MUSIC DEPARTMENT FACULTY & STAFF
Please visit the Department of Music website (as.tufts.edu/music) for full bios and contact information.

FULL-TIME FACULTY

Joseph Auner, Professor, Dean of Academic Affairs
David Locke, Professor, Chair of the Department
John McDonald, Professor
Rabbi Jeffrey Summit, Research Professor
Alessandra Campana, Associate Professor
Richard Jankowsky, Associate Professor (on leave)
Stephan Pennington, Associate Professor, Director of Graduate Studies
Melinda Latour, Assistant Professor
Frank Lehman, Assistant Professor, Director of Undergraduate Studies
Jamie Kirsch, Lecturer, Director of Choral Activities
Paul Lehrman, Lecturer, Director of Music Engineering
John Page, Lecturer, Director of Orchestral Activities
Joel LaRue Smith, Lecturer, Director of Jazz Activities
Michael Ullman, Lecturer in Music and English

PART-TIME FACULTY

Paul Ahlstrand, Director, Small Jazz Ensemble
Nina Barwell, Director, Flute Ensemble
Donald Berman, Director, New Music Ensemble
Fulvia Caruso, Visiting Assistant Professor
David Coleman, Director, Gospel Choir
Ray Daniels, Director, Pep Band
Barry Drummond, Director, Javanese Gamelan
Jane Hershey, Director, Early Music Ensemble
Stéphanie Khoury, Lecturer in Ethnomusicology
Carol Mastrodomenico, Co-Director, Opera Ensemble
John McCann, Director, Wind Ensemble
Michael McLaughlin, Director, Klezmer Ensemble
Fernando Michelin, Director, Small Jazz Ensemble
Attah Poku, Director, African Music & Dance (Kiniwe)
Kareem Roustom, Lecturer in Composition
Layth Sidiq (Al-Rubaye), Director, Arab Music Ensemble
Thomas Stumpf, Co-Director, Opera Ensemble

PRIVATE LESSONS FACULTY

Daniel Acsadi, Classical guitar
Paul Ahlstrand, Jazz saxophone
Mal Barsamian, Middle Eastern clarinet, oud, percussion, saxophone, bouzouki
Nina Barwell, Flute
Elizabeth Reian Bennett, Shakuhachi
Thomas Bergeron, Trumpet
Don Berman, Piano
Charles Blandy, Voice
Jerry Bussiere, Jazz and Rock guitar
Katherine Chi, Piano
Beth Bahia Cohen, Arab and klezmer violin
Robert Couture, Trombone
Pascale Delache-Feldman, Double bass
Barry Drummond, Gamelan
Andrea Ehrenreich, Voice
Emmanuel Feldman, Cello
Frances Conover Fitch, Harpsichord
Joe Galeota, Jr., Drumset and African hand drum
Ian Goldstein, Mandolin
Thomas Gregg, Voice
Ronald Haroutunian, Bassoon
Diane Heffner, Clarinet
Jane Hershey, Viola da gamba
Hisako Hiratsuka, Piano
Anne Howarth, Horn
Fernando Huergo, Electric bass
Lynn Jacquin, Oboe
Joanna Kurkowicz, Violin
Christian Lane, Organ
Renato Malavasi, Brazilian, Afro-Cuban, and jazz drumset
Carol Mastrodomenico, Voice
Michael McLaughlin, Piano
Fernando Michelín, Jazz piano
Michael S. Milnarik, Tuba and euphonium
Andrew Rangell, Piano
Cathleen Ayakano Read, Koto
Kareem Roustom, Oud
Mary Jane Rupert, Harp
Roy Sansom, Recorder
Robert Schulz, Percussion
Warren Senders, Hindustani voice
Adrian Sicam, Jazz/Pop voice
Philipp Stäudlin, Classical saxophone
Rich Stillman, Banjo
Thomas Stumpf, Piano
Sarita Uranovsky, Violin
Patrice Williamson, Jazz/Pop voice
Scott Woolweaver, Viola

