### FALL 2016

#### COURSES FOR UNDERGRADUATES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days &amp; Times</th>
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<tbody>
<tr>
<td>MUS-0001</td>
<td>Introduction to Western Music</td>
<td>Monday &amp; Wednesday, 10:30–11:45 pm (E+MW)</td>
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<td>Introduction to selected forms and genres of Western music. Emphasis on analytical listening and cultural critique through guided examinations of both the formal organization and the social/cultural background of a wide range of musical styles. Previous musical training not required. One course credit. Sagrans.</td>
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<tr>
<td>MUS-0005</td>
<td>Music As Culture</td>
<td>Tuesday &amp; Thursday, 12:00–1:15 pm (F+TR)</td>
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<td>An introduction to ethnomusicology, the study of music in human life. The anthropological view of music as a response to the natural environment and social experience. Comparative methods using case studies from diverse world traditions. One course credit. Dessiatnitchenko.</td>
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<tr>
<td>MUS-0010-01</td>
<td>Introduction to Music Theory and Musicianship</td>
<td>Monday &amp; Wednesday, 3:00–4:15 pm (I+)</td>
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<tr>
<td>MUS-0010-02</td>
<td>Introduction to Music Theory and Musicianship</td>
<td>Tuesday &amp; Thursday, 10:30–11:45 am (D+)</td>
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<td>Exploration of the basics of music theory, including notation, scales and modes, intervals, triads, seventh chords, chord progressions, rhythm, melody, form and composition. An introduction to ear training, sight singing, and keyboard skills, intended for non-majors. Though not required, prior experience with music notation and/or playing an instrument is an asset. One course credit. Section 01: McCann. Section 02: McLaughlin.</td>
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<tr>
<td>MUS-0015</td>
<td>Introduction to Piano</td>
<td>Tuesday, 9:00–10:15 am (ARR)</td>
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<td>Class piano for beginners and other musicians who want to develop basic piano skills. Taught in the computer lab; maximum twelve students per class. No course credit. May only be taken once. Michelin.</td>
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<tr>
<td>MUS-0039</td>
<td>History of African American Music</td>
<td>Monday &amp; Wednesday, 3:00–4:15 pm (I+)</td>
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<td>The development of black music and aesthetics in the United States from the antebellum period to the present. Materials include the music and appropriate literature representing the composed, folk, and popular traditions. One course credit. Pennington.</td>
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<tr>
<td>MUS-0041</td>
<td>History of Blues</td>
<td>Monday &amp; Wednesday, 1:30–2:45 pm (G+)</td>
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<td>Origins, development, and regional styles; downhome blues, classic blues, and urban blues; vocal and instrumental traditions and innovations. Emphasis on such major figures as Bessie Smith, Robert Johnson, Muddy Waters, and B.B. King. One course credit. Ullman.</td>
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<tr>
<td>MUS-0049</td>
<td>Music of North Africa</td>
<td>Tuesday &amp; Thursday, 1:30–2:45 pm (H+)</td>
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<td>Survey of North African music cultures, focusing on cultural politics, social contexts, and performance practice. Topics may include musical practices associated with healing rituals of the sub-Saharan diaspora; Amazigh (Berber) rights movement; rap and the Arab Spring; nationalism and the Arab-Andalusian historical memory; Islamic and Jewish mysticism; migration and the world music market. One course credit. Jankowsky.</td>
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<tr>
<td>MUS-0064</td>
<td>Computer Tools for Musicians</td>
<td>Monday &amp; Wednesday, 4:30–5:45 pm (K+)</td>
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<td>Using computer technology to compose, arrange, synthesize, transcribe, orchestrate, mix, and publish music. Tools to be covered include ProTools, Sibelius, Reason, and Digital Performer. Students will complete several creative projects using music hardware and software. Prerequisites: Music performance and/or composition experience, ability to read music, facility at the keyboard, familiarity with the Macintosh operating system. One course credit. Lehrman.</td>
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<tr>
<td>MUS-0065</td>
<td>Music Recording and Production</td>
<td>Tuesday &amp; Thursday, 3:00–4:15 pm (J+)</td>
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<td>Theory and techniques for recording, editing, and producing acoustic music. Topics include acoustics, audio perception, physics and electronics of transducers, analog and digital audio principles, stereo and multitrack recording, mixing, virtual instruments, and synchronization. Students will develop the technical and listening skills to understand and evaluate the aesthetics of recorded sound. Recommendations: Ability to play an instrument, musical literacy, MATH 30 or 32 (formerly MATH 5 or 11) or equivalent, PHY 1 and 2 or equivalent, or permission of instructor. Cross-listed as ES 65. One course credit. Lehrman.</td>
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MUS-0067  Composing Music for Multimedia  Monday & Wednesday, 3:00–4:15 pm (I+)

