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

FULL-TIME FACULTY
Professor Joseph Auner, Dean of Academic Affairs; musicology
Professor David Locke, Chair; ethnomusicology
Professor John McDonald, Composition (on leave 2016–17)
Research Professor/Rabbi Jeffrey Summit, Ethnomusicology
Associate Professor Alessandra Campana, Director of Undergraduate Studies; musicology
Associate Professor Richard Jankowsky, Ethnomusicology (on leave Spring 2017)
Associate Professor Stephan Pennington, Director of Graduate Studies; musicology
Assistant Professor Melinda Latour, Musicology
Assistant Professor Frank Lehman, Music theory (on leave 2016–17)
Visiting Assistant Professor Ingrid Pustijanac, Musicology (Fall 2016)
Lecturer Jamie Kirsch, Director of Choral Activities
Lecturer Paul Lehrman, Director of Music Engineering and Technology
Lecturer John Page, Director of Orchestral Activities
Lecturer Joel Larue Smith, Director of Jazz Activities
Lecturer Michael Ullman, History of Blues and Jazz

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 Douglas McRay Daniels, Pep Band
Lecturer Polina Dessiatnitchenko, Ethnomusicology (2016–17)
Lecturer Barry Drummond, Javanese Gamelan
Lecturer Jane Hershey, Early Music Ensemble
Lecturer Eun Young Lee, Composition (2016–17)
Lecturer Carol Mastrodomenico, Opera Ensemble
Lecturer John McCann, Wind Ensemble; music theory
Lecturer Fernando Michelin, Klezmer Ensemble; music theory
Lecturer Emmanuel Attah Poku, African Music and Dance Ensemble
Lecturer Kareem Roustom, Composition for Multimedia, Orchestration
Lecturer Jacob Sagrans, Musicology (Fall 2016)
Lecturer Layth Sidiq, Arab Music Ensemble

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

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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 (Classical & Jazz)
- Chamber Orchestra
- Chamber Singers
- Concert Choir
- Early Music Ensemble
- Electronic Music Ensemble
- Flute Ensemble
- Gospel Choir
- Javanese Gamelan (Rinengga Sih Tentrem)
- Jazz Improvisation Ensemble
- 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.
UNDERRADUATE STUDIES IN MUSIC

UNDERGRADUATE MAJOR IN MUSIC

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

- **History of Western Music** (two one-credit courses): MUS 142 & 143
- **Principles of Tonal Theory I and II** (two one-credit courses): MUS 101 & 102
- **Advanced Theory** (one-credit course): MUS 103–110
- **Ethnomusicology: World, Ethnic, Folk, and Traditional** (two one-credit courses): MUS 186, and one course from 106–110, 171–186, or letter e (below).
- **Western Popular Music, Jazz, Global Musics, or Cultural Theory** (one-credit course): 187–196.
- **Performance: Instrumental/Vocal Study** (two half-credit courses): MUS 83/153. Majors must take two semesters of MUS 153.
- **Electives**: Theory, Composition, Ethnomusicology, Musicology, and Performance (two one-credit courses): MUS 111–141 & 146–199.

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

DISCIPLINARY MINOR IN MUSIC

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

The undergraduate minor in music requires six courses; at least two courses must be at the 100 level; the other courses may be chosen from 100-level courses or from MUS 21–67. The prerequisite for all 100-level courses (except Private Lessons) is MUS 10: Introduction to Music Theory and Musicianship, or exemption from that course through the Music Theory Placement Test, given at the start of each semester. Two semesters in instrumental and/or vocal study for credit at any of the levels of MUS 63/183 (or 195) are required; no more than one credit of private lessons may count toward the minor. Students minoring in music must enroll in a performance ensemble course (MUS 69–96) for two semesters, but these courses do not count toward the credit requirement for the minor. Courses taken to fulfill the minor requirements may not be taken pass-fail.

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

INTERDISCIPLINARY MINOR IN MULTIMEDIA ARTS

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

MUSIC ENGINEERING

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

NEC COMBINED-DEGREE PROGRAM

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

COURSES AT NEC

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

FURTHER INFORMATION

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

ETHNOMUSICOLOGY

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

MUSICOLOGY

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

COMPOSITION

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

THEORY

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

PREPARATION

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

REQUIREMENTS FOR GRADUATION

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

GRADUATE ADMISSIONS

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

FINANCIAL AID

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

FURTHER INFORMATION

For more information, contact Stephan Pennington, Director of Graduate Studies (Stephan.Pennington@tufts.edu).
FALL 2016
COURSES FOR UNDERGRADUATES

MUS-0001 Introduction to Western Music Monday & Wednesday, 10:30–11:45 pm (E+MW)
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. Sagrans.

