FULL-TIME FACULTY
Professor Joseph Auner, Chair, Musicology
Professor Jane A. Bernstein, Austin Fletcher Professor of Music, Director of Music History Studies, Musicology
Associate Professor Alessandra Campana, Musicology, Director of Undergraduate Studies
Associate Professor Richard Jankowsky, Ethnomusicology, Director of Graduate Studies
Professor John McDonald, Composition, Music Theory, and Performance (on leave 2015–2016)
Assistant Professor Frank Lehman, Music Theory
Assistant Professor Stephan Pennington, Musicology, African-American Music
Lecturer Paul D. Lehman, Director of Music Engineering, Coordinator of Music Technology
Lecturer Michael Ulman, Music History (Joint appointment in Department of English)

PART-TIME FACULTY
Lecturer Paul Ahlstrand, Jazz Improvisation Ensemble
Lecturer Nina Barwell, Flute Ensemble
Lecturer Donald Berman, New Music Ensemble
Lecturer David Coleman, Gospel Choir
Lecturer Barry Drummond, Javanese Gamelan Ensemble
Lecturer Jane Hershey, Early Music Ensemble
Lecturer Meghan MacFadden, Pep Band
Lecturer Carol Mastromenico, Voice
Lecturer Michael McCann, Wind Ensemble, Music Theory
Lecturer Michael McLaughlin, Klezmer Ensemble, Music Theory
Lecturer Attah Poku, African Music and Dance
Lecturer Kareem Roustom, Arabic Music Ensemble
Research Professor Jeffrey Summit, Ethnomusicology

FACULTY EMERITUS/A
Associate Professor Daniel Abbott, Music History
Professor T. J. Anderson, Composition
Professor Mark DeVoto, Musicology, Theory, Composition
Professor Janet Schmalfeldt, Director of Music Theory Studies, Music and Literature

APPLIED FACULTY
Lecturer Scott Aruda, Jazz Trumpet
Lecturer Daniel Acsadi, Classical Guitar
Lecturer Mal Barsamian, Middle Eastern Clarinet, Oud, Percussion, Saxophone, Bouzouki
Lecturer Nina Barwell, Flute
Lecturer Elizabeth Reian Bennett, Shakuhachi
Lecturer Charles Blandy, Voice
Lecturer Geoff Brown, Mandolin

Lecturer Jerry Bussiere, Jazz and Rock Guitar, Ukulele
Lecturer Katherine Chi, Piano
Lecturer Beth Bahia Cohen, Middle Eastern and Klezmer Violin
Lecturer Robert Couture, Trombone
Lecturer Pascale Delache-Feldman, Double Bass
Lecturer Andrea Ehrenreich, Voice
Lecturer Emmanuel Feldman, Cello
Lecturer Frances Conover Fitch, Harpsichord
Lecturer Joe Galeota, Jr., Drums
Lecturer Thomas Gregg, Voice
Lecturer Ronald Haroutunian, Bassoon
Lecturer Diane Heffner, Clarinet
Lecturer Jane Hershey, Viola da gamba, Recorder, Krummhorn
Lecturer Hisako Hiratsuka, Piano
Lecturer Anne Howarth, Horn
Lecturer Fernando Huergo, Electric Bass
Lecturer Lynn Jacquin, Oboe
Lecturer Joanna Kurkowicz, Violin
Lecturer Renato Malavasi, Brazilian, Afro-Cuban and Jazz Drum set
Lecturer Carol Mastromenico, Voice
Lecturer Michael McLaughlin, Piano
Lecturer Fernando Michelin, Jazz Piano
Lecturer Michael S. Milnarik, Tuba and Euphonium
Lecturer Greg Pauley, Piano
Lecturer Andrew Rangell, Piano
Lecturer Cathleen Ayakano Read, Koto
Lecturer Kareem Roustom, Oud
Lecturer Mary Jane Rupert, Harp
Lecturer Dana Russian, Trumpet
Lecturer Roy Sansom, Recorder
Lecturer Robert Schulz, Contemporary Drum Set, Percussion, Timpani and Mallets
Lecturer Warren Senders, Hindustani Voice
Lecturer Philipp Stäudlin, Classical Saxophone
Lecturer Rich Stillman, Banjo
Lecturer Stan Strickland, Saxophone and Voice
Lecturer Thomas Stumpf, Piano
Lecturer Sarita Uranovsky, Violin
Lecturer Patrice Williamson, Jazz Voice
Lecturer Scott Woolweaver, Viola