Introduction to composing music for a variety of visual media, including film, video games, and advertising. Access to the music lab where students produce their work hands on. Recommendations: Working knowledge of notation and sequencing software (such as Finale or Sibelius and DigitalPerformer or Pro Tools), MUS 10 or equivalent, or permission of instructor. One course credit. Roustom.

COURSES IN PERFORMANCE

All performance courses may be repeated for credit. All ensembles are open to the Tufts community by audition.

MUS-053-01 & 02  Private Lessons  Arranged
MUS-053-N1 & N2  Private Lessons (No credit)

Private lessons in voice or an instrument. Broad range of styles including Classical, Jazz, Rock, Klezmer, Eastern European, Middle Eastern, Arab, North African, Mediterranean, Indian, and Japanese. All sections are open to non-majors and pre-majors. Sections 01 and N1 are beginner level; Sections 02 and N2 are early intermediate. All students must consult Edith Auner in order to enroll in lessons. Extra tuition per semester is charged for this course. Scholarship applications are due by the tenth day of class each semester. For music majors and minors, ninety percent of this fee will be waived for two semesters if you apply by the deadline for each of those semesters. MUS 53 may be taken for credit or non-credit, but the two semesters required for music majors or minors must be taken for credit. E. Auner.

MUS-0153-01 & 02  Private Lessons  Arranged
MUS-0153-N1 & N2  Private Lessons (No credit)

See description above. Sections 01 and N1 are intermediate/early advanced level; Sections 02 and N2 are advanced. All students must consult Edith Auner in order to enroll in lessons. Extra tuition per semester is charged for this course. Scholarship applications are due by the tenth day of class each semester. For music majors and minors, ninety percent of this fee will be waived for two semesters if you apply by the deadline for each of those semesters. MUS 153 may be taken for credit or non-credit, but the two semesters required for music majors or minors must be taken for credit. E. Auner.

MUS-0069-01  Tufts Concert Choir  Monday & Wednesday, 4:30–5:45 pm (K+)
MUS-0069-NC  Tufts Concert Choir (No credit)

A large, mixed choir of approximately 75 singers devoted to the performance of diverse choral music of the highest level, including major choral-orchestral works, recent compositions, and arrangements of non-Western choral music. Membership is drawn from the entire student body and is made up of undergraduate and graduate students from many different departments. One-half or no course credit. Kirsch.

MUS-0070-01  Tufts Chamber Singers  Monday & Wednesday, 3:00–4:15 pm (I+)
MUS-0070-NC  Tufts Chamber Singers (No credit)

A mixed choir of approximately 25 voices, devoted to the performance of diverse choral music of the highest level, including vocal chamber music of all periods and styles, recent compositions, and arrangements of non-Western choral music. Membership is drawn from the entire student body and is made up of undergraduate and graduate students from many different departments. Recommendations: MUS 69. One-half or no course credit. Kirsch.

MUS-0072-01 & NC  Gospel Choir (Credit/No credit)  Friday, 3:30–5:30 pm (ARR)
MUS-0072-LA  Sectional A  Monday, 4:30–5:45 pm (K+M)
MUS-0072-LB  Sectional B  Tuesday, 4:30–5:45 pm (L+T)
MUS-0072-LC  Sectional C  Wednesday, 1:30–2:45 pm (G+W)

Selected repertory of choral works from the African American tradition of religious music. No prerequisite or previous musical experience necessary. One-half course credit requires registration in MUS 72-01 and one of the three sectionals: 72-LA, 72-LB or 72-LC. If taking for no credit (MUS 72-NC), sectionals are not required. Coleman.