MUSIC DEPARTMENT STAFF

Peter Atkinson, Multimedia Support Specialist
Edith Auner, Private Lessons & Outreach Coordinator
Julia Cavalaro, Administrative Coordinator
Anna Griffis, Box Office & Public Relations Coordinator
Jeffrey Rawitsch, Granoff Music Center Manager
Thomas Stumpf, Staff Pianist

LILLY MUSIC LIBRARY STAFF

Michael Rogan, Head Librarian
Julie-Ann Bryson, Assistant Librarian
MISSION STATEMENT

The Department of Music offers courses in the disciplines of composition, ethnomusicology, musicology, technology, theory, and performance. Our curriculum is inclusive and diverse, with emphasis on the traditions of Western art music, American music (especially African American music and jazz), and world music (especially African and Middle Eastern music). Music studies are interdisciplinary, drawing on other disciplines in the arts, humanities, social sciences, mathematics, sciences, and engineering. We enthusiastically endorse individual study of instrumental and vocal performance and participation in performing ensembles.

The courses, programs, and facilities of the Granoff Music Center are open to all members of the Tufts community. The Music Department’s flexible program serves those students who choose music as a major or minor, as well as all Tufts students seeking to develop their musical knowledge and/or performance skills. Students may major in music, double major in music and another field, or minor in music.

Music courses fulfill many requirements, including Arts Distribution, World Civilizations, International Relations, American Studies, and several interdisciplinary minors. All Music courses count towards the Arts Distribution requirement, with the exception of Music 59 (Psychology of Music). The following courses fulfill World Civilization requirements: Music 3, 5, 37, 48, 50, 52, 91, 92, 93, 109, 110, 143, 171, 172, 175, 180, 182, 183, 185. Many courses also fulfill various Culture Options. See SIS for details.

OPPORTUNITIES FOR PERFORMANCE

The Music Department provides students the opportunity for private study of instrumental and/or vocal performance with our outstanding faculty. Contact Edith Auner for more information (617.627.5616 or Edith.Auner@tufts.edu).

Faculty in the Music Department teach a diverse array of courses in ensemble performance:

- African Music & Dance (Kiniwe)
- Arab Music Ensemble
- Chamber Ensembles
- Chamber Orchestra
- Chamber Singers
- Concert Choir
- Early Music Ensemble
- Electronic Music Ensemble
- Flute Ensemble
- Gospel Choir
- Javanese Gamelan (Rinengga Sih Tentrem)
- Jazz Improvisation Ensembles
- Jazz Orchestra
- Klezmer Ensemble (Jumbo Knish Factory)
- New Music Ensemble
- Opera Ensemble
- Pep Band
- Symphony Orchestra
- Tufts Composers
- Wind Ensemble

Many of our ensembles require auditions to determine placement; details are posted at the start of each term. Musical excellence is highly valued, but competition for membership is far less intense than in music conservatories.
UNDERGRADUATE MAJOR IN MUSIC

Eleven courses (10 credits) are required for the major:

- MUS 101 Principles of Tonal Theory I
- MUS 102 Principles of Tonal Theory II
- MUS 142 History of Western Music (900–1750 AD)
- MUS 143 History of Western Music (1750 AD–present)
- MUS 153 Private Lessons (Early Advanced)
- MUS 153 Private Lessons (Advanced)
- MUS 186 Ethnomusicology in Theory & Practice
- MUS 153 Private Lessons (Advanced)

Advanced Theory or Music Systems:
- 1 course from the MUS 103–110 range

Studies in Global Musics, Pop Music, Jazz, Western Art Music, Performance, or Cultural Theory:
- 1 course from the MUS 106–110 or MUS 171–196 ranges

Electives, including Analysis, Composition, Theory:
- 2 courses from the MUS 111–141 or MUS 145–199 ranges

In addition to the courses listed above for the music major, students must enroll in a performing-ensemble course (MUS 69–96) for four semesters. Ensembles may be taken for credit or non-credit; however, credit for ensembles does not count toward the eleven courses required for the major. Courses taken to fulfill the foundation, distribution, concentration, and minor requirements may not be taken pass-fail.

DISCIPLINARY MINOR IN MUSIC

Students who intend to make music studies a significant part of their course work at Tufts may choose the disciplinary minor in music. Students may take a broad range of courses or may choose a cluster of courses in such areas as musicology, ethnomusicology, music theory, composition, jazz studies, or music engineering and technology.