STAFF
Edith Auner, Coordinator of Applied Music & Outreach
Julia Cavallaro, Administrative Coordinator
Anna Griffis, Coordinator of Public Relations & Events
Jeffrey Rawitsch, Music Center Manager
Johnny Redmond, Office Assistant

LILLY MUSIC LIBRARY STAFF
Michael Rogan, Head Librarian
Julie-Ann Bryson, Assistant Librarian
MISSION STATEMENT

The Department of Music offers courses in composition, ethnomusicology, musicology, performance, and theory. Our curriculum is inclusive and diverse, with an emphasis on the traditions of Western classical music, American music (especially African-American music and jazz), and World Music (especially African music and music of the Arab world). Musical studies are interdisciplinary, drawing upon other arts and humanities, as well as social science, mathematics, science, and engineering. We enthusiastically endorse individual study of instrumental and vocal performance and participation in performing ensembles.

The courses, programs, and facilities of the Music Department 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 vocal performance with outstanding faculty in our Applied Music Program. Contact Edith Auner for detailed 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)
- Arabic Music Ensemble (Tufts Takht)
- Chamber Ensembles
- Chamber Singers
- Chorale
- Early 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
- Wind Ensemble

Enrollment in most performing groups requires an audition; contact the department office for audition information (617.627.3564). Musical excellence is highly valued, but competition for membership is much less intense than in music conservatories.
UNDERGRADUATE STUDIES

UNDERGRADUATE MAJOR IN MUSIC

For students entering Tufts as of Fall 2011 or later

Eleven (11) courses are required for the major in music:

a. **History of Western Music** (two one-credit courses): Music 142 & 143
b. **Principles of Tonal Theory I and II** (two one-credit courses): Music 101 & 102
c. **Advanced Theory** (one-credit course): Music 103–110
e. **Western Popular Music, Jazz, Global Musics, or Cultural Theory** (one-credit course): 187–196.
g. **Electives:** Theory, Composition, Ethnomusicology, Musicology, and Performance (two one-credit courses): Music 111–141 & 146–199.

In addition to the courses listed above for the music major, students must enroll in a performing-ensemble course (Music 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.

Students who entered Tufts prior to Fall 2011 will continue under the old requirements for the major that were in place when they entered, unless they elect to complete the new requirements. Please consult with your advisor for details.

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, music technology, etc. The undergraduate minor in music requires five courses; at least two courses must be at the 100 level; the other courses may be chosen from 100 level courses or from Music 21–67. Note: the prerequisite for all 100-level courses for the minor is Music 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 Music 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 performing-ensemble course (Music 69–96) for two semesters, but these credits cannot count toward the minor. Courses taken to fulfill the minor requirements may not be taken pass-fail. After consultation with a member of the full-time music faculty for advice on a suggested program of study, students should complete a minor declaration form (available from the office).

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 Jean Herbert, NEC Liaison at Tufts University (Jean.Herbert@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, please contact Alessandra Campana, Director of Undergraduate Studies (Alessandra.Campana@tufts.edu).
GRADUATE PROGRAM

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.

ETHNOMUSICOCIOLOGY

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, Arabic music, Japanese koto and shakuhachi, and Javanese gamelan.

MUSICOCIOLOGY

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 Arabic 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 Rich Jankowsky, Director of Graduate Studies (Rich.Jankowsky@tufts.edu).
COURSES FOR UNDERGRADUATES

Music 1-01: Introduction to Western Music  
Tuesday & Thursday, 3:00–4:15 pm (J+)
Introduction to selected forms and genres of Western music. Emphasis on analytical listening and cultural critique through guided examinations of both the formal organization and the social/cultural background of a wide range of musical styles. Previous musical training not required. One course credit. Campana.

Music 5-01: Music as Culture  
Tuesday & Thursday, 12:00–1:15 pm (F+)
This course is an introduction to ethnomusicology, the study of music in human life. It takes an anthropological view of music as a response to the natural environment and social experience. The method of inquiry entails comparison of case studies from diverse world traditions. Previous musical training is not required or expected. One course credit. Locke.

