NSL 404	Esse M	3
66462	6MUY	590	STAGE TO SCREEN	3.0	T	1235 1525	NSL 404	Esse M	A
<p>Stage to Screen: This course focuses on different performance spaces and aesthetics in late 19th- and early 20th-century American musical life, dealing specifically with genres and practices that unite the visual and the aural: theater, opera, melodrama, and especially film. We will be particularly concerned with exploring the negotiation between live and “mechanically reproduced” performance as film becomes the dominant form of entertainment in the U.S. Through study of incidental music for melodramas, musical (and spoken) accompaniment for silent films, and practices of opera staging we will investigate contemporary notions of presence, voice, and body as live performance was displaced in the American imagination first by the film image and later by recorded sound. Our concern will be primarily with those messy years before the widespread popularity of synchronized sound—the era when the real and recorded were combined in fascinating ways.</p>									
66509	6MUY	592	MUSICAL EXOTICISM 1500-1800	4.0	M	1235 1525	NSL 404	Locke R	3
66490	6MUY	590	MUSICAL EXOTICISM 1500-1800	3.0	M	1235 1525	NSL 404	Locke R	A
<p>Musical Exoticism 1500-1800: This course ends where discussions of musical exoticism begin: with the “alla turca” craze, to which Gluck, Haydn, Mozart, and Beethoven contributed, and with the growing fascination with folk music from what were often perceived as the outer edges of Europe (namely the four S's: Scotland, Spain, Scandinavia, and the Slavic lands). Most of the semester will focus on earlier developments: 1) How composers began to write pieces in various national and ethnic styles in the 1500s and 1600s and also used music to bolster stage performances in which various exotic “foreigners” (local dancers in foreign costumes) danced and mimed. 2) The central role that exotic locales and peoples played in the development of opera in its first two centuries (1600-1800). 3) How exoticism intertwined interestingly with certain sacred genres at the time—not least because Bible tales (which were retold in oratorios by Handel and others) take place in lands far from Europe, and because the Jesuits proudly reenacted in sacred operas their extensive missionary efforts in such places as India and Japan. 4) How Venice, Paris, and London—remarkably cosmopolitan cities for their time—became central locales for the development of musico-theatrical portrayals of distant places and peoples. Coursework includes short assignments and a major term paper.</p>									
66537	6MUY	593	DIRECTED STUDY I	4.0	TBA		ESM 512	Macey P	3
66546	6MUY	594	DIRECTED STUDY II	4.0	TBA		ESM 512	Macey P	3
66558	6MUY	595	PHD DISSERTATION PROJECT		TBA		ESM 512	Macey P	

Orchestral Studies

93955	6ORC	420	RPO PRACTICUM	2.0	TBA		RTBA	Kemp K	A
93725	6ORC	420Z	RPO PRACTICUM II	2.0	TBA		RTBA	Kemp K	A
93961	6ORC	421	RPO MANAGEMENT INTERNSHIP		TBA		RTBA	Kemp K	A

Pedagogy

72185	6PED	239	ORGAN PEDAGOGY	1.0	TBA		ESM 425	Davidsson H	
93976	6PED	262	PRACTICAL PIANO PEDAGOGY	2.0	W	1335 1525	ESM 404	Caramia T	

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72203	6PED	282	VOICE PEDAGOGY II	1.0	R	1235 1325	ESM 209	Ciesinski K	
72212	6PED	286	PRIN STRG PLYING & TEACH II	2.0	R	1135 1225	ESM M3	Fetter J	
					R	1435 1525	ESM M3		
72248	6PED	462	GRAD PRACTICAL PIANO PEDAGOG	2.0	W	1335 1525	ESM 404	Caramia T	
72256	6PED	471	TEACHING CERTIFICATE INTERN	1.0	TBA		ESM 439	Fox D	A
72267	6PED	482	GRADUATE VOCAL PEDAGOGY II	2.0	MWR	0935 1025	ESM HHH	Mc Iver R	

Performance

79621	6PRF	596	DMA DISSERTATION PROJECT		TBA		RTBA	Staff U	
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Piano Class