The undergraduate minor in music requires six courses; at least two courses must be at the 100 level; the other courses may be chosen from 100-level courses or from MUS 21–67. The prerequisite for all 100-level courses (except Private Lessons) is MUS 10: Introduction to Music Theory and Musicianship, or exemption from that course through the Music Theory Placement Test, given at the start of each semester. Two semesters in instrumental and/or vocal study for credit at any of the levels of MUS 53/183 (or 195) are required; no more than one credit of private lessons may count toward the minor. Students minoring in music must enroll in a performance ensemble course (MUS 69–96) for two semesters, but these courses do not count toward the credit requirement for the minor. Courses taken to fulfill the minor requirements may not be taken pass-fail.

After consultation with the Director of Undergraduate Studies on a suggested program of study, students should complete a minor declaration form (available from the office). All minors are now required to be declared to the Registrar. Contact the office of Student Services for more information.

INTERDISCIPLINARY MINOR IN MULTIMEDIA ARTS

An interdisciplinary minor in multimedia arts is offered by the Departments of Art and Art History, Drama and Dance, Electrical Engineering and Computer Science, and Music. It is administered jointly by the Department of Music and the Department of Electrical Engineering and Computer Science. A detailed description of the minor and its requirements can be found under Multimedia Arts in the Tufts Bulletin.

MUSIC ENGINEERING

The minor in music engineering is an interdisciplinary program designed to encourage research at the many places where music and technology intersect. The School of Engineering administers it, but it is open to all undergraduates. Students choose from among three emphases: sound recording and production, electronic instrument design, and acoustic instrument design. The minor consists of five courses in the departments of Music, Electrical Engineering, Mechanical Engineering, Physics, and the School of the Museum of Fine Arts. Students must also do a final project approved by the faculty. For detailed information on the minor, visit go.tufts.edu/musicengineering.

NEC COMBINED DEGREE PROGRAM

The five-year combined degree program leading to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory enhances music studies at Tufts. Please consult the academic catalogue of the New England Conservatory for information about its programs. Students interested in this program first must be admitted to both institutions; acceptance into the double-degree program is highly selective, based on both academic and musical competence. Transfer students are not normally accepted into this program; students currently enrolled at either school may apply for admission to the other institution and place themselves in contention for a place in the program. For information about the program, please contact Joe Waranyuwat, Dean of Combined Degree Programs (jos.waranyuwat@tufts.edu).

COURSES AT NEC

A reciprocal arrangement between Tufts University and the New England Conservatory of Music allows students at both institutions to select a limited number of courses at either school that may be applied toward their respective degrees. Students may not take a course at the conservatory if it is offered at Tufts. This agreement does not apply to summer school. Students must first receive permission from their own dean, then from the dean of the second institution. Contact Edith Auner for more information (edith.auner@tufts.edu).

FURTHER INFORMATION

For more information, contact Frank Lehman, Director of Undergraduate Studies (frank.lehman@tufts.edu).
GRADUATE PROGRAM IN MUSIC

The Department of Music offers a flexible, varied academic program leading to the Master of Arts in Music. Students may specialize in ethnomusicology and world music, history and literature, or theory and composition. Graduate students work closely with professors of these disciplines in programs of courses tailored to each individual. Our distinguished faculty has an international reputation for scholarship in composition, ethnomusicology, jazz studies, musicology, popular music, and music theory. A wide spectrum of courses in these areas is offered every year.

ETHNOMUSICOLOGY

Course work in world music studies, theory and method of ethnomusicology, and performance leads to field research and a thesis. Many students augment musical study with classes in anthropology and other cognate disciplines after the first year. Faculty expertise lies in the music-cultures of Africa, Asia, and the Middle East. Performance opportunities include African music and dance, Arab music, Japanese koto and shakuhachi, and Javanese gamelan.

MUSICOLOGY

This program prepares students for musicological research in a chosen area of specialization. In addition to individual study and directed research, course work may include seminars in Renaissance, Baroque, and twentieth- and twenty-first century music; opera; string quartets; jazz studies; world music; and ethnomusicology. A reading knowledge in one foreign language (preferably French or German) is required for the concentration.

