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, 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. Lehrman, Director of Music Engineering, Coordinator of Music Technology
Professor David Locke, Director of Ethnomusicology
Assistant Professor Meghan MacFadden, Pep Band
Lecturer Jamie Kirsch, Director of Choral Activities
Lecturer John Page, Director of Orchestral Activities
Lecturer Joel LaRue Smith, Director of Jazz Activities
Lecturer Michael Ullman, 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 Beth Bahia Cohen, Arabic Music Ensemble
Lecturer David Coleman, Gospel Choir
Lecturer Barry Drummond, Javanese Gamelan Ensemble
Lecturer Shawn Jaeger, Composition
Lecturer Jane Hershey, Early Music Ensemble
Lecturer Meghan MacFadden, Pep Band
Lecturer Carol Mastrodomenico, Opera Ensemble
Lecturer John McCann, Wind Ensemble, Music Theory
Lecturer Michael McLaughlin, Klezmer Ensemble, Music Theory
Lecturer Attah Poku, African Music and Dance
Lecturer Kareem Roustom, Composition, Orchestration
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 Bandy, 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 Mastrodomenico, 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 Griffin, 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
- Electronic Music Ensemble
- Flute Ensemble
- Gospel Choir
- Javanese Gamelan (Rinengga Sih Tentrem)
- Jazz Improvisation Ensembles
- Jazz Orchestra
- Klezmer Ensemble (Jumbo Knish Factory)
- New Music Ensemble
- Opera Ensemble
- Pep Band
- Symphony Orchestra
- 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 IN MUSIC

UNDERGRADUATE MAJOR IN MUSIC

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

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.

In addition to the courses listed above for the 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.

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 Music 21–67. The prerequisite for all 100-level courses (except Private Lessons) 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 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 (Music 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 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, contact Alessandra Campana, Director of Undergraduate Studies (Alessandra.Campana@tufts.edu).
GRADUATE PROGRAM IN MUSIC

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

ETHNOMUSICOCOLOGY

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

MUSICOCOLOGY

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-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, contact Rich Jankowsky, Director of Graduate Studies (Rich.Jankowsky@tufts.edu).
**COURSES FOR UNDERGRADUATES**  
**SPRING 2016**

**Music 3-01 Introduction to World Music**  
Tuesday & Thursday, 1:30–2:45 pm (H+)

Exploration of diverse musical traditions around the world. Musical systems, musical instruments, lives of musicians, social settings of performance, music, and culture. Previous musical training not required. One course credit. Locke.

**Music 10-01 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. McLaughlin.

**Music 11-01 Introduction to Songwriting**  
Monday & Wednesday, 3:00–4:15 pm (I+)

Songwriting and arranging fundamentals. Composition and arrangement of songs in many styles and genres while building skills in tonal and modal chord vocabularies, melody, notation, form, instrumentation, voicing, and aural skills. Prerequisite: Music 10 or a basic understanding of harmony, scales, modes, triads and seventh chords, and notation. Students present their work in an informal concert setting but do not necessarily need to perform themselves. One course credit. McCann.

**Music 35-01 Film As Music, Music As Film**  
Tuesday & Thursday, 3:00–4:15 pm (J+)

Representations of music and musicianship in contemporary cinema. Examination of a number of films, focusing in particular on the soundtrack, which musical works it quotes, and how these works interact with the film's narrative. Each film thus provides the point of departure for the exploration of a broad range of issues related to music and its sociocultural significance, an exploration tangibly linked to the concrete experience of music as a representational practice. One course credit. Campana.

**Music 42-01 History of Jazz**  
Monday & Wednesday, 1:30–2:45 pm (G+)

Major figures and schools of this American music approached primarily through detailed study of recordings dating from about 1914 through the present. Artists include Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, John Coltrane, and many others. One course credit. Ullman.