71923	6PCL	101	PIANO CLASS: A	2.0	MW	1435 1525	ESM 443	Caramia T	
94272	6PCL	101	PIANO CLASS: B	2.0	MW	1435 1525	MSH 414	Caramia T	
71937	6PCL	102	PIANO CLASS: A	2.0	WF	1035 1125	ESM 443	Caramia T	
71946	6PCL	102	PIANO CLASS: B	2.0	MW	1035 1125	MSH 414	Caramia T	
71958	6PCL	102	PIANO CLASS: C	2.0	MW	1135 1225	ESM 443	Caramia T	
71960	6PCL	102	PIANO CLASS: D	2.0	MW	1235 1325	MSH 414	Caramia T	
71971	6PCL	102	PIANO CLASS: E	2.0	TR	1235 1325	ESM 443	Caramia T	
71985	6PCL	102	PIANO CLASS: F	2.0	TR	1235 1325	MSH 414	Caramia T	
71992	6PCL	102	PIANO CLASS: G	2.0	TR	1335 1425	ESM 443	Caramia T	
72004	6PCL	103	PIANO CLASS: A	2.0	MW	0835 0925	MSH 414	Caramia T	
72010	6PCL	103	PIANO CLASS: B	2.0	MW	0935 1025	MSH 414	Caramia T	
72028	6PCL	103	PIANO CLASS: C	2.0	MW	1335 1425	MSH 414	Caramia T	
72032	6PCL	103	PIANO CLASS: D	2.0	TR	0835 0925	MSH 414	Caramia T	
72049	6PCL	103	PIANO CLASS: E	2.0	TR	0935 1025	MSH 414	Caramia T	
93987	6PCL	103	PIANO CLASS: F	2.0	TR	1035 1125	MSH 414	Caramia T	
93993	6PCL	103	PIANO CLASS: G	2.0	TR	1435 1525	MSH 414	Caramia T	
72055	6PCL	104	PIANO CLASS: A	2.0	MW	0835 0925	ESM 443	Caramia T	
72061	6PCL	104	PIANO CLASS: B	2.0	MW	0935 1025	ESM 443	Caramia T	
72076	6PCL	104	PIANO CLASS: C	2.0	MW	1335 1425	ESM 443	Caramia T	
72087	6PCL	104	PIANO CLASS: D	2.0	TR	0835 0925	ESM 443	Caramia T	
72093	6PCL	104	PIANO CLASS: E	2.0	TR	0935 1025	ESM 443	Caramia T	
72109	6PCL	104	PIANO CLASS: F	2.0	TR	1035 1125	ESM 443	Caramia T	
72114	6PCL	104	PIANO CLASS: G	2.0	TR	1135 1225	ESM 443	Caramia T	
72123	6PCL	105	PIANO CLASS: A	2.0	F	1135 1225	MSH 414	Caramia T	
72137	6PCL	105	PIANO CLASS: B	2.0	F	1235 1325	MSH 414	Caramia T	
72146	6PCL	106	PIANO CLASS: A	2.0	F	1135 1225	ESM 443	Caramia T	
72158	6PCL	106	PIANO CLASS: B	2.0	F	1235 1325	ESM 443	Caramia T	

Sacred Music

84937	6SMU	210	SCHOLA CANTORUM	1.0	U	2100 2300	CHRST CHRC	Kennedy S	A
94001	6SMU	408	PERSPECTIVES IN SACRED MUSIC	2.0	R	1135 1325	NSL 308	Zager D	
92339	6SMU	410	SCHOLA CANTORIUM	1.0	U	2100 2300	CHRST CHRC	Kennedy S	A
84946	6SMU	472	SACRED MUSIC INTERNSHIP	1.0	TBA		RTBA	Dubois P	A

Special Registrations

48865	6ESM	201	BACHELORS DEGREE RECITAL		TBA		RTBA	Staff U	
48878	6ESM	202	BACHELORS JCM DEGREE RECITAL		TBA		RTBA	Staff U	
48880	6ESM	385	UNDERGRAD INACTIVE STATUS		TBA		ESM 111	Bush A	J
48899	6ESM	399	UNGRAD CONT OF ENROLLMENT		TBA		ESM 111	Bush A	J
48904	6ESM	401	MASTERS DEGREE RECITAL		TBA		RTBA	Staff U	
48910	6ESM	402	MASTERS JCM DEGREE RECITAL		TBA		RTBA	Staff U	
48928	6ESM	405	MM ACM REC WITH VOCALIST		TBA		RTBA	Staff U	
48932	6ESM	406	MM ACM REC WITH INSTRUMENTAL		TBA		RTBA	Staff U	
48949	6ESM	501	FIRST DOCTORAL RECITAL		TBA		RTBA	Staff U	