Music 10: Introduction to Music Theory and Musicianship  
01: Monday & Wednesday, 3:00–4:15 pm (I+)
02: 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. McCann (01), McLaughlin (02).

Music 15-01: Introduction to Piano  
Tuesday, 9:00–10:15am (ARR)
Class piano for beginners and other musicians who want to develop basic piano skills. Taught in the computer lab; maximum twelve students per class. Pass/Fail only; 0 credits. May only be taken once. Please see Edith Auner for details. Michelin.

Music 28-01: Opera  
Tuesday & Thursday, 1:30–2:45 pm (H+)

Music 39-01: African American Music  
Monday & Wednesday, 10:30 -11:45 am (E+)
An historical and cultural overview of a wide variety of African American musics produced in the United States from Minstrelsy to Hip-Hop. No prerequisite. One course credit. Pennington.

Music 41-01: History of Blues  
Monday & Wednesday, 1:30–2:45 pm (G+)
Blues as a people’s music. Origins, development, and regional styles; down-home blues, classic blues and urban blues; vocal and instrumental traditions and innovations. Emphasis on such major figures as Bessie Smith, Robert Johnson, Muddy Waters, and B.B. King. No prerequisite. One course credit. Ullman.

Music 49-01: Music of North Africa  
Tuesday & Thursday, 3:00–4:15 pm (J+)
Survey of North African music cultures, focusing on cultural politics, social contexts, and performance practice. Topics may include musical practices associated with healing rituals of the sub-Saharan diaspora; Amazigh (Berber) rights movement; rap and the Arab Spring; nationalism and the Arab-Andalusian historical memory; Islamic and Jewish mysticism; migration and the world music market. One course credit. Jankowsky.

Music 64-01: 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: Permission of the instructor. One course credit. Lehrman.

Music 65-01: Music Recording and Production  
Tuesday & Thursday, 3:00–4:15 (J+)
Theory and techniques for recording, editing, and producing acoustic music. Topics include acoustics, audio perception, physics and electronics of transducers, analog and digital audio principles, stereo and multitrack recording, mixing, virtual instruments, and synchronization. Students will develop the technical and listening skills to under-
stand and evaluate the aesthetics of recorded sound. Prerequisites: Ability to play an instrument, musical literacy, Math 5 or 11 or equivalent, Physics 1 and 2 or equivalent, or permission of instructor. One course credit. Lehrman.

**Music 67-01: Composing Music for Multimedia**

*Monday & Wednesday, 3:00–4:15 (I+)*

This course offers introductory level study of composing music for a variety of visual media. Students will be introduced to the varied tools required to compose music for film, video games, advertising and other media. Students will have access to the music lab where they will produce their work. This course will take a hands-on approach and students will be composing a good deal of music throughout the semester. Students who are interested in this course should be capable composers and should have a working knowledge of notation and sequencing software (such as Finale or Sibelius and DigitalPerformer or Pro Tools). Prerequisite: Music 10 or equivalent, or permission of instructor. One course credit. Roustom.

**PERFORMANCE COURSES**

*All performance courses may be repeated for credit.*

*All ensembles are open to the Tufts community by audition.*

**Music 53 Sections 01-02: Private Lessons**

**Music 53-N: Private Lessons (No credit)**

Individualized instruction by the performance faculty or with private teachers approved by the department in an instrument or voice. Broad range of private lessons including Classical, Jazz, Rock, Klezmer, Eastern European, Middle Eastern, Arabic, North African, Mediterranean, Indian and Japanese vocal and instrumental music: voice, winds, brass, strings, percussion, harp, guitar, banjo, piano, ukulele, harpsichord, shakuhachi, viola da gamba, koto, and oud. For details, and to schedule lessons, consult Edith Auner, the Coordinator of Applied Music. Extra tuition per semester is charged for this course. Music 53 may be taken for credit or non-credit. The 01 section is a beginning level, the 02 section is early intermediate, and both are for non-majors or pre-majors. The scholarship application deadline is the 10th day of class each semester. E. Auner.