**Music 44-01 History of Rock 'n' Roll**  
Monday & Wednesday, 1:30–2:45 pm (G+)


**Music 45-01 Queer Pop**  
Monday & Wednesday, 10:30–11:45 pm (E+MW)

A sociocultural exploration of the popular music that is by, about, or important to lesbians, gay men, bisexuals, transgender and other queer people in the United States. In tandem with important moments in queer history, including early sexology, the Stonewall Riots and the AIDS Crisis, the course looks at a broad range of musicians and genres from Cole Porter to the Indigo Girls. One course credit. Pennington.

**Music 54-01 Music and Prayer in Jewish Tradition**  
Tuesday & Thursday, 1:30–2:45 pm (H+)

The role and function of music in Jewish worship and cultural identity. Focus on the Kabbalat Shabbat. Topics to include participation vs. performance in worship, music and historical authenticity in prayer, music and religious experience, and the invention and presentation of tradition. Liturgical music and dual culturalism in the American Jewish community. Cross-listed as JS 150 and REL 158. One course credit. Summit.

**Music 59-01 Psychology of Music**  
Monday & Wednesday, 3:00–4:15 pm (I+)

Examination of a wide range of topics in the psychology of music: music perception; music cognition; music aesthetics; music and emotions; the influence of music on human behavior; the nature and measurement of musical abilities; music education; and child development. Cross-listed as PSY 80. One course credit. Patel.
**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 instructor. One course credit. Lehrman.

**Music 66-01 Electronic Music Instrument Design**

Monday & Wednesday, 1:30–2:45 pm (G+)

Non-standard electronic musical instruments or “controllers,” incorporating sensors that respond to touch, position, movement, finger pressure, wind pressure, and other human factors, and their translation to Musical Instrument Digital Interface (MIDI) data. Designing and building original systems using common materials and object-oriented music-specific programming languages and software-based synthesis. Students will complete several creative projects using music hardware and software. Recommendations: Experience in one or more of the following: electronic music, electronic prototyping, mechanical engineering, computer programming. Prerequisites: Permission of instructor. Cross-listed as ES 95. One course credit. Lehrman.

**PERFORMANCE COURSES**

*All performance courses may be repeated for credit.*

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

**Music 53-01 & 02 Private Lessons**

Arranged

Music 53-N1 & N2 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. All sections of Music 53 are open to non-majors and pre-majors. Sections 01 and N1 are beginner level; Sections 02 and N2 are early intermediate. Music 53 may be taken for credit or non-credit, but the two semesters required for music majors or minors must be taken for credit. 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 the two semesters. All students must consult Edith Auner in order to enroll in lessons. One-half or no course credit. E. Auner.

**Music 153-01 & 02 Private Lessons**

Arranged

Music 153-N1 & N2 Private Lessons (No credit)

Individualized instruction by the performance faculty or with private teachers approved by the department in an instrument or voice. See description above. Sections 01 and N1 are intermediate/early advanced level; Sections 02 and N2 are advanced. Music 53 may be taken for credit or non-credit, but the two semesters required for music majors or minors must be taken for credit. 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 the two semesters. All students must consult Edith Auner in order to enroll in lessons. One-half or no course credit. E. Auner.

**Music 69-01 Tufts Concert Choir**

Monday & Wednesday, 4:30–5:45 pm (K+)

Music 69-NC 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 or no course credit. Kirsch.

**Music 70-01 Chamber Singers**

Monday & Wednesday, 3:00–4:15 pm (I+)

Music 70-NC 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. Recommendations: Music 69. One-half or no course credit. Kirsch.
Music 72-01 Gospel Choir  
**Friday, 3:30–5:30 pm (ARR)**

Music 72-LA Gospel Choir Sectional  
**Monday, 4:30–5:45 pm (K+M)**

Music 72-LB Gospel Choir Sectional  
**Tuesday, 4:30–5:45 pm (L+T)**

Music 72-LC Gospel Choir Sectional  
**Wednesday, 1:30–2:45 pm (G+W)**

Music 72-NC 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 Music 72-01 and one of the three sectionals: 72-LA, 72-LB or 72-LC. If taking for no credit (Music 72-NC), sectionals are not required. Coleman.