MUS-0005 Music As Culture Tuesday & Thursday, 12:00–1:15 pm (F+TR)
An introduction to ethnomusicology, the study of music in human life. The anthropological view of music as a response to the natural environment and social experience. Comparative methods using case studies from diverse world traditions. One course credit. Dessiatnitchenko.

MUS-0010-01 Introduction to Music Theory and Musicianship Monday & Wednesday, 3:00–4:15 pm (I+)
MUS-0010-02 Introduction to Music Theory and 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. Section 01: McCann. Section 02: McLaughlin.

MUS-0015 Introduction to Piano Tuesday, 9:00–10:15 am (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. No course credit. May only be taken once. Michelin.

MUS-0039 History of African American Music Monday & Wednesday, 3:00–4:15 pm (I+)
The development of black music and aesthetics in the United States from the antebellum period to the present. Materials include the music and appropriate literature representing the composed, folk, and popular traditions. One course credit. Pennington.

MUS-0041 History of Blues Monday & Wednesday, 1:30–2:45 pm (G+)
Origins, development, and regional styles; downhome blues, classic blues, and urban blues; vocal and instrumental traditions and innovations. Emphasis on such major figures as Bessie Smith, Robert Johnson, Muddy Waters, and B.B. King. One course credit. Ullman.

MUS-0049 Music of North Africa Tuesday & Thursday, 1:30–2:45 pm (H+)
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.

MUS-0064 Computer Tools for Musicians Monday & Wednesday, 4:30–5:45 pm (K+)
Using computer technology to compose, arrange, synthesize, transcribe, orchestrate, mix, and publish music. Tools to be covered include ProTools, Sibelius, Reason, and Digital Performer. Students will complete several creative projects using music hardware and software. Prerequisites: Music performance and/or composition experience, ability to read music, facility at the keyboard, familiarity with the Macintosh operating system. One course credit. Lehrman.

MUS-0065 Music Recording and Production Tuesday & Thursday, 3:00–4:15 pm (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 understand and evaluate the aesthetics of recorded sound. Recommendations: Ability to play an instrument, musical literacy, MATH 30 or 32 (formerly MATH 5 or 11) or equivalent, PHY 1 and 2 or equivalent, or permission of instructor. Cross-listed as ES 65. One course credit. Lehrman.
MUS-0067  Composing Music for Multimedia  Monday & Wednesday, 3:00–4:15 pm (I+)
Introduction to composing music for a variety of visual media, including film, video games, and advertising. Access to the music lab where students produce their work hands on. Recommendations: Working knowledge of notation and sequencing software (such as Finale or Sibelius and DigitalPerformer or Pro Tools), MUS 10 or equivalent, or permission of instructor. One course credit. Roustom.

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

MUS-0067-01 & 02  Private Lessons
MUS-0067-N1 & N2  Private Lessons (No credit)
Private lessons in voice or an instrument. Broad range of styles including Classical, Jazz, Rock, Klezmer, Eastern European, Middle Eastern, Arab, North African, Mediterranean, Indian, and Japanese. All sections are open to non-majors and pre-majors. Sections 01 and N1 are beginner level; Sections 02 and N2 are early intermediate. All students must consult Edith Auner in order to enroll in lessons. Extra tuition per semester is charged for this course. Scholarship applications are due by the tenth day of class each semester. For music majors and minors, ninety percent of this fee will be waived for two semesters if you apply by the deadline for each of those semesters. MUS 53 may be taken for credit or non-credit, but the two semesters required for music majors or minors must be taken for credit. E. Auner.

MUS-0070-01  Tufts Chamber Singers  Monday & Wednesday, 3:00–4:15 pm (I+)
MUS-0070-NC  Tufts 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 or no course credit. Kirsch.