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48955	6ESM	502	SECOND DOCTORAL RECITAL		TBA		RTBA	Staff U	
48961	6ESM	503	DOCTORAL LECTURE RECITAL		TBA		RTBA	Staff U	
48976	6ESM	504	DMA PIANO COLLABOR RECITAL		TBA		RTBA	Staff U	
48987	6ESM	505	DMA ACM REC WITH VOCALIST		TBA		RTBA	Staff U	
48993	6ESM	506	DMA ACM REC WITH INSTRUMENTA		TBA		RTBA	Staff U	
49002	6ESM	507	DMA ACM THIRD RECITAL		TBA		RTBA	Staff U	
49017	6ESM	985	GRADUATE INACTIVE STATUS		TBA		RTBA	Hain J	J
49026	6ESM	995	CONT GRADUATE ENROLLMENT: PT		TBA		RTBA	Hain J	J
49034	6ESM	999	CONT GRADUATE ENROLLMENT: FT		TBA		RTBA	Hain J	J
49043	6ESM	999	CONT GRAD ENROLL/COURSES: FT		TBA		RTBA	Hain J	J

String, Harp & Guitar Dept.

Guitar

52170	6GTC	202	HIST & LIT OF GUITAR	2.0	F	1535 1725	OSL 204	Goluses N	4
52188	6GTC	210	GUITAR PEDAGOGY	2.0	T	1535 1725	OSL 204	Goluses N	4
52197	6GTC	221	ADVANCED FRETBOARD HARMONY	2.0	W	1535 1725	OSL 204	Sneider R	4
52202	6GTC	402	SEM IN GUITAR STUDIES	2.0	F	1535 1725	OSL 204	Goluses N	4

Strings

94040	6STR	101	HARP TECHNIQUE I	1.0	TBA		ESM 204	Bride K	
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Study Abroad

84638	6SAB	200	STUDY ABROAD	16.0	TBA		ESM 111	Bush A	J
84821	6SAB	400	STUDY ABROAD	12.0	TBA		ESM 111	Bush A	J

Theory

86050	6TH	102	MODEL COMP/TONAL ANALYSIS II	2.5	MWF	0835 0935	ESM 404	Temperley D	
86068	6TH	102	MODEL COMP/TONAL ANALYSIS II	2.5	MWF	0935 1025	ESM 404	Temperley D	
86134	6TH	162	AURAL MUSICIANSHIP II	1.5	TR	0835 0925	ANNEX 704	Kennedy S	A
86143	6TH	162	AURAL MUSICIANSHIP II	1.5	TR	0935 1025	ANNEX 704	Kennedy S	A
86073	6TH	102H	MODEL COMP/TONAL ANAL II:HON	3.0	TRF	0835 0925	ANNEX 710	Brown M	
86151	6TH	162H	AURAL MUSICIANSHIP II:HONORS	1.0	MW	0835 0925	ANNEX 710	Kennedy S	
86084	6TH	102I	MODEL COMP/TONAL ANAL II:INT	2.5	MTWR	0835 0925	MSH 221	Temperley D	
86096	6TH	102I	MODEL COMP/TONAL ANAL II:INT	2.5	MTWR	0935 1025	MSH 221	Temperley D	
86165	6TH	162I	MUSICIANSHIP II: INTENSIVE	1.5	TRF	1135 1225	MSH 221	Kennedy S	
86178	6TH	162I	MUSICIANSHIP II: INTENSIVE	1.5	TRF	1225 1325	MSH 221	Kennedy S	
86180	6TH	202	MODEL COMP/TONAL ANALYS IV	2.5	MWF	0935 1025	OSL 101	Wason R	
86199	6TH	202	MODEL COMP/TONAL ANALYS IV	2.5	MWF	1035 1125	OSL 101	Wason R	
86241	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1135 1225	ANNEX 709	Marvin W	
86253	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1235 1325	ANNEX 709	Marvin W	
86264	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1335 1425	ANNEX 709	Marvin W	
86270	6TH	262	AURAL MUSICIANSHIP IV	1.5	TR	1435 1525	ANNEX 709	Marvin W	
86206	6TH	202H	MODEL COMP/TONAL ANAL IV:HON	3.0	MWF	0935 1025	ANNEX 709	Guerrero J	
86288	6TH	262H	MUSICIANSHIP IV: HONORS	1.0	TR	1235 1325	ANNEX 624	Marvin W	
94111	6TH	202J	HISTORY/ANALYSIS/THEORY JAZZ	2.5	MWF	1235 1325	ESM 404	Terefenko D	3
94133	6TH	262J	JAZZ AURAL MUSICIANSHIP IV	1.5	TR	1535 1625	ANNEX 709	Terefenko D	3
86102	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	MWF	1135 1225	ANNEX 708	Staff U	
86117	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	MWF	1235 1325	ANNEX 708	Staff U	
86126	6TH	118	THEORY/ANALY/MUSICIANSHP REV	1.5	TR	1035 1150	ANNEX 710	Staff U	
94768	6TH	241	COMPUTER APPLICATIONS	3.0	WF	1035 1150	ESM 070	Headlam D	
86222	6TH	252	COUNTERPOINT II (TONAL)	3.0	MWF	1035 1125	ANNEX 708	Hanson J	
86235	6TH	260	MUSIC AND THE MIND	3.0	TR	1230 1345	LATT 201	Marvin E	