MUS-0074-01  Opera Ensemble  Tuesday & Thursday, 4:30–6:30 pm (ARR)
MUS-0074-NC  Opera Ensemble (No credit)

Music for beginning opera singers with emphasis on development of musical skills, staging techniques, acting and singing skills, and role interpretation. Public performance of opera scenes including solo arias. Recommendations: concurrent private vocal study for credit (MUS 53-01 or 153-01). One-half or no course credit. Mastrodomenico.
MUS-0077-01  Tufts Jazz Orchestra  Tuesday & Thursday, 4:30–6:30 pm (ARR)
MUS-0077-NC  Tufts Jazz Orchestra (No credit)

Jazz instrumental and ensemble improvisation skills developed through performance of classical jazz compositions and recent works for big band. Elements of jazz, including rhythms, blues, and other traditional song forms; jazz melody and harmony. One-half or no course credit. Smith.

MUS-0078-01  Jazz Improvisation Ensemble  Monday, 6:45–9:45 pm (ARR)
MUS-0078-NC  Jazz Improvisation Ensemble (No credit)

Focus on a practical knowledge of jazz improvisation in small combo settings; includes blues and AABA structures, turnarounds, construction of chords, phrasing, scale and chord relationships, and rhythmic pulse. One-half or no course credit. Ahlstrand.

MUS-0080-01  Tufts Symphony Orchestra  Tuesday & Thursday, 4:30–5:45 pm (L+)
MUS-0080-NC  Tufts Symphony Orchestra (No credit)

Music ranging from the Baroque to the twenty-first century. Major works for chorus and orchestra regularly undertaken with the Tufts Concert Choir. One-half or no course credit. Page.

MUS-0081-01  Chamber Orchestra  Tuesday & Thursday, 6:00–7:15 pm (N+)
MUS-0081-NC  Chamber Orchestra (No credit)

An advanced ensemble for 10 to 15 string players performing a wide range of repertoire from Baroque to Contemporary. Intended to explore conducted and ensemble led performance. One-half or no course credit. Page.

MUS-0083-01  Wind Ensemble  Monday & Wednesday, 4:30–6:30 pm (ARR)
MUS-0083-NC  Wind Ensemble (No credit)

Symphonic band and wind ensemble literature as well as contemporary works. One-half or no course credit. McCann.

MUS-0084-01  Pep Band  Tuesday & Thursday, 6:30–8:30 pm (ARR)
MUS-0084-NC  Pep Band (No credit)

Performs at football games and rallies. Fall only. One-half or no course credit. Daniels.

MUS-0085-01  Electronic Music Ensemble  Tuesday, 6:45–9:45 pm (ARR)
MUS-0085-NC  Electronic Music Ensemble (No credit)


MUS-0086-01  New Music Ensemble  Thursday, 4:15–6:15 pm (ARR)
MUS-0086-NC  New Music Ensemble (No credit)

Recently written compositions by both established and student composers; free improvisation. Frequent performances. One-half or no course credit. Berman.

MUS-0087-01  Early Music Ensemble  Tuesday, 6:30–9:30 pm (ARR)
MUS-0087-NC  Early Music Ensemble (No credit)

Music from the medieval period to the eighteenth century. Ensembles include recorder consorts, lute ensemble, Renaissance wind band, small vocal ensembles, viols, and mixed ensemble. One-half or no course credit. Hershey.

MUS-0088-01  Flute Ensemble  Monday, 7:15–8:45 pm (ARR)
MUS-0088-NC  Flute Ensemble (No credit)

The ensemble performs music from various periods and explores many musical styles. Students have the opportunity to play piccolo, C flute, alto, and bass flutes. This class invites intermediate through advanced players. Contact Nina Barwell to schedule an audition. One-half or no course credit. Barwell.

MUS-0089-01 & NC1  Classical Chamber Ensembles (Credit/No credit)  Arranged
MUS-0089-02 & NC2  Jazz Chamber Ensembles (Credit/No credit)

Study and coaching of selected works for small chamber ensembles. Audition required. For details, contact Edith Auner. One-half or no course credit. Sections 01 & N1 (Classical): Page. Sections 02 & N2 (Jazz): Smith.
These courses teach a repertory of traditional music and dance from Ghana. This section is for first time students or students who are still learning the basic principles and skills of drumming and dance. The instrumental music is for an ensemble of bells, rattles, and drums. The vocal music is call-and-response choral singing. The dances emphasize group formations with some opportunity for solos. The material focuses on the heritage of the Asante people of Ghana. In performance the group takes the name Kiniwe (KIH-nee-way), a rallying cry that means, “Are you ready?” One-half or no course credit. Poku.