MUS-0072-01 & NC  Gospel Choir (Credit/No credit)
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  Opera Ensemble  Tuesday & Thursday, 4:30–6:30 pm (ARR)
MUS-0074-NC  Opera Ensemble (No credit)
Music for beginning opera singers with emphasis on development of musical skills, staging techniques, acting and singing skills, and role interpretation. Public performance of opera scenes including solo arias. Recommendations: concurrent private vocal study for credit (MUS 53-01 or 153-01). One-half or no course credit. Mastrodomenico.
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<th>COURSE CODE</th>
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<tr>
<td>MUS-0077-01</td>
<td>Tufts Jazz Orchestra</td>
<td>Tuesday &amp; Thursday, 4:30–6:30 pm (ARR)</td>
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<td>MUS-0077-NC</td>
<td>Tufts Jazz Orchestra (No credit)</td>
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Jazz instrumental and ensemble improvisation skills developed through performance of classical jazz compositions and recent works for big band. Elements of jazz, including rhythms, blues, and other traditional song forms; jazz melody and harmony. One-half or no course credit. Smith.

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<tr>
<td>MUS-0078-01</td>
<td>Jazz Improvisation Ensemble</td>
<td>Monday, 6:45–9:45 pm (ARR)</td>
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<tr>
<td>MUS-0078-NC</td>
<td>Jazz Improvisation Ensemble (No credit)</td>
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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. Ahlstrand.

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<tr>
<td>MUS-0080-01</td>
<td>Tufts Symphony Orchestra</td>
<td>Tuesday &amp; Thursday, 4:30–5:45 pm (L+)</td>
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<tr>
<td>MUS-0080-NC</td>
<td>Tufts Symphony Orchestra (No credit)</td>
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Music ranging from the Baroque to the twenty-first century. Major works for chorus and orchestra regularly undertaken with the Tufts Concert Choir. One-half or no course credit. Page.

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<tr>
<td>MUS-0081-01</td>
<td>Chamber Orchestra</td>
<td>Tuesday &amp; Thursday, 6:00–7:15 pm (N+)</td>
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<td>MUS-0081-NC</td>
<td>Chamber Orchestra (No credit)</td>
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An advanced ensemble for 10 to 15 string players performing a wide range of repertoire from Baroque to Contemporary. Intended to explore conducted and ensemble led performance. One-half or no course credit. Page.

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<tr>
<td>MUS-0083-01</td>
<td>Wind Ensemble</td>
<td>Monday &amp; Wednesday, 4:30–6:30 pm (ARR)</td>
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<td>MUS-0083-NC</td>
<td>Wind Ensemble (No credit)</td>
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Symphonic band and wind ensemble literature as well as contemporary works. One-half or no course credit. McCann.

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

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<td>MUS-0085-01</td>
<td>Electronic Music Ensemble</td>
<td>Tuesday, 6:45–9:45 pm (ARR)</td>
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<tr>
<td>MUS-0085-NC</td>
<td>Electronic Music Ensemble (No credit)</td>
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<th>COURSE CODE</th>
<th>COURSE NAME</th>
<th>CRONY TIMES</th>
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<tbody>
<tr>
<td>MUS-0086-01</td>
<td>New Music Ensemble</td>
<td>Thursday, 4:15–6:15 pm (ARR)</td>
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<tr>
<td>MUS-0086-NC</td>
<td>New Music Ensemble (No credit)</td>
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Recently written compositions by both established and student composers; free improvisation. Frequent performances. One-half or no course credit. Berman.

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<tr>
<td>MUS-0087-01</td>
<td>Early Music Ensemble</td>
<td>Tuesday, 6:30–9:30 pm (ARR)</td>
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<tr>
<td>MUS-0087-NC</td>
<td>Early Music Ensemble (No credit)</td>
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Music from the medieval period to the eighteenth century. Ensembles include recorder consorts, lute ensemble, Renaissance wind band, small vocal ensembles, viols, and mixed ensemble. One-half or no course credit. Hershey.

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<tr>
<td>MUS-0088-01</td>
<td>Flute Ensemble</td>
<td>Monday, 7:15–8:45 pm (ARR)</td>
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<tr>
<td>MUS-0088-NC</td>
<td>Flute Ensemble (No credit)</td>
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The ensemble performs music from various periods and explores many musical styles. Students have the opportunity to play piccolo, C flute, alto, and bass flutes. This class invites intermediate through advanced players. Contact Nina Barwell to schedule an audition. One-half or no course credit. Barwell.