**Music 153 Sections 01-02: Private Lessons**

**Music 153-N: Private Lessons (No credit)**

Individualized instruction by the performance faculty or with private teachers approved by the department in an instrument or voice. Broad range of private lessons including Classical, Jazz, Rock, Klezmer, Eastern European, Middle Eastern, Arabic, North African, Mediterranean, Indian and Japanese vocal and instrumental music: voice, winds, brass, strings, percussion, harp, guitar, banjo, piano, ukulele, harpsichord, shakuhachi, viola da gamba, koto, and oud. For details, and to schedule lessons, consult Edith Auner, the Coordinator of Applied Music. Extra tuition per semester is charged for this course. Music 153 01 is an intermediate level, and 02 is advanced. The two semesters required for music majors must be at this level. Scholarship applications, including those for music majors and minors, are due by the 10th day of class each semester. (For music majors or minors, ninety percent of this fee will be waived for two semesters if you apply for this scholarship on time at the beginning of each of the two semesters). E. Auner.

**Music 69-01: Tufts Concert Choir**

**Music 69-N: Tufts Concert Choir (No credit)**

A large, mixed choir of approximately 75 singers devoted to the performance of diverse choral music of the highest level, including major choral-orchestral works, recent compositions, and arrangements of non-Western choral music. Membership is drawn from the entire student body and is made up of undergraduate and graduate students from many different departments. One-half course credit. Kirsch.

**Music 70-01: Chamber Singers**

**Music 70-N: Chamber Singers (No credit)**

A mixed choir of approximately 25 voices, devoted to the performance of diverse choral music of the highest level, including vocal chamber music of all periods and styles, recent compositions, and arrangements of non-Western choral music. Membership is drawn from the entire student body and is made up of undergraduate and graduate students from many different departments. One-half course credit. Kirsch.
Music 72-01: Gospel Choir Sectional
Music 72-02: Gospel Choir Sectional
Music 72-03: Gospel Choir Sectional
Music 72-04: Gospel Choir Sectional
Music 72-N: Gospel Choir (No credit)

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 72-01 lecture and one of the three sectionals 72-02, 72-03, or 72-04. If taking for no credit, 72-N, sectionals are not required. Coleman.

Music 74-01: Opera Ensemble
Music 77-01: Tufts Jazz Orchestra
Music 77-N: Tufts Jazz Orchestra (No credit)
Music 78-01: Jazz Improvisation Ensemble
Music 78-N: Jazz Improvisation Ensemble (No credit)
Music 80-01: Tufts Symphony Orchestra
Music 80-N: Tufts Symphony Orchestra (No credit)
Music 81-01: Tufts Chamber Orchestra
Music 83-01: Wind Ensemble
Music 83-N: Wind Ensemble (No credit)
Music 84-01: Pep Band
Music 84-N: Pep Band (No credit)
Music 85-01: Electronic Music Ensemble
Music 85-N: Electronic Music Ensemble (No credit)
Music 86-01: New Music Ensemble
Music 86-N: New Music Ensemble (No credit)

Music 72-01: Gospel Choir Friday, 3:30–5:30 pm (ARR)
Music 72-02: Gospel Choir Sectional Monday, 4:30–5:45 pm (K+)
Music 72-03: Gospel Choir Sectional Tuesday, 4:30–5:45 pm (L+)
Music 72-04: Gospel Choir Sectional Wednesday, 1:30–2:45 pm (G+)

Music 74-01: Opera Ensemble Tuesday & Thursday, 4:30–6:30 pm (ARR)
Music 77-01: Tufts Jazz Orchestra Tuesday & Thursday, 4:30–6:30 pm (ARR)
Music 77-N: Tufts Jazz Orchestra (No credit)
Music 78-01: Jazz Improvisation Ensemble Monday, 6:45-9:45 pm (ARR)
Music 78-N: Jazz Improvisation Ensemble (No credit)
Music 80-01: Tufts Symphony Orchestra Tuesday & Thursday, 4:30–5:45 pm (L+)
Music 81-01: Tufts Chamber Orchestra Tuesday & Thursday, 6:00–7:15 pm (J+)
Music 83-01: Wind Ensemble Monday & Wednesday, 4:30–6:30 pm (ARR)
Music 84-01: Pep Band Tuesday & Thursday, 6:30–8:30 pm (ARR)
Music 85-01: Electronic Music Ensemble Tuesday, 6:45-9:45 pm (ARR)
Music 86-01: New Music Ensemble Thursday, 4:15–6:15 pm (ARR)

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. Co-requisite: concurrent private vocal study for credit (MUS 68-01). One-half course credit. Mastrodomenico.