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94739	6TH	282	EURHYTHMICS	3.0	M	1035 1125	ANNEX 902	Ristow G	
					WF	1035 1125	ESM 120		
Eurhythmics: A study of music based on the principles and musical movement games of Swiss composer Emile Jaques-Dalcroze (1865-1950). The method promotes rhythmic coordination of the full body; increases sensitivity to rhythm, melody, harmony, phrasing, and form; and focuses awareness on the physical demands of artistic performance.									
86297	6TH	282	ANALYSIS OF POPULAR MUSIC	3.0	MWF	1100 1150	TODD 202F	Covach J	
Analysis of Popular Music: Many people love pop music for its simplicity, but this course will reveal that pop music can often be surprisingly complex in the ways it projects structure and creates musical relationships. Many dimensions of pop music will be analyzed, including harmony, melody, rhythm and meter, texture, form, recording technique, and text-music relationships. Prerequisites: MUR 112									
86308	6TH	285	COMPREHENSION AND ANALYSIS	3.0	TBA		ESM 511	Wason R	
86313	6TH	295	SENIOR THESIS II	3.0	TBA		ESM 511	Wason R	
86324	6TH	400	ANALYTICAL TECHNIQUES	3.0	MW	1200 1315	ANNEX 704	Hasegawa R	
86331	6TH	400	ANALYTICAL TECHNIQUES	3.0	TR	1335 1450	ANNEX 704	Oliveira Mart J	
86345	6TH	401	TOPICS IN TONAL LIT & ANALYS	3.0	MW	1200 1315	ANNEX 709	Tatlow R	
86359	6TH	401	TOPICS IN TONAL LIT & ANALYS	3.0	TR	1200 1315	ANNEX 704	Temperley D	
86377	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	MW	1035 1150	ANNEX 704	Guerrero J	
86386	6TH	402	TOPICS IN 20TH C LIT & ANALY	3.0	TR	1200 1315	ANNEX 707	Oliveira Mart J	
94608	6TH	421	PEDAGOGY OF THEORY	3.0	TR	1300 1430	MC 1	Laitz S	
94157	6TH	422	PEDAGOGY OF THEORY: ADVANCED	3.0	TR	1035 1150	ESM 070	Monahan S	
94435	6TH	441	COMPUTER APPLICATIONS	3.0	WF	1035 1150	ESM 070	Headlam D	
86420	6TH	452	18TH CEN COUNTERPOINT	3.0	MW	1035 1150	MSH 221	Brown M	
86436	6TH	460	MUSIC AND THE MIND	3.0	TR	1230 1345	LATT 201	Marvin E	
86454	6TH	472	APPRENTICESHIP IN PEDAGOGY	2.0	T	1500 1700	ESM 435	Laitz S	
86463	6TH	476	ADVANCED KEYBOARD SKILLS	3.0	T	0935 1025	ANNEX 710	Frank B	A
86472	6TH	476	ADVANCED KEYBOARD SKILLS LAB		TBA		RTBA	Frank B	A
94453	6TH	482	THEORY SEMINAR:SONATA THEORY	3.0	W	1435 1725	ANNEX 707	Monahan S	
Sonata Theory: This course is an in-depth exploration of James Hepokoski and Warren Darcy's Sonata Theory. During the first part of the semester, we will combine a close critical engagement of Elements of Sonata Theory (Oxford, 2006) with analyses of all five "types" of sonata forms drawn from the late eighteenth and early nineteenth centuries. The second part of the course will examine the development of sonata-form strategies in the nineteenth and early twentieth centuries, focusing on works by Schubert, Schumann, Brahms, Tchaikovsky, Mahler, and others. As a final project, each student will examine a body of sonata forms by a single composer and present their findings in an oral presentation and written form.									
94742	6TH	482	EURHYTHMICS	3.0	M	1035 1125	ANNEX 902	Ristow G	
					WF	1035 1125	ESM 120		
Eurhythmics: A study of music based on the principles and musical movement games of Swiss composer Emile Jaques-Dalcroze (1865-1950). The method promotes rhythmic coordination of the full body; increases sensitivity to rhythm, melody, harmony, phrasing, and form; and focuses awareness on the physical demands of artistic performance.									
94613	6TH	521	PEDAGOGY OF THEORY	4.0	TR	1300 1430	MC 1	Laitz S	
94166	6TH	522	PEDAGOGY OF THEORY: ADVANCED	4.0	TR	1035 1150	ESM 070	Monahan S	
94784	6TH	541	COMPUTER APPLICATIONS	4.0	WF	1035 1150	ESM 070	Headlam D	
86528	6TH	582	THEORY SEMINAR:SONATA THEORY	4.0	W	1435 1725	ANNEX 707	Monahan S	
Sonata Theory: This course is an in-depth exploration of James Hepokoski and Warren Darcy's Sonata Theory. During the first part of the semester, we will combine a close critical engagement of Elements of Sonata Theory (Oxford, 2006) with analyses of all five "types" of sonata forms drawn from the late eighteenth and early nineteenth centuries. The second part of the course will examine the development of sonata-form strategies in the nineteenth and early twentieth centuries, focusing on works by Schubert, Schumann, Brahms, Tchaikovsky, Mahler, and others. As a final project, each student will examine a body of sonata forms by a single composer and present their findings in an oral presentation and written form.									
94464	6TH	582	THEORY SEMINAR: ANALYZ BACH	4.0	M	1435 1725	ANNEX 707	Tatlow R	
Towards Analyzing Bach: To hear, understand and explain a composition by Bach as Bach did is, obviously, impossible. Or is it? Is it possible today to develop analytical methods that reveal Bach's compositional choices, or tell us about his music, in terms and concepts he would recognize? This seminar will investigate the problems and potential in developing composer-centric analytical methods. A critique of analyses of specific Bach works will be the spring-board from which the student will develop new methodologies. A reading knowledge of German is necessary.									
86549	6TH	591	THEORY COLLOQUIUM	1.0	F	1435 1725	ESM 320	Dunsby J	
86555	6TH	595	PHD DISSERTATION PROJECT		TBA		ESM 502	Dunsby J	