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<th>COURSE CODE</th>
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<tr>
<td>MUS-0089-01</td>
<td>Classical Chamber Ensembles</td>
<td>Arranged</td>
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<tr>
<td>MUS-0089-02 &amp; NC2</td>
<td>Jazz Chamber Ensembles (Credit/No credit)</td>
<td>Arranged</td>
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</table>
These courses teach a repertory of traditional music and dance from Ghana. This section is for first time students or students who are still learning the basic principles and skills of drumming and dance. The instrumental music is for an ensemble of bells, rattles, and drums. The vocal music is call-and-response choral singing. The dances emphasize group formations with some opportunity for solos. The material focuses on the heritage of the Asante people of Ghana. In performance the group takes the name Kiniwe (KIH-nee-way), a rallying cry that means, “Are you ready?” One-half or no course credit. Poku.

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

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 92. One-half or no course credit. Cohen.

Central Javanese music performed on a gamelan orchestra, a traditional ensemble consisting of mostly percussion instruments—gongs and metallophones. Repertory drawn from the centuries-old court tradition as well as more modern works of post-independence Indonesia. One-half or no course credit. Drummond.

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.

Opportunity for students to apply their musical training in a practical setting, including community-based, profit or nonprofit, governmental, or other sites. Individual faculty sponsor internships in their areas of expertise. Students will work for 100+ hours, must have an on-site supervisor, and complete a piece of meaningful scholarly work related to the internship area. Prerequisites: Permission of instructor. One course credit. Locke.

An integrated approach to counterpoint, tonal harmony, and the analysis of form within tonal themes. Attention given to the development of aural skills such as sight singing and dictation; concurrent enrollment in the Ear-Training Lab required. Recommendations: MUS 10 or placement through the Music Theory Placement Test. One course credit. Section 01: Kirsch. Section 02: O’Hara. Labs: McLaughlin.

The interaction of tonal harmony, counterpoint, and form in music from the eighteenth to the early twentieth century, with focus on nineteenth-century styles. Analysis and composition of small forms and complete movements, with emphasis on dances, sonata form, and songs. Recommendations: MUS 102 or placement through the Music Theory Placement Test. One course credit. O’Hara.
MUS-0118-01  Seminar in Composition  Monday, 4:30–6:30 pm (ARR)
MUS-0118-02  Practicum in Composition  Arranged

An advanced, individualized, project-based seminar intended for graduate students and qualified undergraduates. Lectures on significant composers; guest presentations by living composers and cutting-edge ensembles; attendance at concerts of contemporary music. Performances and critiques of student work through workshare sessions and individual lessons at a minimum of four times per semester. Section 01 is for the seminar itself; Section 02 is for participation in Tufts Composers, in which student works will be read and/or performed by guest artists, along with other new works. Recommendations: MUS 101 or permission of instructor. One course credit. May be repeated. Lee.

MUS-0128-01  Jazz Improvisation  Tuesday & Thursday, 12:00–1:15 pm (F+TR)

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

MUS-0142-01  History of Western Music (900–1750 AD)  Tuesday & Thursday, 1:30–2:45 pm (H+)

An 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. Recommendations: MUS 10 or equivalent with permission of instructor. One course credit. Sagrans.

MUS-0151-01  Music, Technology, and Digital Culture  Tuesday, 9:00–11:30 am (I)

Study of the interactions between music, technology, and culture in popular, concert, and world music since WWI. Issues of production, distribution, and reception, involving such topics as the impact of radio on composition in the 1920s and 30s, recording the “aura,” skeumorphs, early synthesizers and the rise of electronic music, digital sampling, live looping and feedback loops, cassette culture, gender and technology, networked creativity, cyborgs and the posthuman. For advanced undergraduates and graduate students. One course credit. J. Auner.

MUS-0186-01  Ethnomusicology in Theory and Practice  Tuesday & Thursday, 3:00–4:15 pm (J+)

Introduction to ethnomusicological inquiry into music-cultures of the world's peoples. Systematic study of human-kind's heritage of classical, folk, ethnic, and traditional music from around the world. Recommendations: MUS 10 or permission of instructor. One course credit. Locke.

MUS-0195-01  Senior Recital  Arranged

Recital-level competence; emphasis on solo literature and major repertory; solo recital required. Permission of Coordinator of Performance Studies required. Contact Edith Auner for details. One course credit. E. Auner.

