

## Fall 2018 Course Offerings

NB: Course numbers listed are NEW for Fall 2018 and may not yet be reflected on SIS. If in doubt, please refer to the course title, rather than course number. Revised April 11, 2018.

### COURSES FOR ALL UNDERGRADUATES

**MUS-0003-01 Introduction to Western Music Mon & Wed, 3:00–4:15 pm**

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. 3 SHUs. Campana.

**MUS-0005-01 Intro to Theory & Musicianship Mon & Wed, 3:00–4:15 pm**

Exploration of the basics of music theory, including notation, rhythm, scales, intervals, chords, and form. Introduction to ear training, sight singing, and keyboard skills. Musical systems both inside and outside Western notated tradition covered. 3 SHUs. McCann.

**MUS-0011-01 Sound & Structure (Kirsch) Mon & Wed, 10:30–11:45 am**  
**MUS-0011-02 Sound & Structure (Lehman) Tues & Thu, 10:30–11:45 am**  
**MUS-0011-LA Ear-Training Lab A Mon & Wed, 3:00–3:50 pm**  
**MUS-0011-LB Ear-Training Lab B Tues & Thu, 12:00–12:50 pm**

An integrated approach to music theory and musicianship, with emphasis placed on rhythm, timbre, and harmony. Exploration of musical structure through theoretical, analytical, creative, and critical perspectives on a diverse repertoire of styles, compositional eras, and music traditions. Includes a lab to develop aural skills and put theoretical knowledge into practice. Recommendations: MUS 5, placement through the Music Theory Assessment (offered every Fall), or permission of department theory coordinator. 5 SHUs. Section 01: Kirsch. Section 02: Lehman. Labs: McLaughlin.

**MUS-0017-01 Composition for Film Mon & Wed, 3:00–4:15 pm**

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 5 or equivalent, or permission of instructor. Cross-listed as FMS 67. 3 SHUs. Roustom.

**MUS-0022-01 History of African American Music Tues & Thu, 3:00–4:15 pm**

A survey engaging with the wide variety of music made by African Americans across three centuries. This course is based on the supposition that musical styles articulate social, cultural, and political circumstances as they emerge at specific moments in history. Explore how social and cultural histories illuminate contested and shifting expressions of musical blackness, as well as the ways that black musical expressions illuminate social and cultural histories in return. Students will become familiar with historical and stylistic changes in African-American musics and their connection to the social fabric of America and debates concerning African-American communities. Students need neither formal musical background nor familiarity with African-American music. Cross-listed as AMER 39. 3 SHUs. Pennington.

**MUS-0025-01 History of Blues Mon & Wed, 1:30–2:45 pm**

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. 3 SHUs. Ullman.

**MUS-0035-01 Women in Music Mon & Wed, 1:30–2:45 pm**

A survey of women's musical activity across a broad spectrum of genres and contexts. Focusing on the contributions of women as composers, performers, producers, and listeners in a variety of epochs and locations—from Medieval nuns to K-pop girl groups and Disney princesses—this course will consider issues of access, image, and representation of women in and through musical practice. Cross-listed as WGSS 30. 3 SHUs. Latour.

**MUS-0038-01 Music as Culture Tues & Thu, 10:30–11:45 am**

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. 3 SHUs. Khoury.

**MUS-0042-01 Music of North Africa Tues & Thu, 1:30–2:45 pm**

From Arab Spring rap to the music of the Berber rights movement, from trance healing rituals to songs of Islamic and Jewish mysticism, and from communal village festival music to the polished recordings of the world music market, this course examines North African musics in relation to political power, transnational circulations, and cultural contexts. Class sessions include lectures, discussions, guest artists, and occasional hands-on music making. Students have the opportunity to explore topics of their own choice and gain experience and guidance in library research, classroom presentations, and independent research. 3 SHUs. Jankowsky.

**MUS-0048-01 Western Music History to 1750 Mon & Wed, 3:00–4:15 pm**

A survey of European music history and culture in the Middle Ages, Renaissance, and Baroque periods. Through hands-on lectures and assignments featuring rare books held in Tufts Library Special Collections, students will develop an understanding of the creation and performance of diverse styles of music within their social, religious, and political contexts of use. No prerequisites. 3 SHUs. Latour.

**MUS-0058-01 Music, Technology & Digital Culture Tues & Thu, 1:30–2:45 pm**

Study of the interactions between music, technology, and culture in popular and concert 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 technologies and ideas of authenticity, early synthesizers and the rise of electronic music, digital sampling, hip-hop, and DJ culture, gender and technology, the internet, interactivity, and new models of consumption. Cross-listed as STS 33. 3 SHUs. J. Auner.

**MUS-0061-01 Computer Tools for Musicians Mon & Wed, 6:00–7:15 pm**

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. 3 SHUs. Staff.