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 course credit. Smith.

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 course credit. Ahlstrand.

Music ranging from the Baroque to the twenty-first century. Major works for chorus and orchestra regularly undertaken with the Tufts Concert Chorale. One-half course credit. Page.

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. Page.

Symphonic band and wind ensemble literature as well as contemporary works. One-half course credit. McCann.

The Pep Band is open to all who wish to perform at football games and rallies. Fall only. One-half course credit. MacFadden.

Ensemble members will perform existing and original repertoire using electronic instruments such as wind, hand, and game controllers; percussion pads, MIDI guitars, and keyboards; as well as new instruments designed by ensemble members and students in Music 66 (Electronic Musical Instrument Design). Extensive use of computer-based synthesis and performance. Semester will culminate in a public concert. Required: ability to read and write music, proficiency on a musical instrument. Preferred: experience in musical improvisation, knowledge of MIDI and synthesizer programming. Limited to 8. Permission of instructor required. Lehrman.

Recently written compositions by both established and student composers; free improvisation. Frequent performances. One-half course credit. Berman.
Music 87-01: Early Music Ensemble
Music 87-N: Early Music Ensemble (No credit)
Tuesday, 6:30–9:30 pm (ARR)
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 course credit. Hershey.

Music 88-01: Flute Ensemble
Music 88-N: Flute Ensemble (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. Please contact the music department to schedule an informal audition with Ms. Barwell. One-half course credit. Barwell.

Music 89-01: Chamber Music Ensembles
Music 89-1N: Chamber Music (No credit)
Music 89-02: Chamber Music Ensembles
Music 89-2N: Chamber Music (No credit)
Study and coaching of selected works for small chamber ensembles. Audition required. For details, consult the Coordinator of Applied Music. One-half course credit. Page. Smith.

Music 91-01: African Music Ensemble (Kiniwe)
Music 91-N1: African Music Ensemble (Kiniwe) (No credit)
Monday & Wednesday, 3:00–4:15 pm (I+)
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? Yes!" One-half course credit (or no credit). Poku.

Music 91-02: African Music Ensemble (Kiniwe)
Music 91-N2: African Music Ensemble (Kiniwe) (No credit)
Monday & Wednesday, 6:30–7:45 pm (ARR)
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-N2 if you have not yet taken MUS 91-01 or MUS 91-N1. See above course description. One-half course credit (or no credit). Poku.

Music 92-01: Arabic Music Ensemble (Tufts Takht)
Music 92-N: Arabic Music Ensemble (Tufts Takht) (No credit)
Monday, 6:00–8:30 pm ARR
Performance of both classical and folk Arabic music. The maqm microtonal scale system as applied to both Western and Arabic instruments. Improvisation, form, style, rhythmic cycles, as well as Arabic vocal diction. Some Arabic ouds (lutes) to be made available. One half-course credit. Roustom.

Music 93-01: Javanese Gamelan Ensemble (Rinengaa Sih Tentrem)
Music 93-N: Javanese Gamelan Ensemble (Rinengaa Sih Tentrem) (No credit)
Tuesday & Thursday, 6:30–8:00 pm (ARR)
Central Javanese music performed on a gamelan orchestra, a traditional ensemble consisting of mostly percussion instruments—gongs and metallophones. Repertory drawn from the centuries-old court tradition as well as more modern works of post-independence Indonesia. One-half course credit. Drummond.

Music 95-01: Klezmer Ensemble (Jumbo Knish Factory)
Music 95-N: Klezmer Ensemble (Jumbo Knish Factory) (No credit)
Wednesday, 6:30–9:00 pm (ARR)
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. One-half course credit. McLaughlin.

