Department of Music
Course Guide
Spring 2017
FULL-TIME FACULTY

Joseph Auner, Professor, Dean of Academic Affairs
David Locke, Professor, Chair of the Department
John McDonald, Professor (on leave 2016–2017)
Rabbi Jeffrey Summit, Research Professor
Alessandra Campana, Associate Professor, Director of Undergraduate Studies
Richard Jankowsky, Associate Professor (on leave Spring 2017)
Stephan Pennington, Associate Professor, Director of Graduate Studies
Melinda Latour, Assistant Professor
Frank Lehman, Asst. Professor (on leave 2016–2017)
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, Senior Lecturer

PART-TIME FACULTY

Paul Ahlstrand, Director, Small Jazz Ensemble
Nina Barwell, Director, Flute Ensemble
Donald Berman, Director, New Music Ensemble
David Coleman, Director, Gospel Choir
Ray Daniels, Director, Pep Band
Barry Drummond, Director, Javanese Gamelan
Jane Hershey, Director, Early Music Ensemble
Eun Young Lee, Lecturer in Composition (2016–2017)
Carol Mastrodomenico, Co-Director, Opera Ensemble
John McCann, Director, Wind Ensemble
Michael McLaughlin, Director, Klezmer Ensemble
Fernando Michelín, Director, Small Jazz Ensemble
Attah Poku, Director, African Music & Dance (Kiniwe)
Kareem Roustom, Lecturer in Composition
Layth Sidiq, 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 Couteur, 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 Cavallaro, Administrative Coordinator
Anna Griffis, Box Office & Public Relations Coordinator
Nicholas Parra, Office Assistant
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

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 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 83/183 (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 (Joe.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 Alessandra Campana, Director of Undergraduate Studies (Alessandra.Campana@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).
SPRING 2017
COURSES FOR UNDERGRADUATES

MUS-0003-01 Introduction to World Music
Tuesday & Thursday, 10:30–11:45 am (D+)
Exploration of diverse musical traditions around the world. Musical systems, musical instruments, lives of musicians, social settings of performance, music, and culture. Previous musical training not required. One course credit. Staff.

MUS-0010-01 Introduction to Music Theory and Musicianship
Monday & Wednesday, 3:00–4:15 pm (I+)
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, pre-majors, and minors. Though not required, prior experience with music notation and/or playing an instrument is an asset. One course credit. McCann.

MUS-0012-01 Introduction to Pop Music Theory
Tuesday & Thursday, 10:30–11:45 am (D+)
A study of the structure and forms used in popular music through score analysis, transcription, and aural skills. Focus includes the innovation and development within specific genres, as well as their shared common practices. Genres studied will include: rhythm and blues, soul, funk, hip-hop, rock, folk, musical theater numbers, and ballads from the 30’s–50’s. Recommendations: MUS 10 or permission of instructor. One course credit. McLaughlin.

MUS-0033-01 Music, Technology, and Digital Culture
Tuesday & Thursday, 10:30–11:45 am (D+)
Study of the interactions between music, technology, and culture in popular and concert music since World War I. Issues of production, distribution, and reception, involving such topics as the impact of radio on composition in the 1920s, recording technologies, electric guitar as cultural icon, synthesizers and the rise of electronic music, digital sampling, hip-hop and DJ culture, the MP3 phenomenon, cross-cultural borrowings, gender and technology, the internet, interactivity, and new models of consumption. One course credit. Staff.

MUS-0037-01 Women in Music
Monday & Wednesday, 1:30–2:45 pm (G+)
This course will consider the history and participation of women across a broad spectrum of musical activity, both past and present. Focusing on the contributions of women as composers, performers, listeners, and producers in a variety of epochs and locations—from blues singers to medieval nuns—this course will examine both the female musicking body as well as issues of gender represented in and through musical practice. Cross-listed as WGSS 30. One course credit. Latour.

MUS-0042-01 History of Jazz
Monday & Wednesday, 1:30–2:45 pm (G+)
Major figures and schools of this American music approached primarily through detailed study of recordings dating from about 1914 through the present. Artists include Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, John Coltrane, and many others. One course credit. Ullman.

