Choosing an Advisor and Declaring a Major

Students should request as their major advisor a member of the full-time faculty based on shared interests or positive relationships in the classroom. A student’s major advisor and the department’s Director of Undergraduate Studies will review their program of study for its coherence, depth, and breadth. Students may contact the Director of Undergraduate Studies, who can help connect prospective majors to an advisor. Once a student has selected an advisor, they may declare their major/minor(s) electronically, using the appropriate form through Student Services. Students should also complete the Music, Sound, and Culture Major Checklist in consultation with their advisor, to track their progress through the major and ensure they have fulfilled requirements in all three areas.

Music Major FAQs

When does the new major take effect?
Fall 2018. The old major will persist as an option for anyone who matriculated at Tufts in Fall 2017 or earlier.

Can I switch from Music 1.0 to Music 2.0?
Yes! All the courses you’ve taken for Music 1.0 will count towards the new major. Just be sure to a) discuss your plan with your advisor, b) take the required foundations courses, and c) update your major with Student Services via the online major declaration form.

Why are all the course numbers different?
We’ve reorganized the roster to make our course numbering more logical and consistent. We’ve found places to include new offerings and retired a few old, untaught courses.

Can I petition for old courses to count for the new major?
Yes! But this may not be necessary, as the new major is designed to allow many more courses to count automatically.

How do I get an advisor?
You can reach out to a faculty member you already have a connection with, or contact the DUS (Frank.Lehman@tufts.edu), who will put you in touch with a potential advisor based on your interests and skills.

What happens if a course in my concentration is not offered?
Not every course is offered every year, but there will always be options available for you to fulfill your chosen concentration. No more worrying about planning your schedule years in advance!

My main interest is in performance. Can all my concentration courses be ensembles and/or private lessons?
You may count performance towards your major, but we discourage concentrations that lack scholarly breadth and depth.

Music Department Faculty Advisors

Below is a list of full-time faculty in the Department of Music, as well as their research areas of interest. For more information on our faculty, including full biographies and publications, visit: as.tufts.edu/music/people

Joseph Auner, Austin Fletcher Professor of Music, Dean of Academic Affairs
music history, musicology, music and technology, sound studies

Alessandra Campana, Associate Professor of Music
music history, aesthetics, opera studies, audiovisual media

Richard Jankowsky, Associate Professor of Music
ethnomusicology, music culture, music and ritual

Jamie Kirsch, Lecturer of Music, Director of Choral Activities
choral performance, conducting, music theory

Melinda Latour, Rumsey Family Assistant Professor of Music
early music, music and ethics, gender, popular music

Frank Lehman, Assistant Professor of Music, Director of Undergraduate Studies
music theory, music and film

Paul Lehman, Senior Lecturer of Music, Director of Music Engineering
electronic music, music technology

David Locke, Professor of Music, Chair of the Department
ethnomusicology, music culture, performance

John McDonald, Professor of Music
composition, music theory, performance, orchestration

John Page, Lecturer of Music, Director of Orchestral Activities
orchestral performance, music theory

Stephan Pennington, Associate Professor of Music, Director of Graduate Studies
African-American music; popular music studies; gender, sexuality, cultural theory

Kareem Roustom, Professor of the Practice of Music
composition, film and multimedia scoring, orchestration, musicianship

Joel LaRue Smith, Senior Lecturer of Music, Director of Jazz Activities
jazz composition, theory, and performance

Rabbi Jeffrey Summit, Research Professor of Music
ethnomusicology, music in the Jewish tradition, social justice and advocacy

Michael Ullman, Lecturer of Music
history of blues and jazz
Music, Sound & Culture

For students who wish to study music in a focused and comprehensive way, the Tufts Music Department offers the major in “Music, Sound, and Culture.” This major is open to undergraduates with any and all prior backgrounds in music; it is designed around the interests and needs of individual students. Everyone is welcome!

Undergraduate Concentration Requirements

The Music, Sound, and Culture major consists of 10 or more courses falling within three categories: Foundation (3 courses), Concentration (5 or more courses), and Free Choice (2 courses). The open structure of the Music, Sound, and Culture major enables a rigorous, balanced study in many disciplines of music—such as composition, cultural studies, ethnomusicology, musicology, performance, psychology, technology, and theory—and varieties of music, such as classical, popular, international, film music, and more.