COMPOSITION

This program typically includes private study in harmony, counterpoint, and composition; seminars in analysis, theory, orchestration, conducting; and period courses in music history. Professional and student musicians perform student composers’ works regularly.

THEORY

This program emphasizes theory’s interconnectedness with the other graduate music tracks and its broader connections with forms of inquiry such as (but not limited to) psychology, philosophy, film studies, and mathematics. Seminars within the music department touch on issues ranging from Post-Tonal theory to Arab and African music systems. The thesis offers an opportunity to synthesize different kinds of theoretical knowledge—including but not limited to stylistic and analytic studies, aesthetics, and historical issues. A reading knowledge in one foreign language (preferably German) is required for the concentration.

PREPARATION

Prospective applicants are expected to have undergraduate preparation in music history and theory, appropriate performance study, and one or more languages other than English. Applicants in ethnomusicology and world music should have undergraduate preparation in the social sciences as well. Students may be required to remedy deficiencies by appropriate course work.

REQUIREMENTS FOR GRADUATION

Requirements include eight class credits, a major project in the form of a thesis or composition, and an oral examination. Typically, students complete the program in two years.

GRADUATE ADMISSIONS

Application for fall admission and financial aid is due by February 15. Prospective students should contact the Graduate School of Arts and Sciences (tufts.edu/as/gsas) for application forms and a catalog that gives a more detailed description of the courses and requirements. In addition to the application form and undergraduate transcript, the application portfolio should include a cover letter that discusses the student’s preparation, area of interest for graduate research, and long-range goals. Composers should submit scores of their works. The application portfolio may also include one previously written research paper or essay on music, and a CD or digital recording. The GRE is recommended but not required.

FINANCIAL AID

A limited number of tuition scholarships and teaching assistantships are available. These awards are competitive, based on the application portfolio.

FURTHER INFORMATION

For more information, contact Stephan Pennington, Director of Graduate Studies (Stephan.Pennington@tufts.edu).
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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days &amp; Times</th>
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</thead>
<tbody>
<tr>
<td>MUS-0001-01</td>
<td>Introduction to Western Music</td>
<td>Tuesday &amp; Thursday, 1:30–2:45 pm (H+)</td>
</tr>
<tr>
<td>MUS-0005-01</td>
<td>Music As Culture</td>
<td>Tuesday &amp; Thursday, 12:00–1:15 pm (F+TR)</td>
</tr>
<tr>
<td>MUS-0010-01</td>
<td>Intro to Music Theory &amp; Musicianship</td>
<td>Monday &amp; Wednesday, 3:00–4:15 pm (I+)</td>
</tr>
<tr>
<td>MUS-0010-02</td>
<td>Intro to Music Theory &amp; Musicianship</td>
<td>Tuesday &amp; Thursday, 10:30–11:45 am (D+)</td>
</tr>
<tr>
<td>MUS-0015-01</td>
<td>Introduction to Piano</td>
<td>Tuesday, 9:00–10:15 am (ARR)</td>
</tr>
<tr>
<td>MUS-0035-01</td>
<td>Music on Film, Film on Music</td>
<td>Tuesday &amp; Thursday, 3:00–4:15 pm (J+)</td>
</tr>
<tr>
<td>MUS-0039-01</td>
<td>History of African-American Music</td>
<td>Monday &amp; Wednesday, 3:00–4:15 pm (I+)</td>
</tr>
<tr>
<td>MUS-0041-01</td>
<td>History of Blues</td>
<td>Monday &amp; Wednesday, 1:30–2:45 pm (G+)</td>
</tr>
<tr>
<td>MUS-0059-01</td>
<td>Psychology of Music</td>
<td>Monday &amp; Wednesday, 10:30–11:45 am (E+MW)</td>
</tr>
<tr>
<td>MUS-0064-01</td>
<td>Computer Tools for Musicians</td>
<td>Monday &amp; Wednesday, 4:30–5:45 pm (K+)</td>
</tr>
<tr>
<td>MUS-0065-01</td>
<td>Music Recording and Production</td>
<td>Tuesday &amp; Thursday, 3:00–4:15 pm (J+)</td>
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</table>

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. J. Auner.