Performance of both classical and folk Arab music. The maqm microtonal scale system as applied to both Western and Arab instruments. Improvisation, form, style, rhythmic cycles, as well as Arabic vocal diction. Some Arab ouds (lutes) to be made available. Cross-listed as ARB 92. One-half or no course credit. Cohen.

Central Javanese music performed on a gamelan orchestra, a traditional ensemble consisting of mostly percussion instruments—gongs and metallophones. Repertory drawn from the centuries-old court tradition as well as more modern works of post-independence Indonesia. One-half or no course credit. Drummond.

Old style and current Klezmer music, the celebratory art originating with the Ashkenazi Jews of Eastern Europe. Improvisation of lead melodies. Arrangements and instrumental roles. Recommendations: Instrumental fluency (intermediate to advanced). One-half or no course credit. McLaughlin.

Opportunity for students to apply their musical training in a practical setting, including community-based, profit or nonprofit, governmental, or other sites. Individual faculty sponsor internships in their areas of expertise. Students will work for 100+ hours, must have an on-site supervisor, and complete a piece of meaningful scholarly work related to the internship area. Prerequisites: Permission of instructor. One course credit. Locke.

An integrated approach to counterpoint, tonal harmony, and the analysis of form within tonal themes. Attention given to the development of aural skills such as sight singing and dictation; concurrent enrollment in the Ear-Training Lab required. Recommendations: MUS 10 or placement through the Music Theory Placement Test. One course credit. Section 01: Kirsch. Section 02: O’Hara. Labs: McLaughlin.

The interaction of tonal harmony, counterpoint, and form in music from the eighteenth to the early twentieth century, with focus on nineteenth-century styles. Analysis and composition of small forms and complete movements, with emphasis on dances, sonata form, and songs. Recommendations: MUS 102 or placement through the Music Theory Placement Test. One course credit. O’Hara.
MUS-0118-01 Seminar in Composition Monday, 4:30–6:30 pm (ARR)
MUS-0118-02 Practicum in Composition Arranged

An advanced, individualized, project-based seminar intended for graduate students and qualified undergraduates. Lectures on significant composers; guest presentations by living composers and cutting-edge ensembles; attendance at concerts of contemporary music. Performances and critiques of student work through workshare sessions and individual lessons at a minimum of four times per semester. Section 01 is for the seminar itself; Section 02 is for participation in Tufts Composers, in which student works will be read and/or performed by guest artists, along with other new works. Recommendations: MUS 101 or permission of instructor. One course credit. May be repeated. Lee.

MUS-0128-01 Jazz Improvisation Tuesday & Thursday, 12:00–1:15 pm (F+TR)

Emphasis on the written and practical application of jazz harmony. Playing and writing modes from the harmonic and melodic minor scale, bebop scales, blues, and digital patterns. An examination of many jazz forms, such as blues, modal, bebop, and contemporary. Selected composers include Freddie Hubbard, Bobby Hutcherson, Horace Silver, Mulgrew Miller, Duke Ellington, and Wayne Shorter. Techniques for memorizing melodies and chord changes. Study of the theory and meaning of improvisation through practice-based learning. Recommendations: MUS 101 or permission of instructor. One course credit. Smith.

MUS-0142-01 History of Western Music (900–1750 AD) Tuesday & Thursday, 1:30–2:45 pm (H+)

An historical and cultural overview of European art music from plainchant through the music of J.S. Bach and G.F. Handel, with close readings of representative works. Recommendations: MUS 10 or equivalent with permission of instructor. One course credit. Sagrans.

MUS-0151-01 Music, Technology, and Digital Culture Tuesday, 9:00–11:30 am (l)

Study of the interactions between music, technology, and culture in popular, concert, and world music since WWI. Issues of production, distribution, and reception, involving such topics as the impact of radio on composition in the 1920s and 30s, recording the “aura,” skeumorphs, early synthesizers and the rise of electronic music, digital sampling, live looping and feedback loops, cassette culture, gender and technology, networked creativity, cyborgs and the posthuman. For advanced undergraduates and graduate students. One course credit. J. Auner.

