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, Rumsey Family Assistant Professor
Frank Lehman, Assistant Professor, Director of Undergraduate Studies
Paul Lehrman, Senior Lecturer, Director of Music Engineering & Technology
Joel LaRue Smith, Senior Lecturer, Director of Jazz Activities
Jamie Kirsch, Lecturer, Director of Choral Activities
John Page, Lecturer, Director of Orchestral Activities
Michael Ullman, Lecturer in Music and English

PART-TIME FACULTY

Kareem Roustom, Professor of the Practice, Composition
Paul Ahlstrand, Director, Small Jazz Ensemble
Nina Barwell, Director, Flute Ensemble
Donald Berman, Director, New Music Ensemble
David Coleman, Director, Gospel Choir
Douglas McRay “Ray” Daniels, Director, Pep Band
Barry Drummond, Director, Javanese Gamelan
Jane Hershey, Director, Early Music Ensemble
Stéphanie Khoury, Lecturer in Ethnomusicology
Carol Mastromenico, Co-Director, Opera Ensemble
John McCann, Director, Wind Ensemble
Michael McLaughlin, Director, Klezmer Ensemble
Fernando Michelin, Director, Small Jazz Ensemble
Emmanuel Attah Poku, Director, African Music & Dance Ensemble (Kiniwe)
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
Don Berman, Piano
Charles Blandy, Voice
Jerry Bussiere, Jazz and Rock guitar
Katherine Chi, Piano
Beth Bahia Cohen, World violin

Robert Couture, Trombone
Pascale Delache-Feldman, Double bass
Barry Drummond, Gamelan
Andrea Ehrenreich, Voice
Mark Emery, Trumpet
Emmanuel Feldman, Cello
Frances Conover Fitch, Harpsichord
Joe Galeota, Jr., Drumset and African hand drum
Ian Goldstein, Mandolin
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 Mastromenico, Voice
Michael McLaughlin, Piano
Fernando Michelin, Jazz piano
Michael S. Milnarik, Tuba and euphonium
Attah Poku, Ashanti drums
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
Donald Wilkinson, Voice
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
Jimena Codina, Office Assistant
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 (900–1275 AD)
MUS 143 History of Western Music (1275 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 music major, students must enroll in a performance-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 wish to make music studies a significant part of their coursework 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 Musicanship, or exemption from that course through the Music Theory Assessment, given at the start of each semester. Two semesters in instrumental and/or vocal study for credit at any of the levels of MUS 53/153 (or 185) 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 Dean Robin Olinsky (Robin.Olinsky@tufts.edu), who serves as advisor for students in combined-degree programs.

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 Asst. Professor 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.

ETHNOMUSICOCOLOGY

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, please contact Associate Professor Stephan Pennington, Director of Graduate Studies (Stephan.Pennington@tufts.edu).
SPRING 2018
COURSES FOR UNDERGRADUATES

MUS-0003-01  Introduction to World Music  Tuesday & Thursday, 12:00–1:15 pm (F+TR)
This course explores a selection of musical traditions around the world, providing knowledge of practices and their contexts of performance. Throughout the semester, we will discuss a series of fundamental aspects of musical performances and performers such as musical systems, instruments, lives of musicians, social and cultural settings of performance. A highlight of the course lies in the active listening of music. Moreover, drawing emphasis on the direct experience of music, we will welcome musicians and attend practical music playing sessions. There is no previous musical training required. One course credit. Khoury.

MUS-0010-01  Intro to Music Theory & Musicianship  Tuesday & Thursday, 10:30–11:45 am (D+)
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. McLaughlin.

MUS-0011-01  Introduction to Songwriting  Monday & Wednesday, 3:00–4:15 pm (I+)
Songwriting and arranging fundamentals. Composition and arrangement of songs in many styles and genres while building skills in tonal and modal chord vocabularies, melody, notation, form, instrumentation, voicing, and aural skills. Prerequisite: Music 10 or a basic understanding of harmony, scales, modes, triads and seventh chords, and notation. Students present their work in an informal concert setting but do not necessarily need to perform themselves. One course credit. McCann.

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-0054-01  Music and Prayer in the Jewish Tradition  Thursday, 1:30–4:00 pm (8)
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-0057-01  French Popular Music  Monday & Wednesday, 1:30–2:45 pm (G+)
A survey of French popular music from the 1950s to the present—with an emphasis on significant musical trends and artists in each decade. Major topics include the relationship between musical aesthetics and French identity; the authenticity debate (“What is French music?”); immigrant influences and racial politics; and the negotiation of gender and sexuality. Through this course, students will learn critical listening skills for analyzing popular music in its cultural contexts. The primary texts for this course will be recorded music, song lyrics, and music videos. By the end of the course, students will have developed a vocabulary for discussing the broader socio-cultural issues at stake in the production, performance, and consumption of popular music in France. No prior musical experience or French language proficiency required. The course will be taught in English. One course credit. Latour.