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. Khoury.

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.

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.

Representations of music and musicianship in contemporary cinema. Examination of a number of films, focusing in particular on the soundtrack: which musical works it quotes, and how these works interact with the film's narrative. Each film thus provides the point of departure for the exploration of a broad range of issues related to music and its sociocultural significance, an exploration tangibly linked to the concrete experience of music as a representational practice. Cross-listed as FMS 82. One course credit. Campana.

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. Cross-listed as AFR 47-08 and AMER 94-09. One course credit. Pennington.

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. Cross-listed as AFR 47-06. One course credit. Ullman.

Examination of a wide range of topics in the psychology of music: music perception; music cognition; music aesthetics; music and emotions; the influence of music on human behavior; the nature and measurement of musical abilities; music education; and child development. Cross-listed as PSY 80. One course credit. Patel.

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.

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 multi-track 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 68. One course credit. Lehrman.

MUS-0067-01  **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.

MUS-0098-01  **Special Studies**  Arranged

Guided independent study of an approved topic. Enrollment by permission; credit as arranged. Does not count toward the Music major. One course credit. May be repeated.

MUS-0099-01  **Internship and Community Service**  Arranged

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. One course credit. May be repeated.

**COURSES IN PERFORMANCE**

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

**MUS-053-01 & N1**  **Private Lessons: Beginner**  (Credit/No credit)  Arranged

**MUS-053-02 & N2**  **Private Lessons: Early Intermediate**  (Credit/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. Extra tuition is charged for this course. Scholarships are available only to those who apply by the tenth day of each term; a new application is required for each term. Those eligible to apply are: 1) music majors and minors; 2) those on financial aid; 3) those in Music Department ensembles. MUS 53 may be taken for credit or non-credit, but the two semesters required for music minors must be taken for credit. E. Auner.

**MUS-0153-01 & N1**  **Private Lessons: Early Advanced**  (Credit/No credit)  Arranged

**MUS-0153-02 & N2**  **Private Lessons: Advanced**  (Credit/No credit)

See description above. Sections 01 and N1 are early advanced level; Sections 02 and N2 are advanced. All students must consult Edith Auner in order to enroll. Extra tuition is charged for this course. Scholarships are available only to those who apply by the tenth day of each term; a new application is required for each term. Those eligible to apply are: 1) music majors and minors; 2) those on financial aid; 3) those in Music Department ensembles. MUS 153 may be taken for credit or non-credit, but the two semesters required for music majors must be taken for credit. E. Auner.

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

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 & NC**  **Chamber Singers**  (Credit/No credit)  Monday & Wednesday, 3:00–4:15 pm (I+)

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

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.

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<tbody>
<tr>
<td>MUS-0074-01 &amp; NC</td>
<td>Opera Ensemble (Credit/No credit)</td>
<td></td>
<td>Tuesday &amp; Thursday</td>
<td>4:30–6:30 pm (ARR)</td>
</tr>
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</table>

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 and Stumpf.

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<tbody>
<tr>
<td>MUS-0077-01 &amp; NC</td>
<td>Tufts Jazz Orchestra (Credit/No credit)</td>
<td></td>
<td>Tuesday &amp; Thursday</td>
<td>4:30–6:30 pm (ARR)</td>
</tr>
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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.

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<tbody>
<tr>
<td>MUS-0078-01 &amp; N1</td>
<td>Jazz Improvisation Ensemble (Credit/No credit)</td>
<td></td>
<td>Monday</td>
<td>6:45–9:45 pm (ARR)</td>
</tr>
<tr>
<td>MUS-0078-02 &amp; N2</td>
<td>Jazz Improvisation Ensemble (Credit/No credit)</td>
<td></td>
<td>Wednesday</td>
<td>6:45–9:45 pm (ARR)</td>
</tr>
</tbody>
</table>

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. Section 01: Ahlstrand. Section 02: Michelin.