**MUS-0062-01 Music Recording & Production Tues & Thu, 3:00–4:15 pm**

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. Cross-listed as ES 65. Students may not receive credit for both ES 65 and MUS 62. ES 65 will satisfy an Electrical Engineering concentration elective (MUS 62 will NOT). 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. 3 SHUs. Lehrman.

**MUS-0064-01**                      **Origins of Electronic Music**                      **Mon & Wed, 1:30–2:45 pm**

The history and technology of electronic music starting from its beginnings in the age of Edison and Bell, to the dawn of the digital era. Topics include composers' search for new sounds; technological developments enabling the electronic creation and manipulation of sounds; inventors of new instruments and compositional techniques; and development of schools of electronic music in various cultures in North America, Europe, and Asia. Emphasis on listening to and analyzing important works, viewing and reading interviews with composers and inventors, and hands-on sound manipulation using modern simulations of historical electronic-music tools. 3 SHUs. Lehrman.

**MUS-0098-01**                      **Special Studies**    **Arranged**

Guided independent study of an approved topic. Requires permission. 3 SHUs. May be repeated.

**MUS-0099-01**                      **Internship & 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. 3 SHUs. May be repeated.

## COURSES IN PERFORMANCE

*All performance courses may be repeated for credit. Open to the Tufts community by audition.*

**MUS-0007-01**                      **Introduction to Piano**    **Tues, 9:00–10:15 am**

This class covers not only the basics of how to play piano, but an understanding of musical elements required for composition and improvisation. Chords, scales, rhythms, and how they are combined, will help the student comprehend the process of making music based on the piano. Repertoire will include classical, pop, and jazz styles. Pass/Fail only; 0 SHUs. Michelin.

**MUS-0009-01 & N1**                      **Private Lessons: Beginner Level**                      **Arranged**  
**MUS-0009-02 & N2**                      **Private Lessons: Early Intermediate Level**

Private lessons in voice or an instrument. Broad range of styles including Classical, Jazz, Rock, Klezmer, Eastern European, Middle Eastern, Arab, North African, Mediterranean, Indian, and Japanese. All sections are open to non-majors and pre-majors. Sections 01 and N1 are beginner level; Sections 02 and N2 are early intermediate. All students must consult Edith Auner, Coordinator of Private Lessons, in order to enroll. Extra tuition is charged for this course. Scholarships are available only to those who apply by the tenth day of each term; a new application is required for each term. Those eligible to apply are: 1) music majors and minors; 2) those on financial aid; 3) those in Music Department ensembles. MUS 9 may be taken for 2 SHUs or no credit, but the two semesters required for music minors must be taken for credit. E. Auner.

**MUS-0067-01 & N1**                      **Private Lessons: Early Advanced Level**                      **Arranged**  
**MUS-0067-02 & N2**                      **Private Lessons: Advanced Level**

Private lessons in voice or an instrument (see above). All sections are open to non-majors and pre-majors. Sections 01 and N1 are early advanced level; Sections 02 and N2 are advanced. All students must consult Edith Auner in order to enroll. Extra tuition is charged for this course. Scholarships are available only to those who apply by the tenth day of each term; a new application is required for each term. Those eligible to apply are: 1) music majors and minors; 2) those on financial aid; 3) those in Music Department ensembles. MUS 67 may be taken for 2 SHUs or no credit, but if taken to fulfill the performance requirement of the major, must be taken for credit. E. Auner.

**MUS-0069-01 & NC**                      **Gospel Choir**    **Friday, 3:30–5:30 pm**  
**MUS-0069-LA**                      **Sectional A**    **Mon, 4:30–5:45 pm**  
**MUS-0069-LB**                      **Sectional B**    **Tues, 4:30–5:45 pm**  
**MUS-0069-LC**                      **Sectional C**    **Wed, 1:30–2:45 pm**

Selected repertory of choral works from the African American tradition of religious music. No previous musical experience necessary. 2 SHUs requires registration in MUS 69-01 and one of the three sectionals: 69-LA, 69-LB or 69-LC. If taking for no credit, sectionals are not required. Coleman.

**MUS-0070-01 & NC**                      **Jazz Orchestra**    **Tues & Thu, 4:30–6:30 pm**

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. 2 SHUs or no credit. Smith.

**MUS-0071-01 & NC**                      **Jazz Improvisation Ensemble**                      **Mon, 6:45–9:45 pm**  
**MUS-0071-02 & NC2**                      **Jazz Improvisation Ensemble**                      **Wed, 6:45–9:45 pm**

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. 2 SHUs or no credit. Section 01: Ahlstrand. Section 02: Michelin.

**MUS-0073-01 & NC**                      **Pep Band**    **Tues & Thu, 6:30–8:30 pm**

Performs at football games and rallies. Fall only. 2 SHUs or no credit. Daniels.