MUS-0186-01 Ethnomusicology in Theory and Practice Tuesday & Thursday, 3:00–4:15 pm (J+)

Introduction to ethnomusicological inquiry into music-cultures of the world’s peoples. Systematic study of human-kind’s heritage of classical, folk, ethnic, and traditional music from around the world. Recommendations: MUS 10 or permission of instructor. One course credit. Locke.

MUS-0195-01 Senior Recital Arranged
Recital-level competence; emphasis on solo literature and major repertory; solo recital required. Permission of Coordinator of Performance Studies required. Contact Edith Auner for details. One course credit. E. Auner.

MUS-0197-01 Social Justice, Advocacy, and Music Thursday, 9:00–11:30 am (3)

This seminar examines the role of music in movements for social change and considers models of advocacy carried out through scholarship, research, and educational programming. First, we will examine case studies such as the role of music in the civil rights movement in the United States, the struggle against apartheid in South Africa, the promotion of fair trade and interfaith cooperation in Uganda and in struggles of resistance, and the promotion of peace between Palestinians and Israelis. The course will then consider a range of advocacy and social justice projects that ethnomusicologists have developed when they come to see themselves as “partners in a common cause” (Titon, 2003) with members of the communities in which they conduct research. Many ethnomusicologists have made the decision that the role of scholar and the role of advocate are not mutually exclusive. However, the success of advocacy projects depends on a thoughtful negotiation between these roles. To come to a deeper understanding of effective advocacy work, we will study the CASES methodology for developing successful social justice initiatives: community partnerships, advocacy/activism, direct service, education, and sustainability. For advanced undergraduates and graduate students. One course credit. Summit.
MUS-0197-02  Not Just Serial: Compositional Processes in 20th-Century Music  Tuesday, 4:30–7:30 pm (ARR)
The course focuses on different levels of integration of various musical/extramusical models through which 20th-Century Art Music renewed its technical and expressive skills. Topics will include works by John Cage, Luigi Nono, György Ligeti, Gérard Grisey, and Helmut Lachenmann. Twentieth-century compositions will be analyzed in their relationship to Western art music of the past, non-Western music, and scientific fields such as fractal geometry, psycho-acoustics, and astronomy. Classroom discussion will be based on readings, archival material, and score analysis. For advanced undergraduates and graduate students. One course credit. Pustijanac.

MUS-0198-01  Special Topics: Tutorials  Arranged
Guided independent study of an approved topic. Prerequisites: Advanced undergraduate standing and permission of instructor. One course credit. Locke.

MUS-0199-01  Senior Honors Thesis A  Arranged
Guided research on a topic that has been approved as a suitable subject. A full-year course; two credits. Locke.

MUS-0200-01  Combined Degree, NEC  Arranged
See page 4 for details. One course credit. Staff.

MUS-0201-01  Seminar: Introduction to Music Research  Monday, 9:00–11:30 am (0)
Intended for graduate students, this course introduces the tools of music scholarship including reference and research materials in both book and electronic forms particularly in the fields of ethnomusicology, musicology, and music theory. Emphasis on a critical approach to writing about music, with specific reference to style and form. Methodologies concerning the various subfields of music research will also be explored. Recommendations: Graduate standing or permission of instructor. One course credit. Pennington.

MUS-0202-01  Studies in Ethnomusicology  Thursday, 4:30–7:00 pm (R)
History, method, and theory of ethnomusicology; transcription/analysis, fieldwork, current trends in the field. Recommendations: Graduate standing or permission of instructor. One course credit. Jankowsky.

MUS-0299-01  Master's Thesis  Arranged
Guided research on a topic that has been approved as a suitable subject for a master’s thesis. One course credit. J. Auner, Campana, Jankowsky, Latour, Lehman, Locke, McDonald, Pennington, Summit.

MUS-0401-PT  Master's Degree Continuation: Part-time
MUS-0402-FT  Masters Degree Continuation: Full-time
MUS-0405-TA  Graduate Teaching Assistant