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<tbody>
<tr>
<td>MUS-0080-01 &amp; NC</td>
<td>Tufts Symphony Orchestra (Credit/No credit)</td>
<td></td>
<td>Tuesday &amp; Thursday</td>
<td>4:30–5:45 pm (L+)</td>
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</table>

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.

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<tbody>
<tr>
<td>MUS-0081-01 &amp; NC</td>
<td>Tufts Chamber Orchestra (Credit/No credit)</td>
<td></td>
<td>Tuesday &amp; Thursday</td>
<td>6:00–7:15 pm (N+)</td>
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</table>

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.

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<tbody>
<tr>
<td>MUS-0083-01 &amp; NC</td>
<td>Wind Ensemble (Credit/No credit)</td>
<td></td>
<td>Monday &amp; Wednesday</td>
<td>4:30–6:30 pm (ARR)</td>
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</table>

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

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<th>Course Code</th>
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<th>Credits/No credit</th>
<th>Days</th>
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<tr>
<td>MUS-0084-01 &amp; NC</td>
<td>Pep Band (Credit/No credit)</td>
<td></td>
<td>Tuesday &amp; Thursday</td>
<td>6:30–8:30 pm (ARR)</td>
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Performs at football games and rallies. Fall only. One-half or no course credit. Daniels.

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<tr>
<td>MUS-0086-01 &amp; NC</td>
<td>New Music Ensemble (Credit/No credit)</td>
<td></td>
<td>Thursday</td>
<td>4:30–6:30 pm (ARR)</td>
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Recently written compositions by both established and student composers; free improvisation. Frequent performances. One-half or no course credit. Berman.

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<tr>
<td>MUS-0087-01 &amp; NC</td>
<td>Early Music Ensemble (Credit/No credit)</td>
<td></td>
<td>Wednesday</td>
<td>6:30–9:30 pm (ARR)</td>
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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.

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<tr>
<td>MUS-0088-01 &amp; NC</td>
<td>Flute Ensemble (Credit/No credit)</td>
<td></td>
<td>Monday</td>
<td>7:15–8:45 pm (ARR)</td>
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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.

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<tr>
<td>MUS-0089-01 &amp; NC</td>
<td>Classical Chamber Ensembles (Credit/No credit)</td>
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<td>Arranged</td>
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Study and coaching of selected works for small chamber ensembles. Audition required. One-half or no course credit. Page.
MUS-0091-01 & NC  African Music & Dance (Credit/No credit)  Monday & Wednesday, 9:00–10:15 am (ARR)
MUS-0091-02 & NC2  African Music & Dance (Credit/No credit)  Monday & Wednesday, 3:00–4:15 pm (I+)
MUS-0091-03 & NC3  African Music & Dance (Credit/No credit)  Monday & Wednesday, 6:30–7:45 pm (ARR)
These courses teach a repertory of traditional music and dance from Ghana. Includes those who are still learning the basic principles and skills of drumming and dance, and those who are continuing to build those skills. 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?” Cross-listed as AFR 91. One-half or no course credit. Poku.

MUS-0092-01 & NC  Arab Music Ensemble (Credit/No credit)  Monday, 6:00–8:30 pm (ARR)
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 51. One-half or no course credit. Sidiq (Al-Rubaye).

MUS-0093-01 & NC  Javanese Gamelan (Credit/No credit)  Tuesday & Thursday, 6:30–8:00 pm (ARR)
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.

MUS-0095-01 & NC  Klezmer Ensemble (Credit/No credit)  Wednesday, 6:30–9:00 pm (12)
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.

COURSES FOR MAJORS AND GRADUATE STUDENTS

The Music Theory Placement Test is offered at the start of each fall semester. Contact Prof. Frank Lehman for details.

MUS-0101-01  Principles of Tonal Theory I  Monday & Wednesday, 10:30–11:45 am (E+MW)
MUS-0101-02  Principles of Tonal Theory I  Monday & Wednesday, 1:30–2:45 pm (G+)
MUS-0101-LA  Ear-Training Lab A  Monday & Wednesday, 3:00–3:50 pm (ARR)
MUS-0101-LB  Ear-Training Lab B  Tuesday & Thursday, 12:00–12:50 pm (FTR)
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: Lehman. Labs: McLaughlin.