Music 99-01: 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. May be repeated for credit. One course credit. E. Auner.
### COURSES FOR UNDERGRADUATE MAJORS AND GRADUATE STUDENTS

**Music 101-01: Principles of Tonal Theory I**
01: Monday & Wednesday, 10:30–11:45 am (E+)
02: Monday & Wednesday, 1:30–2:45 pm (G+)

An integrated approach to the study of harmony, counterpoint, and analysis in within the common tonal practice of Western music (including concert repertoires as well as jazz, pop, film, and folk styles). Attention given to the development of aural skills such as sight singing and dictation. Weekly exercises supplemented by numerous creative projects. Prerequisite: Music 10 or placement through the Music Theory Placement Test. One course credit. Kirsch (01), Lehman (02).

**Music 101-LA: Ear Training Laboratory**
Monday & Wednesday, 3:00–3:50 pm (I MW)
McLaughlin.

**Music 101-LB: Ear Training Laboratory**
Tuesday & Thursday, 12:00–12:50 pm (F TR)
McLaughlin.

**Music 103-01: Principles of Tonal Theory III**
Monday & Wednesday, 10:30–11:45 am (E+)

Intensive, case study-based investigation of tonal harmony and form in music from middle-period Beethoven to the early twentieth century. Topics covered are Beethoven’s expansion of sonata form, cryptic harmony in Romantic miniatures by Liszt and Schumann, monumental forms from Wagner and Bruckner, and the dissolution of tonal function at the cusp of the twentieth century. Larger projects may involve analysis, composition, and performance. Prerequisite: Music 102, or placement through the Music Theory Placement Test. One course credit. Lehman.

**Music 118-01: Seminar: 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. Prerequisite: Music 103 or permission of the instructor. One course credit. May be repeated in ensuing semesters once begun—each version is different. One course credit. Staff.

**Music 128-01: Elements of Jazz Improvisation**
Tuesday & Thursday, 12:00–1:15 pm (F+)

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

**Music 142-01: History of Western Music (AD 900-1750)**
Tuesday & Thursday, 1:30–2:45 pm (H+)

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

**Music 151-01: 20th–21st Century Music: Sound Studies**
Monday, 9:00–11:30 am (O)

An exploration of the origins and manifestations of the emerging field of sound studies and its resonances for musicologists, ethnomusicologists, and composers. Topics may include archeoacoustics, phonautography, synaesthesia, soundscape, “the Nashville sound,” psychacoustics, mobile music, feeling machines, “the ethnographic ear,” voices (recorded, artificial, uncanny, and otherwise), and new media, intermedia, multimedia, and installations. Course work includes reading and listening for each class, short commentaries on selected readings, and occasional “hands-on” projects. Over the course of the semester each student will be responsible for guiding the discussion on one of the reading or listening assignments (schedule to be set during the second week). Each student will create a field recording or work of sound art (details TBA). A fifteen- to twenty-page seminar paper on a topic of your choice, worked out in consultation with me, will serve as the basis for a 20-minute conference-style presentation during the last two weeks of class. J. Auner.
Ethnomusicology is “the study of people making music.” All music falls within its purview. Ethnomusicology has a multi-disciplinary style that draws from the arts, sciences, and social sciences, especially anthropology. Active participation in music-making and on-site observation are hallmarks of its method. “ETP” will consider a large variety of the world’s music. Looking closely at specific examples of music from many lands and cultures, the course will consider ethnomusicology’s findings about music-sound and music-culture. The course is explicitly intended for undergraduates with substantial musical experience and those who intend to concentrate on musical studies, i.e., departmental major or minor. Locke.

### Music 192-01: Study in Jazz: Music of the International Jazz Age

Wednesday, 1:30–4:00 pm (7)

The Jazz Age, the period between the two world wars, saw the circulation of a variety of popular musics emerging from African diasporic communities and picked up by performers all over the world under the catchall term “jazz.” From the trumpet solos of Louis Armstrong and the flapper songs of Helen Kane, to Cuban Rhumbas of Lecuona’s Cuban Boys, and Brazilian Sambas of the Oito Batutas, these sounds caught the imagination of a cosmopolitan youth culture across the globe from the Elites in New York or the cabaret audiences in Paris. Jazz became a way to articulate ideas about modernity and racial, national, transnational, and political identities. This course examines the diverse music cultures of the Jazz Age in several major transatlantic cities including New York, London, Tokyo, Berlin, and Havana. Issues the course concerns itself with include what these musics meant within different national contexts and how meanings and musical sounds of the Jazz Age changed as they circulated across international borders, classes, races, and genders. One Course Credit. Pennington.