MUS-0044-01 History of Rock 'n' Roll
Monday & Wednesday, 1:30–2:45 pm (G+)
An examination of sociocultural meaning and musical structure in rock 'n' roll and related idioms of popular music. Emergence of the idiom in context of the history of American music. Connections among various styles and major artists. Impact of technology and the music industry. One course credit. Staff.

MUS-0052-01 Music of the Middle East
Tuesday & Thursday, 3:00–4:15 pm (J+)
Survey of Middle Eastern musics in their cultural, religious, and historical contexts. Introduction to Arabic, Turkish, and Persian musical systems, including ritual, folk, and popular music and dance traditions. Topics may include the relationship between music and the sacred; gender, music, and dance in the public sphere; music and poetics; popular music, technology, and globalization; politics and music. One course credit. Staff.

MUS-0052-01 Music and Prayer in the Jewish Tradition
Tuesday & Thursday, 1:30–2:45 pm (H+)
The role and function of music in Jewish worship and cultural identity. Focus on the Kabbalat Shabbat. Topics to include participation vs. performance in worship, music and historical authenticity in prayer, music and religious experience, and the invention and presentation of tradition. Liturgical music and dual culturalism in the American Jewish community. Cross-listed as JS 150 and REL 158. One course credit. Summit.
MUS-0059-01  Psychology of Music  Tuesday & Thursday, 1:30–2:45 pm (H+)
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. Staff.

MUS-0064-01  Computer Tools for Musicians  Monday & Wednesday, 4:30–5:45 pm (K+)
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.

MUS-0066-01  Electronic Music Instrument Design  Monday & Wednesday, 1:30–2:45 pm (G+)
Non-standard electronic musical instruments or "controllers," incorporating sensors that respond to touch, position, movement, finger pressure, wind pressure, and other human factors, and their translation to Musical Instrument Digital Interface (MIDI) data. Designing and building original systems using common materials and object-oriented music-specific programming languages and software-based synthesis. Students will complete several creative projects using music hardware and software. Experience in one or more of the following is recommended: electronic music, electronic prototyping, mechanical engineering, and/or computer programming. Cross-listed as ES 95. One course credit. Lehrman.

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. 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 & 02  Private Lessons  Arranged
MUS-0153-N1 & N2  Private Lessons (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  Tufts Concert Choir  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  Tufts Chamber Singers  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.
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-0072-01  Opera Ensemble  Tuesday & Thursday, 4:30–6:30 pm (ARR)
MUS-0072-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-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-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  Wednesday, 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  Classical Chamber Ensembles
MUS-0089-NC  Classical Chamber Ensembles (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. Page.

MUS-0091-01  African Music & Dance (Kiniwe)  Monday & Wednesday, 3:00–4:15 pm (I+)
MUS-0091-NC  African Music & Dance (No credit)

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.

MUS-0091-02  African Music & Dance (Kiniwe)  Monday & Wednesday, 6:30–7:45 pm (ARR)
MUS-0091-NC2 African Music & Dance (No credit)

This section is for continuing students or students with advanced skills or experience. Please do not sign up for MUS 91-02 or MUS 91-NC2 if you have not yet taken MUS 91-01 or MUS 91-NC. One-half or no course credit. Poku.

MUS-0092-01  Arab Music Ensemble  Monday, 6:00–8:30 pm (ARR)
MUS-0092-NC  Arab Music Ensemble (No credit)

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.

MUS-0093-01  Javanese Gamelan (Rinengaa Sih Tentrem)  Tuesday & Thursday, 6:30–8:00 pm (ARR)
MUS-0093-NC  Javanese Gamelan (No credit)

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  Klezmer Ensemble (Jumbo Knish Factory)  Wednesday, 6:30–9:00 pm (ARR)
MUS-0095-NC  Klezmer Ensemble (No credit)

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.

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. Prerequisites: Permission of instructor. One course credit. Locke.