MUS-0103-01  European Romantic Music Systems  Monday & Wednesday, 10:30–11:45 am (E+MW)
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. Lehman.

MUS-0118-01  Contemporary Composition Seminar  Monday, 4:30–6:30 pm (ARR)
This project-based course explores contemporary compositional techniques in an immersive, seminar-style workshop environment. The course offers group and individual composition projects according to the needs and experiences of the students. Seminar participants will encounter innovative works by twentieth and twenty-first century composers that generate new approaches to these traditions (through melody and scale, rhythm and meter, harmony, instrumentation, and musical structure). We will not only examine the works of important composers in their historical and aesthetic contexts, but will put their techniques into practice to the best of our collective abilities. The course will employ improvisation (real-time sketch studies) as a source of ideas for written compositions and as a primary compositional mode. Instrumentation/vocal technique, new media, and other idioms/musical forces inevitably will be explored. Includes guest composer and performer presentations in the workshop environment. One class meeting per week and private conferences expected (minimum four per semester; scheduled with instructor). Recommendations: MUS 101 or permission of instructor. One course credit. May be repeated. McDonald.
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 overview of European music history and culture from c. 900–1750 (medieval, Renaissance, and baroque periods). Lectures and course assignments will encourage students to develop an understanding of the creation and performance of diverse styles of music within their social, religious, and political contexts. Recommendations: Ability to read notated music, or commitment to cultivating this skill over the course of the semester. One course credit. Latour.

MUS-0185-01  Studies in Women & Music: Black Divas  Wednesday, 9:00–11:30 am (2)

The Diva, stemming from the word divine, has long served as a powerful figure of adoration and identification for a number of disenfranchised groups, especially women and sexual and racial/ethnic minorities. This course examines the figure of the American Black Diva in culture and scholarship from Opera to Hip Hop using a variety of theoretical lenses from queer theory to black feminist thought. Focuses on the exploration of the use of the Diva for the articulation of individual and communal identity, the function of the Star/Diva in society, the complexities of presentation and representation in personal and professional Diva narratives, the possibilities and limits of fame as a means of personal empowerment and political change, the way race inflects these issues differently, and finally the way in which detailed engagement with the musical performances of Black Divas across time and place can deepen our understanding of what it means to be or to love any given sort of Diva. Cross-listed as AFR 147-06, AMER 194-07, and WGSS 185-06. One course credit. Pennington.

MUS-0186-01  Ethnomusicology in Theory and Practice  Tuesday & Thursday, 1:30–2:45 pm (H+)

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-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  Music and Migration  Monday, 9:00–11:30 am (0)

Throughout human history people have moved about the planet, and as they travel, music comes along. Music migrates with communities. Music migrates with single musicians. Music migrates through technologies, especially in our current times. This course investigates “music and migration” as general global phenomenon and studies particular cases. The course will be offered by Fulvia Caruso, visiting faculty from the Department of Musicology, University of Pavia; Prof. Caruso is an ethnomusicologist currently doing research and social justice advocacy with migrants in Italy. Materials will include the instructor’s original research among recent migrants to Europe (Italy). The course will be in an interactive seminar format with reading, listening, and viewing assignments. Students will be encouraged to undertake original field work projects, such as interviews. This upper-level course has no prerequisites but is intended for graduate students or undergraduate students with prior experience in music studies, as well as coursework in arts, social sciences, and international relations. One course credit. Caruso.
Through studying the literature of the Afro-Caribbean and South America, this course will explore the many ways in which rhythms are used by ensembles and vocalists during arrangements, soloing, accompanying, and composing. By using examples found in musical scores, sound recordings, film, and television, the course will examine the evolution and innovation of various styles of music associated with specific rhythms. One course credit. Smith.