Music 74-01 Opera Ensemble  
**Tuesday & Thursday, 4:30–6:30 pm (ARR)**

Music 74-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 (Music 53-01 or 153-01). One-half or no course credit. Mastrodomenico.

Music 77-01 Tufts Jazz Orchestra  
**Tuesday & Thursday, 4:30–6:30 pm (ARR)**

Music 77-NC Tufts Jazz Orchestra (No credit)

Jazz instrumental and ensemble improvisation skills developed through performance of classical jazz compositions and recent works for big band. Elements of jazz, including rhythms, blues, and other traditional song forms; jazz melody and harmony. One-half or no course credit. Smith.

Music 78-01 Jazz Improvisation Ensemble  
**Monday, 6:45–9:45 pm (ARR)**

Music 78-NC Jazz Improvisation Ensemble (No credit)

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.

Music 80-01 Tufts Symphony Orchestra  
**Tuesday & Thursday, 4:30–5:45 pm (L+TR)**

Music 80-NC Tufts Symphony Orchestra (No credit)

Music ranging from the Baroque to the twenty-first century. Major works for chorus and orchestra regularly undertaken with the Tufts Concert Chorale. One-half or no course credit. Page.

Music 81-01 Chamber Orchestra  
**Tuesday & Thursday, 6:00–7:15 pm (N+)**

Music 81-NC Chamber Orchestra (No credit)

An advanced ensemble for 10 to 15 string players performing a wide range of repertoire from Baroque to Contemporary. Intended to explore conducted and ensemble led performance. One-half or no course credit. Page.

Music 83-01 Wind Ensemble  
**Monday & Wednesday, 4:30–6:30 pm (ARR)**

Music 83-NC Wind Ensemble (No credit)

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

Music 86-01 New Music Ensemble  
**Thursday, 4:15–6:15 pm (ARR)**

Music 86-NC New Music Ensemble (No credit)

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

Music 87-01 Early Music Ensemble  
**Tuesday, 6:30–9:30 pm (ARR)**

Music 87-NC Early Music Ensemble (No credit)

Music from the medieval period to the eighteenth century. Ensembles include recorder consorts, lute ensemble, Renaissance wind band, small vocal ensembles, viols, and mixed ensemble. One-half or no course credit. Hershey.

Music 88-01 Flute Ensemble  
**Monday, 7:15–8:45 pm (ARR)**

Music 88-NC Flute Ensemble (No credit)

The ensemble performs music from various periods and explores many musical styles. Students have the opportunity to play piccolo, C flute, alto, and bass flutes. This class invites intermediate through advanced players. Contact Nina Barwell to schedule an audition. One-half or no course credit. Barwell.
Music 89-01 & N1 Classical Chamber Ensembles (Credit/No credit) Arranged
Music 89-02 & N2 Jazz Chamber Ensembles (Credit/No credit)
Study and coaching of selected works for small chamber ensembles. Audition required. For details, contact Edith Auner. One-half or no course credit. Sections 01 & N1 (Classical): Page. Sections 02 & N2 (Jazz): Smith.

Music 91-01 African Music Ensemble (Kiniwe) Monday & Wednesday, 3:00–4:15 pm (I+)
Music 91-N1 African Music Ensemble (Kiniwe) (No credit)
These courses teach a repertory of traditional music and dance from Ghana. This section is for first time students or students who are still learning the basic principles and skills of drumming and dance. The instrumental music is for an ensemble of bells, rattles, and drums. The vocal music is call-and-response choral singing. The dances emphasize group formations with some opportunity for solos. The material focuses on the heritage of the Asante people of Ghana. In performance the group takes the name Kiniwe (KIH-nee-way), a rallying cry that means, “Are you ready? Yes!” One-half or no course credit. Poku.

Music 91-02 African Music Ensemble (Kiniwe) Monday & Wednesday, 6:30–7:45 pm (ARR)
Music 91-N2 African Music Ensemble (Kiniwe) (No credit)
This section is for continuing students or students with advanced skills or experience. Please do not sign up for Music 91-02 or Music 91-N2 if you have not yet taken Music 91-01 or Music 91-N1. One-half or no course credit. Poku.