The faculty recommends that Foundation courses be taken early in a student’s sequence of major courses. Otherwise, courses towards the major may be taken in any order. Students pursuing the major are strongly encouraged to take advantage of the department’s many seminars and upper level offerings, which provide smaller classroom environments and specialized instruction.

Foundation

These three courses introduce students to essential modes of musical inquiry, and emphasize an integrated, community-oriented approach to music studies:

Sound and Structure (MUS 11 course plus lab; offered every Fall)
Music Scholarship at Tufts (MUS 12 course plus lab; offered every Spring)
Performance: Private Lessons or Ensemble (MUS 67 or one from MUS 69–94; offered every semester)

Concentration

In consultation with their major advisor and with approval of the department’s Director of Undergraduate Studies, students will take at least five courses to make a concentration. Students have the opportunity to select the particular combination of courses that will comprise their own personal concentration. Concentration clusters may be formed on the basis of a sub-discipline, a specialization, a genre or style, a field, or a career goal. See the chart on the right for examples of concentration clusters recommended by students and faculty.

Free Choice

To count towards their major, a student may choose any two courses numbered MUS 14 or above that give breadth to their program of study.

Concentration Examples

These concentrations consist of 5–6 courses that make up a coherent theme or area of specialization. These are not degree requirements. A strength of the Music, Sound, and Culture major is that it can be configured in many different ways. These sample concentrations are intended only as a starting-point for your own thinking and for conversations with potential advisors. For more information, visit: as.tufts.edu/music

The Activist
- Music 38: Music as Culture
- Music 99: Internship Community Service
- Music 151: Studies in Women in Music
- Music 197: Music & Ethics
- Music 197: Social Justice, Advocacy & Music

The Analyst
- Music 101: Jazz Theory
- Music 112: Sound & Structure II: Color, Form & Meaning
- Music 197: Post-Tonal Analysis

The Canon Interrogator
- Music 48 / 49: History of Western Music
- Music 112: Sound & Structure II: Color, Form & Meaning
- Music 113: Romantic & Modernist Musical Systems
- Music 167: Studies in Opera

The Creator
- Music 115: Orchestration
- Music 114: Analog & Digital Music Notation Systems
- Music 118: Contemporary Composition
- Music 119: Composition Practicum
- Music 120: Conducting

The Generalist
- Music 48 / 49: History of Western Music
- Music 61: Computer Tools for Musicians
- Music 95: Psychology of Music
- Music 118: Contemporary Composition
- Music 125: Ethnomusicology in Theory & Practice

The Multimedia Specialist
- Music 17: Composition for Film
- Music 61: Computer Tools for Musicians
- Music 56: Music on Film; Film on Music
- Music 169: Video Game Music: Style, Analysis & Culture
- Music 169: Analyzing Music in Film & Visual Multimedia
- Music 197 / FMS 194: The Audio-Visual Imagination

The Popular Explorer
- Music 23 / 25 / 26: History of Rock ’n’ Roll / Blues / Jazz
- Music 28: Queer Pop
- Music 29: French Popular Music
- Music 147: Popular Music Research & Discourse
- Music 158: Popular Music in the Middle East

The Technologist
- Music 58: Music, Technology & Digital Culture
- Music 61: Computer Tools for Musicians
- Music 62: Music Recording & Production
- Music 63: Electronic Musical Instrument Design
- Music 197: The Science & Engineering of Music

The Activist
- Music 38: Music as Culture
- Music 99: Internship Community Service
- Music 151: Studies in Women in Music
- Music 197: Music & Ethics
- Music 197: Social Justice, Advocacy & Music

The Analyst
- Music 101: Jazz Theory
- Music 112: Sound & Structure II: Color, Form & Meaning
- Music 197: Post-Tonal Analysis

The Canon Interrogator
- Music 48 / 49: History of Western Music
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- Music 167: Studies in Opera

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Examples

- Music 167: Studies in Opera
- Music 167: Studies in Opera

- Music 197: Social Justice, Advocacy & Music
- Music 197: Post-Tonal Analysis

- Music 197: Post-Tonal Analysis

- Music 48 / 49: History of Western Music
- Music 112: Sound & Structure II: Color, Form & Meaning
- Music 113: Romantic & Modernist Musical Systems
- Music 167: Studies in Opera