### Music 195-01: Senior Recital

Arranged

Recital-level competence; emphasis on solo literature and major repertory; solo recital required. Prerequisite: permission of Coordinator of Applied Music. One course credit. E. Auner.

### Music 198-01: Special Topics

Arranged

Guided independent study of an approved topic. Credit as arranged. Please see departmental website for specific details. Prerequisites: Advanced undergraduate standing and permission of instructor. J. Auner.

### Music 199-01: Senior Honors Thesis

Arranged

Guided research on a topic that has been approved as a suitable subject for an Honors Thesis. J. Auner.

### Music 200-01: Combined Degree-NEC

Arranged

Staff.

### Music 201-01: Seminar: Intro to Music Research

Tuesday, 9:00–11:30 am (1)

Intended for graduate students, this course will introduce the tools of music scholarship including reference and research materials in both book and electronic forms particularly in the fields of ethnomusicology, musicology, and music theory. A critical approach to writing about music will be emphasized, with specific reference to style and form. Methodologies concerning the various sub-fields of music research will also be explored. Original research projects utilizing the Friedrich Louis Ritter Rare Music Collection in our Special Collections and Archives at Tisch Library. One course credit. Bernstein.

### Music 202-01: Seminar: Ethnomusicology

Thursday, 10:30–1:00 pm (ARR)

History, method, and theory of ethnomusicology including transcription, analysis, fieldwork, and current trends in the field. Prerequisite: graduate standing, or any course from the Music 120 series and consent. One course credit. Jankowsky.

### Music 299: Master’s Thesis

Arranged

Guided research on a topic that has been approved as a suitable subject for a master’s thesis. Bernstein (01), Locke (02), McDonald (03), J. Auner (04), Summit (05), Schmalfeldt (06), Jankowsky (07), Pennington (9).
Who participates in music at Tufts?

About 3,000 students participate in classes, ensembles, and lessons each year. The Music Department offers 20 performing ensembles and a broad array of courses for non-majors, majors, and graduate students in classical, jazz, rock, blues, hip-hop, and world music—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, Variis Lecture Hall, Fisher Hall, a World Music Room, a multimedia music 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.

Who can take courses, ensembles, and lessons?

All Tufts students, regardless of school, major, or year, may participate in any aspect of the music department—courses, ensembles, private lessons, colloquia, and seminars. You do not have to audition for admission to the music major. Many of our ensembles do require auditions to determine placement; details will be posted in the office at the start of each term.

How do I sign up for and pay for private lessons?

If you are interested in taking private music lessons, you must arrange a meeting with Edith Auner (Edith.Auner@tufts.edu). Lessons can be taken for academic credit or not. Extra tuition is required for private lessons; music majors and minors are eligible for a 90% tuition waiver for two semesters.

What performing ensembles do you offer?

There are 20 music ensembles open to all Tufts students by audition (regardless of school, major, or year). This includes the Tufts Symphony Orchestra; four vocal ensembles (Chamber Singers, Concert Choir, Opera Ensemble, and Gospel Choir); four jazz bands (Jazz Orchestra and three small jazz ensembles); two new music groups (New Music Ensemble and Tufts Composers); four world music ensembles (Kiniwe, Javanese Gamelan, Klezmer, and Arabic Music Ensembles); two bands (Wind Ensemble and Pep Band); the Flute Ensemble and the Early Music Ensemble. There is also an active chamber music program coached by members of the applied faculty. Many of our ensembles require auditions to determine placement; details will be posted in the office at the start of each term.

What is the graduate program?

Graduate students have 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). The program of study consists of eight courses, one of which normally includes a thesis or a composition (including an oral defense of the thesis). Scholarships and teaching assistantships are available and awarded annually based on merit. Please contact Rich Jankowsky (Rich.Jankowsky@tufts.edu) for more information.

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 information about the program, please contact Jean Herbert, NEC Liaison at Tufts University (Jean.Herbert@tufts.edu).