MUS-0197-01  Social Justice, Advocacy, and Music  Thursday, 9:00–11:30 am (3)

This seminar examines the role of music in movements for social change and considers models of advocacy carried out through scholarship, research, and educational programming. First, we will examine case studies such as the role of music in the civil rights movement in the United States, the struggle against apartheid in South Africa, the promotion of fair trade and interfaith cooperation in Uganda and in struggles of resistance, and the promotion of peace between Palestinians and Israelis. The course will then consider a range of advocacy and social justice projects that ethnomusicologists have developed when they come to see themselves as “partners in a common cause” (Titon, 2003) with members of the communities in which they conduct research. Many ethnomusicologists have made the decision that the role of scholar and the role of advocate are not mutually exclusive. However, the success of advocacy projects depends on a thoughtful negotiation between these roles. To come to a deeper understanding of effective advocacy work, we will study the CASES methodology for developing successful social justice initiatives: community partnerships, advocacy/activism, direct service, education, and sustainability. For advanced undergraduates and graduate students. One course credit. Summit.
The course focuses on different levels of integration of various musical/extramusical models through which 20th-Century Art Music renewed its technical and expressive skills. Topics will include works by John Cage, Luigi Nono, György Ligeti, Gérard Grisey, and Helmut Lachenmann. Twentieth-century compositions will be analyzed in their relationship to Western art music of the past, non-Western music, and scientific fields such as fractal geometry, psycho-acoustics, and astronomy. Classroom discussion will be based on readings, archival material, and score analysis. For advanced undergraduates and graduate students. One course credit. Pustijanac.

MUS-0198-01 Special Topics: Tutorials Arranged
Guided independent study of an approved topic. Prerequisites: Advanced undergraduate standing and permission of instructor. One course credit. Locke.

MUS-0199-01 Senior Honors Thesis A Arranged
Guided research on a topic that has been approved as a suitable subject. A full-year course; two credits. Locke.

MUS-0200-01 Combined Degree, NEC Arranged
See page 4 for details. One course credit. Staff.

MUS-0201-01 Seminar: Introduction to Music Research Monday, 9:00–11:30 am (0)
Intended for graduate students, this course introduces the tools of music scholarship including reference and research materials in both book and electronic forms particularly in the fields of ethnomusicology, musicology, and music theory. Emphasis on a critical approach to writing about music, with specific reference to style and form. Methodologies concerning the various subfields of music research will also be explored. Recommendations: Graduate standing or permission of instructor. One course credit. Pennington.

MUS-0202-01 Studies in Ethnomusicology Thursday, 4:30–7:00 pm (R)
History, method, and theory of ethnomusicology; transcription/analysis, fieldwork, current trends in the field. Recommendations: Graduate standing or permission of instructor. One course credit. Jankowsky.

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

MUS-0401-PT Master's Degree Continuation: Part-time
MUS-0402-FT Masters Degree Continuation: Full-time
MUS-0405-TA Graduate Teaching Assistant
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, Varis Lecture Hall, Fisher Hall, a World Music Room, a multimedia computer lab and tech booth, classrooms, teaching studios, ensemble rooms, and the acoustically superb Distler Performance Hall. Members of the Tufts community may use the open practice rooms on the lower level, as well as some additional rooms by reservation. There are also lockers available for instrument storage, assigned on a first-come first-served basis at the start of each semester.

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. This includes the Tufts Symphony Orchestra; four vocal ensembles (Chamber Singers, Concert Choir, Gospel Choir, and Opera Ensemble); four jazz bands (Jazz Orchestra and three small jazz ensembles); three new music groups (Electronic Music Ensemble, New Music Ensemble, and Tufts Composers); four world music ensembles (Kiniwe, Javanese Gamelan, Klezmer, and Arab Music); two bands (Wind Ensemble and Pep Band); the Flute Ensemble, and the Early Music Ensemble. There is also an active chamber music program coached by members of the private lessons 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?
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 coursework and thesis research support is strong in Western classical music, African American music, and World Music (Africa and the Middle East). Scholarships and teaching assistantships are available and awarded annually based on merit. For more information, contact Stephan Pennington, Director of Graduate Studies (Stephan.Pennington@tufts.edu).

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