Voice And Opera

69208	6OP	210	INTRO TO LYRIC THEATER II	2.0	T	1235 1425	ANNEX 804	Pape J	4
69213	6OP	214	OPERA WORKSHOP IV	3.0	T	1535 1725	ANNEX 804	Pape J	
					F	1335 1525	ANNEX 804		
69224	6OP	215	OPERA PERFORMANCE PROJECT	1.0	MWRF	1535 1825	ANNEX 804	Daigle S	A
69231	6OP	216	OPERA PERFORMANCE PROJECT	2.0	MWRF	1535 1825	ANNEX 804	Daigle S	A
69262	6OP	410	OPERA PROD PROJ: STAGE MGMT	2.0	TBA		ANNEX 808	Daigle S	A
69277	6OP	412	OPERA WRKSHP:SCENE PERFORMANCE	1.0	T	1535 1725	ANNEX 804	Pape J	A
					F	1335 1525	ANNEX 804		
69286	6OP	416	ADVANCED OPERA SEMINAR	2.0	R	1335 1525	ANNEX 804	Daigle S	A
87400	6VCE	112	VOICE CLASS:RC NON-MUSIC MAJ	1.0	R	1930 2050	TODD 202F	Weaver R	A

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Accompanying

Accompanying 6ACM

	crse.	130	160	430	460	430A	460A
BARR J				93356		10536	10547

Lessons-Jazz Dept.