COURSES FOR MAJORS AND GRADUATE STUDENTS

MUS-0102-01  Principles of Tonal Theory II  Monday & Wednesday, 10:30–11:45 am (E+MW)
MUS-0102-LA  Ear-Training Lab A  Monday & Wednesday, 3:00–3:50 pm (I)
MUS-0102-LB  Ear-Training Lab B  Tuesday & Thursday, 12:00–12:50 pm (FTR)

An integrated approach to tonal harmony, counterpoint, and the analysis of form within complete tonal movements. Attention given to the development of aural skills such as sight singing and dictation; concurrent enrollment in the Ear-Training Lab required. Recommendations: MUS 101 or placement through the Music Theory Placement Test, offered at the beginning of the semester. One course credit. Lecture: Kirsch. Labs: McLaughlin.
MUS-0104-01  Jazz Theory  Tuesday & Thursday, 12:00–1:15 pm (F+TR)
Harmonic and melodic techniques of jazz and popular music. Extended chords (ninths, elevenths, thirteenths) and substitutions; modulations and free melodic treatment of dissonance. Song forms. Written exercises and analysis; emphasis on student composition. Continuation of aural and keyboard skills. Recommendations: MUS 102 or permission of instructor. One course credit. Smith.

MUS-0110-01  African Music Systems  Tuesday & Thursday, 1:30–2:45 pm (H+)

MUS-0115-01  Orchestration  Monday & Wednesday, 3:00–4:15 pm (I+)
Ranges, tone qualities, and expressiveness of instruments and voices. Students learn how to orchestrate songs and piano scores or reduce the size of a larger score. Special individual projects reflecting student interest. Recommendations: MUS 102 or permission of instructor. One course credit. Roustom.

MUS-0118-01 & 02  Seminar in Composition & Practicum in Composition  Monday, 4:30–6:30 pm (ARR)
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-0120-01  Conducting  Monday & Wednesday, 10:30–11:45 am (E+MW)
Vocal and instrumental conducting, stressing baton techniques and score reading. Preparation of vocal, orchestral, band, and other instrumental ensembles for conducting with the assistance of Tufts performing groups. Recommendations: MUS 102 or permission of instructor. One course credit. Kirsch.

MUS-0122-01  Advanced Musicianship  Monday & Wednesday, 1:30–2:45 pm (G+)
The focus of this course is on connecting the ear and the eye by emphasizing rigorous ear training as well as developing strong western music notation skills. Projects will include intensive transcription assignments useful for ethnomusicologists, jazz musicians, and composers, and for general musical development. Ear training will focus on the nurturing and development of “perfect relative pitch.” This course will also focus on notational practices with both analog (pencil and paper) mediums as well as in-depth use of Sibelius music notation software. Recommendations: MUS 102 or permission of instructor. One course credit. Roustom.

MUS-0130-01  Jazz Arranging and Composition  Tuesday & Thursday, 3:00–4:15 pm (J+)
Techniques of arranging jazz and popular compositions for ensembles of various sizes and types. Intensive work on student compositions. Recommendations: MUS 104 or permission of instructor. One course credit. Smith.

MUS-0143-01  History of Western Music (1750 AD–present)  Tuesday & Thursday, 3:00–4:15 pm (J+)
An historical and cultural overview of European art music from Haydn and Mozart through the present, with close readings of representative works. Recommendations: MUS 10 or permission of instructor. One course credit. Campana.