In tandem with MUS 118 Composition Seminar, Composition Practicum will further develop insights into newly created musical scores and concepts. Composers and performers will work together in a hands-on, collaborative manner. Public workshops will aid in the revision and refinement of new works, leading to performances as part of the Tufts Composers concert series. Written work and spoken presentations will include program notes for public presentations of new compositions, with emphasis on how the composer communicates convincingly with both performers and listeners. This course will consider how the performer’s communicative role as conduit is crucial to every act of musical creation. Musicianship skills for composers and performers inevitably are engaged as a necessary component of these activities. Open to undergraduate and graduate composition and performance students. Composers should generally expect to take this practicum along with MUS 118; performers can take it as an independent offering, or may enroll in both MUS 118 and MUS 197-04 if desired and recommended by instructor. One course credit. May be repeated. McDonald.

Guided independent study of an approved topic. Prerequisites: Advanced undergraduate standing and permission of instructor. One course credit.

Guided research on a topic that has been approved as a suitable subject. A full-year course; two credits.

Tufts/NEC Combined Degree program. See page 4 for details. No course credit; this is a placeholder only.

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. Campana.

History, method, and theory of ethnomusicology; transcription/analysis, fieldwork, current trends in the field. Recommendations: Graduate standing or permission of instructor. One course credit. Khoury.

Guided research on a topic that has been approved as a suitable subject for a master's thesis. One course credit. J. Auner, Campana, Latour, Lehman, Locke, McDonald, Pennington, Summit.

Master's Degree Continuation: Part-time
Master's Degree Continuation: Full-time
Graduate Teaching Assistant
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**TUFTS MUSIC FAQ**

**What is the Tufts Music Department?**
The Music Department offers courses in composition, ethnomusicology, music theory, music technology, musicology, and performance. Our curriculum is inclusive and diverse, with emphasis on the traditions of Western art music, American music (African American music and jazz), and world music (African and Middle Eastern).

**Can I participate in music at Tufts?**
All Tufts students—regardless of school, major, or year—may participate in any aspect of the Music Department, including courses, ensembles, private lessons, and seminars. Over 3,000 students participate in music each year. You do not have to audition for the major or minor. Many of our ensembles do require auditions to determine placement; details will be posted in the main office at the start of each term.

**What ensembles do you have?**
We have 20 music ensembles open to all Tufts students by audition. This includes four world music ensembles (Kiniwe, Javanese Gamelan, Klezmer, and Arab Music); four vocal ensembles (Chamber Singers, Concert Choir, Gospel Choir, and Opera Ensemble); three jazz bands (Jazz Orchestra and two Small Jazz Ensembles); three new music groups (Electronic Music Ensemble, New Music Ensemble, and Tufts Composers); three wind bands (Wind Ensemble, Pep Band, and Flute Ensemble); two orchestras (Tufts Symphony Orchestra and Chamber Orchestra); and the Early Music Ensemble.

**How do I sign up for and pay for private lessons?**
If you are interested in taking lessons, you must arrange to meet with Edith Auner (Edith.Auner@tufts.edu). Lessons can be taken for credit or not. Extra tuition is required for private lessons; music majors and minors are eligible to apply for a 90% tuition waiver. A new application is required for each semester.

**What is the Granoff Music Center?**
In addition to the Department of Music, the Granoff Music Center is home to the Ruth Lilly Music Library, Varis Lecture Hall, Fisher Performance Hall, a world music instrument collection, a multimedia computer lab and tech booth, classrooms, practice rooms, and the acoustically superb Distler Performance Hall. Members of the Tufts community may use the open practice rooms on the lower level, as well as some additional rooms by reservation. There are also lockers available for instrument storage, assigned on a first-come first-served basis at the start of each semester.

**Do you have a graduate program?**
Our master’s degree program gives students the unique opportunity to study broadly across four sub-disciplines—composition, ethnomusicology, musicology, and theory—while receiving a focused training in one of them. Advanced course work and thesis research support are strong in Western classical music, African American music, and World Music (Africa and the Middle East). Scholarships and teaching assistantships are available and awarded annually based on merit. For more information, contact Stephan Pennington, Director of Graduate Studies (Stephan.Pennington@tufts.edu).

**What is the Tufts/NEC Combined Degree program?**
This five-year program leads to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory. Students interested in this program first must be admitted to both institutions; acceptance into the double-degree program is highly selective based on both academic and musical competence. For more information, contact Joe Waranyuwat, Dean of Combined Degree Programs (Joe.Waranyuwat@tufts.edu).