MUS-0064-01  Computer Tools for Musicians  Monday & Wednesday, 4:30–5:45 pm (K+)
MUS-0064-02  Computer Tools for Musicians  Tuesday & Thursday, 1:30–2:45 pm (H+)
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. Requires instructor permission to enroll. 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. Requires instructor permission to enroll. Cross-listed as ES 95. One course credit. Lehrman.

MUS-0098-01  **Special Studies**  
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**  
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)**  
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, Coordinator of Private Lessons, 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-053-02 & N2  **Private Lessons: Early Intermediate (Credit/No Credit)**

MUS-0153-01 & N1  **Private Lessons: Early 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, Coordinator of Private Lessons, 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-0195-01  **Senior Recital**  
Advanced performance level; emphasis on solo literature and major repertory; solo recital required. Students must consult Edith Auner, Coordinator of Private Lessons, during the Fall Term prior to enrolling in MUS 195. Recommendations: MUS 153-02 or permission of instructor. One course 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.
MUS-0072-01 & NC  Gospel Choir (Credit/No Credit)  Monday, 4:30–5:45 pm (K+M)
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 & NC  Opera Ensemble (Credit/No Credit)  Tuesday & Thursday, 4:30–6:30 pm (ARR)

Music for beginning opera singers with emphasis on development of musical skills, staging techniques, acting and singing skills, and role interpretation. Spring 2018 will feature a fully staged production of The Marriage of Figaro by W.A. Mozart, including several solo roles, chorus, and orchestra. Recommendations: concurrent private vocal study for credit (MUS 53-01 or 153-01). One-half or no course credit. Mastrodomenico and Stumpf.

MUS-0077-01 & NC  Tufts Jazz Orchestra (Credit/No Credit)  Tuesday & Thursday, 4:30–6:30 pm (ARR)

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 & NC  Jazz Improvisation Ensemble (Credit/No Credit)  Monday, 6:45–9:45 pm (ARR)
MUS-0078-02 & NC  Jazz Improvisation Ensemble (Credit/No Credit)  Wednesday, 6:45–9:45 pm (ARR)

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.

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

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 & NC  Tufts Chamber Orchestra (Credit/No Credit)  Tuesday & Thursday, 6:00–7:15 pm (N+)

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 & NC  Wind Ensemble (Credit/No Credit)  Monday & Wednesday, 4:30–6:30 pm (ARR)

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

MUS-0086-01 & NC  New Music Ensemble (Credit/No Credit)  Thursday, 4:30–6:30 pm (ARR)

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

MUS-0087-01 & NC  Early Music Ensemble (Credit/No Credit)  Wednesday, 6:30–9:30 pm (ARR)

Music from the medieval period to the eighteenth century. Ensembles include recorder consorts, lute ensembles, Renaissance wind band, small vocal ensembles, viols, and mixed ensembles. Students are eligible to borrow from the Music Department’s early instrument collection, which includes violas da gamba (treble, tenor, and bass); lutes; Renaissance flutes; recorders; cornetti; sackbuts; krummhorns; table organ and chamber organ; and harpsichords. One-half or no course credit. Hershey.

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

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 & NC  Classical Chamber Ensembles (Credit/No Credit)  Arranged

Study and coaching of selected works for chamber ensemble. Audition required. One-half or no course credit. Page.
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. Spring 2018 will feature guest artist Darsono in residency as well as in performance. 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 Assessment is offered at the start of each semester. Contact Prof. Frank Lehman for details.

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 (ARR)
MUS-0102-LB Ear-Training Lab B Tuesday & Thursday, 12:00–12:50 pm (FTR)

A direct continuation of MUS 101. An integrated approach to music theory and musicianship, with emphasis placed on harmonic analysis, complex forms, and expressive devices. Emphasis placed on the connection of music theory with other musical systems, including psychology/cognition, aesthetics, and digital multimedia. Includes a lab to develop aural skills and put theoretical knowledge into practice. Recommendations: MUS 101 or placement through the Music Theory Assessment. One course credit. Lectures: Lehman. 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 chord types (ninth, eleventh, thirteenth) 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-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 & NC Contemporary Composition Seminar (Credit/No Credit) 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 or no course credit. May be repeated. McDonald.

**MUS-0119-01 & NC  Composition Practicum (Credit/No Credit)**  Arranged

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 119 if desired and recommended by instructor. One or no course credit. May be repeated. McDonald.