Jazz (Various Instruments) 6JAZ

	crse.	130	160	430	460	430A	460A
BISHOP	guitar	56391					
CAMPBE	bass		56450		56533		
DANKO H	piano		56439		56525		56566
JENKINS	trumpet		56421		56544		56582
KELLOG	trombone		56442				
RICKER	saxophone				56557		93445
SNEIDER	guitar	56389	56415		56496		
STAEBEL	drumset	56354					
THOMPS	drumset		56468		56511		56579
VOCK K	bass	56407					
WEISER	piano	56372					
WEISKO	saxophone		56484		56500		56598

Lessons-Keyboard Dept.

Harpichord 6HPC

	crse.	130	160	430	460	430A	460A
DAVIDSS		54928		54932			
PORTER		54910		54949	54955		54961

Organ 6ORG

	crse.	130	160	430	460	430A	460A
DAVIDSS			71475			71535	71541
GJERDE		71412		71481			
HARLOW		71429		71494			
HIGGS D			71467			71522	71564
LAVER A		71430		71506			
PETIT C		71448		71519			
PORTER			71456			93462	71553
UNGER				93459			

Piano 6PA

	crse.	130	160	430	460	430A	460A
ANTONO			71683			71807	71914
CARAMIA			71652		71842		
ERTL J		71570	71627	71732			
HUMPHE			71728		93537	71821	71868
KIM A		71588		71749			
KUZNET			93523				
LENTI V			71704		71839		71909
NAM H		71597	71638	71755			
PENNEY			71710			71787	71873
RABOTKI		71601	93490	71761	93546		
SANCHE		71616	93509	71776			

SCHUMA		71695			71815	71884	
SLOMINS	93477	93514	93486				
SNYDER		71640					71850
TRUE N		71674			71793		71896
ZIMMER		71669					

Lessons-String, Harp & Guitar

Double Bass 6DBL

	crse.	130	160	430	460	430A	460A
SHULMA		37558		37571			
VANDEM			37560				37585

Guitar 6GTR

	crse.	130	160	430	460	430A	460A
CARLIN E		52217		52251			
COTTON		52226		52265			
GOLUSE			52243				52299
IVERSEN		52234		52278			
YOUNGE		93424		93431			

Harp 6HRP

	crse.	130	160	430	460	430A	460A
BRIDE K			55050				55073
SEIFFER		55042		55068			

Lute 6LUT

	crse.	130	160	430	460	430A	460A
ODETTE							58584
WILKE C		58568		58573			

Violoncello 6VCL

	crse.	130	160	430	460	430A	460A
AN G		87918		88014			
DOANE S			87963				88119
GLEDHIL		87920		88023			
HARRIS			87989	88058			88106
PRIETO		87936		88037			
YING D			87972				88092

Viola 6VLA

	crse.	130	160	430	460	430A	460A
CORDLE		88122		88197			
RODLAN			88188				88234
TAYLOR			88164				88243
TURBES		88135	88153	88202			
UNGAR D		93592		93606			
YING P			88170				88251

Violin 6VLN

	crse.	130	160	430	460	430A	460A
BLAKESL			88379		88518		88554
CARAVA		88265		88455			
CASTLE			88449				88563
CHEUNG		88278		88461			
HUANG F			88404				88547
KOPELM			88382				88572

KRYSA O		88428				88536
LEE D	88280		88476			
LEE S	88299		88487			
PARK H	88300		88493			
ZEITLIN Z		88432				88520

Lessons-Voice Dept.

Voice 6VCE

	crse.	130	160	430	460	430A	460A
ANKRUM		87411	87515	87665			
BENES A		87425		87678			
CIESINS			87568				87864
COWDRI			87626				87897
FARLEY		87433		87680			
JOO J		87444		87699			
MCIVER			87651				87888
MCKINNE		87457	87521	87708			
O'DONNE		87466		87713			
OPALAC			87634	87762			87905
RIEGER		87479		87724			
SHANE R			87602				87841
SWENSE			87573				87870
WEAVER		87482	87539	87731			
WEBBER			87643				87853
WILSON		87498		87745			

Lessons-Wind, Brass, Perc. Dept.