Music 92-01 Arabic Music Ensemble (Tufts Takht) Monday, 6:00–8:30 pm (ARR)
Music 92-NC Arabic Music Ensemble (Tufts Takht) (No credit)
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. Cross-listed as ARB 92. One-half or no course credit. Cohen.

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

Music 95-01 Klezmer Ensemble (Jumbo Knish Factory) Wednesday, 6:30–9:00 pm (ARR)
Music 95-NC Klezmer Ensemble (Jumbo Knish Factory) (No credit)
Old style and current Klezmer music, the celebratory art originating with the Ashkenazi Jews of Eastern Europe. Improvisation of lead melodies. Arrangements and instrumental roles. Recommendations: Instrumental fluency (intermediate to advanced). One-half or no course credit. McLaughlin.

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. Prerequisites: Permission of instructor. One course credit. J. Auner.

COURSES FOR MAJORS AND GRADUATE STUDENTS

SPRING 2016

Music 102-01 Principles of Tonal Theory II Monday & Wednesday, 10:30–11:45 am (E+MW)
Music 102-LA Ear-Training Lab Monday & Wednesday, 3:00–3:50 pm (ARR)
Music 102-LB Ear-Training Lab Tuesday & Thursday, 12:00–12:50 pm (FTR)
An integrated approach to tonal harmony, counterpoint, and the analysis of form within complete tonal movements. Attention given to the development of aural skills such as sight singing and dictation; concurrent enrollment in the Ear-Training Lab 102-LA or 102-LB required. Recommendations: Music 101 or placement through the Music Theory Placement Test. One course credit. Lecture: Staff. Labs: McLaughlin.
Music 104-01 Jazz Theory I  
Tuesday & Thursday, 12:00–1:15 pm (F+TR)
Harmonic and melodic techniques of jazz and popular music. Extended chords (ninth, eleventh, thirteenth) and substitutions; modulations and free melodic treatment of dissonance. Song forms. Written exercises and analysis; emphasis on student composition. Continuation of aural and keyboard skills. Recommendations: Music 102 or permission of instructor. One course credit. Smith.

Music 109-01 Arabic Musical Systems  
Tuesday & Thursday, 3:00–4:15 pm (J+)
Arabic musical traditions from a music theory perspective. In-depth study of the modal system (maqām) and rhythmic cycles (iqā‘āt), approaches to modulation and improvisation, ensemble texture, formal analysis, the relationship between theory and practice, and theories of music and emotion. Recommendations: Music 101 or permission of instructor. One course credit. Jankowsky.

Music 115-01 Orchestration  
Monday & Wednesday, 3:00–4:15 pm (I+)
Ranges, tone qualities, and expressiveness of instruments and voices. Students learn how to orchestrate songs and piano scores or reduce the size of a larger score. Special individual projects reflecting student interest. Recommendations: Music 102 or permission of instructor. One course credit. Roustom.

Music 118-01 Principles of Composition  
Monday & Wednesday, 1:30–2:45 pm (G+)
A project-oriented course for beginning composers with emphasis on the creative experience. Lectures on significant composers; attendance at concerts of contemporary music. Recommendations: Music 101 or permission of instructor. One course credit. Roustom.

Music 118-02 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 instructor. One course credit. May be repeated. Jaeger.

Music 120-01 Conducting  
Monday & Wednesday, 10:30–11:45 am (E+MW)
Vocal and instrumental conducting, stressing baton techniques and score reading. Preparation of vocal, orchestral, band, and other instrumental ensembles for conducting with the assistance of Tufts performing groups. Recommendations: Music 102 or permission of instructor. One course credit. Kirsch.

Music 130-01 Jazz Arranging and Composition  
Tuesday & Thursday, 3:00–4:15 pm (J+)
Techniques of arranging jazz and popular compositions for ensembles of various sizes and types. Intensive work on student compositions. Recommendations: Music 104 or permission of instructor. One course credit. Smith.