**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-0123-01  Analog & Digital Notation: From Pencil to Pixel**  Monday & Weds, 1:30–2:45 pm (G+)

This course will focus on developing strong skills in music notation, both analog (hand written) and digital (Sibelius notation software), that are needed by composers, arrangers, musicologists, ethnomusicologists, and performers. The course will begin by giving a broad overview of historical practices in order to give a solid grounding on current practices and to address common misconceptions. The ultimate aim of the course is to develop a strong grasp of Sibelius notation software as well as understanding various aspects of score and parts preparation, ranging from traditional score preparation, to notation for manuscripts, to film and video game recording session notation preparation. 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)**  Monday & Wednesday, 3:00–4:15 pm (I+)

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-0169-01  Colonial Soundscapes 1492–1800**  Wednesday, 9:00–11:30 am (2)

This course surveys trans-cultural musical encounters during the peak period of exploration and colonization (16th–18th centuries). Traversing the globe on ships—music, musicians, and musical instruments played a critical role in negotiating cultural difference, forging diplomatic relations, inciting or resisting violence, and partnering in projects of missionization and colonization. We will consider theoretical and methodological problems faced in documenting these musical encounters: such as using non-traditional sources in music historiography (archeological evidence, local archives, travel narratives, missionary accounts, etc.), the documentation of oral traditions using European-style notation, and the problem of unequal power relationships embedded in many of these historical and musical accounts. Readings will be drawn from historical ethnomusicology, musicology, postcolonial studies, and comparative music theory. For advanced undergraduates and graduate students. One course credit. Latour.

**MUS-0172-01  Studies in West African Music**  Tuesday & Thursday, 1:30–2:45 pm (H+)

This course will combine two methods of teaching/learning: 1) practical, hands-on drumming, dancing, and singing; and 2) more theoretical and academic work. We will first learn by doing, and then critically engage with embodied music knowledge. The course will emphasize the traditions of the Ewe people from southern Ghana and Togo,
and the Dagomba people from northern Ghana. Course resources will include original materials from the professor’s field research available as online monographs. Although great emphasis will be placed on the technical understanding of the music itself, the course also will engage in critical inquiry about the cultural history of these traditions and the meaning of these traditions in the contemporary times. Students who have experience in Kiniwe, the African Music and Dance Ensemble, are very welcome. Knowledge of tonal harmony or significant prior experience with staff notation is not required, but familiarity with note values and time signatures is necessary. One course credit. Locke.

**MUS-0193-01  Popular Music Research and Discourse**  
Monday, 9:00–11:30 am (0)

Popular Music Studies is an expanding field and this seminar is an introduction to the history, issues, methods, and approaches of this field. This seminar looks at different ways to analyze, interpret, and discourse about a variety of popular music from Madonna to Hip-Hop using a variety of theoretical approaches from gender theory to music theory. It also emphasizes looking at the development of the field as whole, including journals, conferences, and academic societies. One course credit. Pennington.

**MUS-0197-01  Musics of Southeast Asia**  
Tuesday, 9:00–11:30 am (1)

This course aims to cultivate the tools to understand musical expressions in current Southeast Asian societies and communities. To do so, it explores the multiplicity of musical instruments, practices, and concepts that echo both the cultural diversity of the region and the sustained threads that weave ties from one population to another. It includes discussions on court and temple-related ensembles of Thailand and Indonesia; musical dramas of Cambodia; the place and role of music in Vietnamese religious rituals; pop music trends; as well as musical expressions in post-war contexts and in situations of migration and diaspora. One course credit. Khoury.

**MUS-0197-02  The Audio-Visual Imagination Studio**  
Seminar: Tuesday, 4:30–7:00 pm (ARR)

This course delves into histories, theories, and practices that engage with listening and viewing to create imaginal territories connecting the environment, embodied perception, language, and social construction. Co-taught by the SMFA and Music Department, it consists of both a Studio (listed as SND-0197-01) and Seminar (listed as MUS-0197-02/FMS-0194-01). Students from both schools are offered a new opportunity to combine research and artistic practice, and may choose to take both or either components. The seminar will study a range of audiovisual artifacts and media practices (cinema, experimental video, sound installations, performance art, and more) and the theoretical and critical debates they have generated. The studio will foster the production of critical and topical interventions within the texture of current audiovisual media. No pre-requisites. One course credit. Campana (Music) and Graydon (SMFA).

**MUS-0198-01  Special Topics: Tutorial**  
Arranged

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

**MUS-0199-01  Senior Honors Thesis B**  
Arranged

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

**MUS-0203-01  Studies In Field Work: Ethnomusicology**  
Thursday, 9:00–11:30 am (3)

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.

**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, Latour, Lehman, Locke, McDonald, Pennington, Summit.

**MUS-0401-PT  Master’s Degree Continuation: Part-time**

**MUS-0402-FT  Master’s Degree Continuation: Full-time**

**MUS-0405-TA  Graduate Teaching Assistant**
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 and is due on the second Friday of each term.

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 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 Dean Robin Olinsky (Robin.Olinsky@tufts.edu), who serves as advisor for students in combined-degree programs.