Bassoon 6BSN

	crse.	130	160	430	460	430A	460A
HUNT J			22231				22259
OPP B		22213	93381	22245			
SCHENC		22224		93367			

Clarinet 6CL

	crse.	130	160	430	460	430A	460A
CHAVEZ		32407		32450			
GRANT K			32442				32484
MANASS			32439				32496
SANDI A		32415		32468			

Euphonium 6EUP

	crse.	130	160	430	460	430A	460A
DLUZNIE		49103		49130			
KELLOG			49129				49148

Flute 6FL

	crse.	130	160	430	460	430A	460A
BOYD B			49439				49473
BRANCH		93408		93413			
GONZAL		49407		49450			
HARROW			49442				
LEMOINE		49415	49421	49468			

Horn 6HRN

	crse.	130	160	430	460	430A	460A
CONROD							

note: 6HRN 290 55007 = Natural Horn Studies

note: 6HRN 490 55039 = Natural Horn Studies

ISRAELO		54976		55015			
KURAU			54993				55021

Oboe 6OB

	crse.	130	160	430	460	430A	460A
BURGES							

note: 6OB 290 69079 = Baroque Oboe Studies

KILLMER			69057				69104
SORN J		69044		69082			

Piccolo 6PIC

	crse.	130	160	430	460	430A	460A
HARROW		78224		78245			

Percussion 6PRC

	crse.	130	160	430	460	430A	460A
BURRITT			79554				79607
GARAPIC		79518		79563			
STEVEN		79520		79572			
TREVINO		79536		79589			
WITTEN		79547		79591			

Saxophone 6SAX

	crse.	130	160	430	460	430A	460A
ESPINOZ		84839		84873			
LIEBERM		84842		84884			
LIN C			84850				84914
O'CONN		93560		93571			
RICKER							84909

Tuba 6TBA

	crse.	130	160	430	460	430A	460A
DLUZNIE		85910		85932			
HARRY D			85928				85955

Trombone 6TBN

	crse.	130	160	430	460	430A	460A
KELLOG			85987				86039
MARCEL		85976	85993	86021			86042
THOVMA		85961		86007			

Trumpet 6TPT

	crse.	130	160	430	460	430A	460A
HAWKIN		87327		87374			
PROSSE			87352				
THOMPS			87340				87395

University of Rochester
Eastman School of Music
Academic Calendar
2009-2014
Updated October 2009