Music 143-01 History of Western Music Part II  
Tuesday & Thursday, 1:30–2:45 pm (H+)
An historical and cultural overview of European art music from Haydn and Mozart through the present, with close readings of representative works. Recommendations: Music 10 or permission of instructor. One course credit. Smith.

Music 156-01 Opera and Intermediality  
Thursday, 4:30–7:00 pm (ARR)
By presenting different productions and film adaptations of operas, this course places particular emphasis on issues of performance, staging, medium, voice, and technologies of production and reproduction. The goal is to engage both with historically informed study of the “works” and with their performances, video recordings, film adaptations, simulcasts. Readings will engage with current literature in opera studies and explore interpretive strategies from film, performance, and media studies. For undergraduate and graduate students in music, drama, and film. Recommendations: Music 101 or permission of instructor. One course credit. Campana.

Music 162-01 Film and Multimedia Analysis  
Monday, 9:00–11:30 am (0)
How does film music structure our experience of a movie? What makes a score for a video game music successful? In this class, we will explore a variety of analytical methods for understanding screen music, both on its own terms and as a component within a multimedia text. Emphasis on recent film and television scoring (John Williams, Hans Zimmer, Thomas Newman), music video, and video games. Throughout, students will explore analytical approaches that
stem from traditional music but also will develop their own methodologies to grapple with the unique qualities and demands of screen music. Special importance placed on developing musical transcription skills. Specific repertoire ranges extensively, and will be partially determined by student interest. Intended for advanced undergraduates and graduates. Recommendations: Music 102, graduate standing, or permission of instructor. One course credit. Lehman.

**Music 171-01 Studies in African Music**

**Tuesday, 9:00–11:30 am (1)**

Using the paradigm of ethnomusicology, this seminar will focus on the music-cultures of several African ethnic groups including Akan, Ewe, and Dagomba. Important items of traditional repertories will be studied in the cultural context. Members of the seminar will help plan and implement an on-campus special event, the Akan Festival 2016@Tufts. Recommendations: Music 101 or permission of instructor. One course credit. Locke.

**Music 183-01 Studies in Music and Trance**

**Thursday, 10:30 am–1:00 pm (ARR)**

Cross-cultural approaches to understanding the relationship between music and trance. Topics include music and healing, spirit possession, and the religious experience. Case studies from Africa, Asia, Europe, and the Americas. Recommendations: Music 101 or permission of instructor. One course credit. Jankowsky.

**Music 195-01 Senior Recital**

Recital-level competence; emphasis on solo literature and major repertory; solo recital required. Before enrolling, you must consult Edith Auner, Coordinator of Applied Music. One course credit. E. Auner.

**Music 197-01 The Science and Engineering of Music**

**Tuesday & Thursday, 10:30–11:45 am (D+)**

An interdisciplinary project-based course investigating the physical basis and understanding of musical sounds, their creation, propagation, characterization, and perception. Units of study will include characterizing a musical note, scale, and musical instrument; how string and wind instruments produce sound; room acoustics; psychoacoustics; and modeling of sound and music. This course will feature multiple labs and a final project, in which multidisciplinary groups of students will work together to model, build, and/or characterize virtual and physical instruments of their own creation. Students from different disciplines will research and study topics related to that discipline, and make connections with related topics from the other disciplines through weekly group discussions. This course may count towards the major or minor in physics, and replaces Physics 10 in the requirements for the Music Engineering minor. Cross-listed as ME 149 and PHY 16. One course credit. Johnson.

**Music 198-01 Special Topics**

Arranged

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

**Music 199-01 Senior Honors Thesis**

Arranged

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

**Music 200-01 Combined Degree, NEC**

Arranged

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

**Music 203-01 Studies in Field Work: Ethnomusicology**

**Friday, 9:30 am–12:00 pm (ARR)**

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

**Music 299-01 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. Campana, Locke, Lehman, Summit, McDonald, J. Auner, Jankowsky, Pennington.

**Music 401-PT Master’s Degree Continuation: Part-Time**

**Music 402-FT Masters Degree Continuation: Full-Time**

**Music 405-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 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. 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); three new music groups (Electronic Music Ensemble, 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).