MUS-0151-01  Video Game Music: Style, Analysis, and Culture  Wednesday, 1:30–4:00 pm (7)
An introduction to the field of ludomusicology (“ludo” from ludus, for “game”), including both the study of music in games, and the study of game-like or playful elements in music. Through case studies of individual games and readings in musicology and media studies, surveys how the musical styles of video game soundtracks have evolved in response to changing technologies (from early analog synthesis, to FM and responsive MIDI, to modern orchestral soundtracks); how game music relates to other musical genres; how game designers have used interactive music and sound to create new kinds of play experiences (from Mario Paint to Guitar Hero and Just Dance); and how popular culture continues to process and repurpose video game aesthetics (via tribute bands and orchestral concerts, and on platforms like Twitch and YouTube). Designed to be interdisciplinary, mixing musical analysis, theory, social and cultural context, and science and technology studies. Students will have the choice between writing a final essay, or creating a game-related media piece, such as a video or audio project, a video game score, or even an actual game. One course credit. O’Hara.
From James Bond to Cleopatra Jones, spies proliferated in 1960s music, film, television and literature. But what it meant to be a powerful secret agent for Great Britain's waning empire was different than what it meant to be a secret agent for the rising United States of America. The Secret Agent and the Secret Agency he or she works for embody ideas of the light and the dark side of both an individual member of a nation and the nation itself. Depictions of spies during the backdrop of the Cold War mediated social conflicts within the nation as well as projected images of that nation abroad. This seminar will examine the cultural issues, such as race, realism, gender, technology, agency and nationalism, exposed in the media of the fictional secret agent during the U.S. and Great Britain's spy boom of the long 1960s. One course credit. Pennington.

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.

An interdisciplinary project-based course investigating the physical basis and understanding of musical sounds, their creation, propagation, characterization, and perception. Units of study will include characterizing a musical note, scale, and musical instrument; how string and wind instruments produce sound; room acoustics; psychoacoustics; and modeling of sound and music. This course will feature multiple labs and a final project, in which multidisciplinary groups of students will work together to model, build, and/or characterize virtual and physical instruments of their own creation. Students from different disciplines will research and study topics related to that discipline, and make connections with related topics from the other disciplines through weekly group discussions. Cross-listed as ES 73. One course credit. Hochgraf.

Does music have the power to influence moral character? Should a state concern itself with the musical activities of its citizens? What are the ethical responsibilities of musicians, composers, listeners, producers? This course will explore the relationship of music to ethics from ancient times to the present, considering musical and theoretical work from the fields of historical musicology, ethnomusicology, performance studies, and philosophy. The course welcomes students from all disciplines. Prior musical experience not required. One course credit. Latour.

This seminar explores how the soundtrack participates in the creation of space and place in film. Focusing on films that more or less overtly embrace the generic conventions of “SciFi” and “Noir,” we will question how sound effects and music underscoring interact with visions of dystopia. Readings in film theory, musicology and media studies, as well as the close viewing/listening of a number of films, will constitute the basis for a creative and rigorous inquiry into film's power to construct and manipulate soundscapes and the aural sense of place. The seminar is designed for advanced undergraduate and graduate students in any field. One course credit. Campana.

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

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

See page 4 for details. One course credit. Staff.

Field techniques learned by doing: participant-observation, field notes, interview audio/video documentation, project design and management, fundraising. History of fieldwork, ethics, intercultural communication, self-other relationships, and awareness. Recommendations: Graduate standing or permission of instructor. One course credit. Summit.

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.
TUFTS MUSIC FAQ

What is the Tufts Music Department?
Over 3,000 students participate in Music Department courses, ensembles, and lessons each year. We offer 20 performing ensembles and a broad array of courses for non-majors, majors, and graduate students in classical, ethnic, folk, jazz, popular, and world musics—with special strengths in the music of Africa and the Middle East. Many of our majors are double majors, and one can also minor in music or music engineering.

What is the Granoff Music Center?
The Granoff Music Center is home to the Ruth Lilly Music Library, Varis Lecture Hall, Fisher Hall, a World Music Room, a multimedia computer lab and tech booth, classrooms, teaching studios, ensemble 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.

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, colloquia, and seminars. 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.

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 kinds of ensembles do you have?
There are 20 music ensembles open to all Tufts students by audition. This includes the Tufts Symphony Orchestra; 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); four world music ensembles (Kiniwe, Javanese Gamelan, Klezmer, and Arab Music); two bands (Wind Ensemble and Pep Band); the Flute Ensemble, and the Early Music Ensemble. There is also an active classical chamber music program coached by members of the private lessons faculty. Many of our ensembles require auditions to determine placement; details are posted in the Main Office at the start of each term.

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 is 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).