Fall Semester	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
Labor Day--before semester				Mon Sep 03, 2012	Mon Sep 02, 2013
Classes Begin-8:35 AM	Mon Aug 31, 2009	Mon Aug 30, 2010	Mon Aug 29, 2011	Tue Sep 04, 2012	Tue Sep 03, 2013
Labor Day--during semester	Mon Sep 07, 2009	Mon Sep 06, 2010	Mon Sep 05, 2011		
Fall break begins	Sat Oct 03, 2009	Sat Oct 09, 2010	Sat Oct 08, 2011	Sat Oct 06, 2012	Sat Oct 12, 2013
Classes Resume-8:35 AM	Wed Oct 07, 2009	Wed Oct 13, 2010	Wed Oct 12, 2011	Wed Oct 10, 2012	Wed Oct 16, 2013
Registration begins for Spring Semester (tentative)	Mon Nov 09, 2009	Mon Nov 08, 2010	Mon Nov 07, 2011	Mon Nov 12, 2012	Mon Nov 11, 2013
Thanksgiving break begins (no classes)	Wed Nov 25, 2009	Wed Nov 24, 2010	Wed Nov 23, 2011	Wed Nov 21, 2012	Wed Nov 27, 2013
Classes Resume-8:35 AM	Mon Nov 30, 2009	Mon Nov 29, 2010	Mon Nov 28, 2011	Mon Nov 26, 2012	Mon Dec 02, 2013
Accompanying Juries	Sat Dec 12, 2009	Sat Dec 11, 2010	Sat Dec 10, 2011	Sat Dec 15, 2012	Sat Dec 14, 2013
Reading Weekend	S/S Dec 12-13, 2009	S/S Dec 11-12, 2010	S/S Dec 10-11, 2011	S/S Dec 15-16, 2012	S/S Dec 14-15, 2013
Last Day of Classes	Mon Dec 14, 2009	Mon Dec 13, 2010	Mon Dec 12, 2011	Mon Dec 17, 2012	Mon Dec 16, 2013
Reading Day	Tue Dec 15, 2009	Tue Dec 14, 2010	Tue Dec 13, 2011	Tue Dec 18, 2012	Tue Dec 17, 2013
First day of final examinations	Wed Dec 16, 2009	Wed Dec 15, 2010	Wed Dec 14, 2011	Wed Dec 19, 2012	Wed Dec 18, 2013
Last day of final examinations	Fri Dec 18, 2009	Fri Dec 17, 2010	Fri Dec 16, 2011	Fri Dec 21, 2012	Fri Dec 20, 2013
Constitution Day	Thu Sep 17, 2009	Fri Sep 17, 2010	Sat Sep 17, 2011	Mon Sep 17, 2012	Tue Sep 17, 2013
Rosh Hashanah	S/S Sep 19-20, 2009	R/F Sep 9-10, 2010	R/F Sep 29-30, 2011	M/T Sep 17-18, 2012	R/F Sep 5-6, 2013
Yom Kippur	Mon Sep 28, 2009	Sat Sep 18, 2010	Sat Oct 08, 2011	Wed Sep 26, 2012	Sat Sep 14, 2013
Spring Semester	Spring 2010	Spring 2011	Spring 2012	Spring 2013	Spring 2014
Classes Begin-8:35 AM	Mon Jan 11, 2010	Mon Jan 10, 2011	Tue Jan 17, 2012	Mon Jan 14, 2013	Mon Jan 13, 2014
Martin Luther King Day (no classes)	Mon Jan 18, 2010	Mon Jan 17, 2011	Mon Jan 16, 2012	Mon Jan 21, 2013	Mon Jan 20, 2014
Spring Break Begins	Sat Mar 06, 2010	Sat Mar 05, 2011	Sat Mar 10, 2012	Sat Mar 09, 2013	Sat Mar 08, 2014
Classes Resume-8:35 AM	Mon Mar 15, 2010	Mon Mar 14, 2011	Mon Mar 19, 2012	Mon Mar 18, 2013	Mon Mar 17, 2014
Registration begins for next fall (tentative)	Mon Apr 05, 2010	Mon Apr 04, 2011	Mon Apr 09, 2012	Mon Apr 08, 2013	Mon Apr 07, 2014
Jury Week (no classes)	M-F Apr 19-23, 2010	M-F Apr 18-22, 2011	M-F Apr 23-27, 2012	M-F Apr 22-26, 2013	M-F Apr 21-25, 2014
Reading Weekend	S/S May 1-2, 2010	S/S Apr 30, May 1, 2011	S/S May 5-6, 2012	S/S May 4-5, 2013	S/S May 3-4, 2014
Last Day of Classes	Mon May 03, 2010	Mon May 02, 2011	Mon May 07, 2012	Mon May 06, 2013	Mon May 05, 2014
Reading Day	Tue May 04, 2010	Tue May 03, 2011	Tue May 08, 2012	Tue May 07, 2013	Tue May 06, 2014
First day of final examinations	Wed May 05, 2010	Wed May 04, 2011	Wed May 09, 2012	Wed May 08, 2013	Wed May 07, 2014
Last day of final examinations	Fri May 07, 2010	Fri May 06, 2011	Fri May 11, 2012	Fri May 10, 2013	Fri May 09, 2014
Doctoral Commencement Ceremony	Sat May 15, 2010	Sat May 14, 2011	Sat May 19, 2012	Sat May 18, 2013	Sat May 17, 2014
Eastman School Commencement	Sun May 16, 2010	Sun May 15, 2011	Sun May 20, 2012	Sun May 19, 2013	Sun May 18, 2014
Good Friday	Fri Apr 02, 2010	Fri Apr 22, 2011	Fri Apr 06, 2012	Fri Mar 29, 2013	Fri Apr 18, 2014
Easter Sunday	Sun Apr 04, 2010	Sun Apr 24, 2011	Sun Apr 08, 2012	Sun Mar 31, 2013	Sun Apr 20, 2014
Six-Week Summer Session	Summer 2010	Summer 2011	Summer 2012	Summer 2013	Summer 2014
First Day of Classes	Mon Jun 28, 2010	Mon Jun 27, 2011	Mon Jun 25, 2012	Mon Jun 24, 2013	Mon Jun 23, 2014
Last Day of Classes	Fri Aug 06, 2010	Fri Aug 05, 2011	Fri Aug 03, 2012	Fri Aug 02, 2013	Fri Aug 01, 2014

This calendar is subject to change.
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