**MUS-0074-01 & NC**                      **Wind Ensemble**    **Mon & Wed, 4:30–6:30 pm**

Symphonic band, wind ensemble literature, and contemporary works. 2 SHUs or no credit. McCann.

**MUS-0076-01 & NC**                      **Klezmer Ensemble**    **Wed, 6:30–9:00 pm**

Old style and current Klezmer music, the celebratory music of the Ashkenazi Jews of Eastern Europe. Focus is on the interpretation and ornamentation of lead melodies and developing secondary lines and rhythmic support. Repertoire also includes music from neighboring communities and other Jewish genres including music of the Romani people, the Balkans, Sephardic works, and Yiddish folk music. Recommendations: Instrumental fluency (intermediate to advanced) or permission of instructor. 2 SHUs or no credit. McLaughlin.

**MUS-0078-01 & NC**                      **African Music & Dance**                      **Mon & Wed, 9:00–10:15 am**  
**MUS-0078-02 & NC2**                      **African Music & Dance**                      **Mon & Wed, 3:00–4:15 pm**  
**MUS-0078-03 & NC3**                      **African Music & Dance**                      **Mon & Wed, 6:30–7:45 pm**

These courses teach a repertory of traditional music and dance from Ghana. Includes those who are still learning the basic principles and skills of drumming and dance, and those who are continuing to build those skills. The instrumental music is for an ensemble of bells, rattles, and drums. The vocal music is call-and-response choral singing. The dances emphasize group formations with some opportunity for solos. The material focuses on the heritage of the Asante people of Ghana. In performance the group takes the name Kniwe (KIH-nee-way), a rallying cry that means, "Are you ready?" 2 SHUs or no credit. Poku.

**MUS-0079-01 & NC**                      **Arab Music Ensemble**    **Mon, 6:00–8:30 pm**

A creative space for students from all majors whether they play an instrument or not. The ensemble offers an insight into Arab culture through musical performance and lecture. Students will learn about the Maqam microtonal scale system (as applied to both Western and Arab instruments), the Iqa'at (rhythmic cycles) used in Arab music, as well as Arabic vocal diction.

These new musical elements are enforced by the introduction and preparation of Folkloric and Classical Arab songs and elements of improvisation which will culminate in a final performance. Some Arab ouds (lutes) and Kanuns (lap harps), as well as Arab percussion instruments to be made available. Cross-listed as ARB 51. 2 SHUs or no credit. Sidiq (Al-Rubaye).

**MUS-0080-01 & NC Javanese Gamelan Tues & Thu, 6:30–8:00 pm**

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. 2 SHUs or no credit. Drummond.

**MUS-0081-01 & NC Concert Choir Mon & Wed, 4:30–5:45 pm**

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. 2 SHUs or no credit. Kirsch.

**MUS-0082-01 & NC Chamber Singers Mon & Wed, 3:00–4:15 pm**

A mixed choir of approximately 25 voices, devoted to the performance of diverse choral music of the highest level, including vocal chamber music of all periods and styles, recent compositions, and arrangements of non-Western choral music. Membership is drawn from the entire student body and is made up of undergraduate and graduate students from many different departments. Recommendations: MUS 81. 2 SHUs or no credit. Kirsch.

**MUS-0083-01 & NC Opera Ensemble Tues & Thu, 4:30–6:30 pm**

Music for beginning opera singers with emphasis on development of musical skills, staging techniques, acting and singing skills, and role interpretation. Recommendations: concurrent private vocal study for credit (MUS 9 or 67). 2 SHUs or no credit. Mastrodomenico and Stumpf.

**MUS-0084-01 & NC Symphony Orchestra Tues & Thu, 4:30–5:45 pm**

Music ranging from the Baroque to the twenty-first century. Major works for chorus and orchestra regularly undertaken with the Tufts Concert Choir. 2 SHUs or no credit. Page.

**MUS-0085-01 & NC Chamber Orchestra Tues & Thu, 6:00–7:15 pm**

An advanced ensemble for string players performing a wide range of repertoire from Baroque to Contemporary. Explores conducted and ensemble led performance. 2 SHUs or no credit. Page.

**MUS-0086-01 & NC Chamber Music Ensembles Arranged**

Study and coaching of works for chamber ensemble. Audition required. 2 SHUs or no credit. Page.

**MUS-0087-01 & NC Early Music Ensemble Wed, 6:30–9:30 pm**

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. 2 SHUs or no credit. Hershey.

**MUS-0088-01 & NC Flute Ensemble Mon, 7:15–8:45 pm**

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. 2 SHUs or no credit. Barwell.

**MUS-0089-01 & NC New Music Ensemble Thu, 4:30–6:30 pm**

Recently written compositions by both established and student composers; free improvisation. Frequent performances. 2 SHUs or no credit. Berman.

**MUS-0090-01 & NC Electronic Music Ensemble Wed, 6:45–9:45 pm**

An ensemble combining computer-based synthesis and performance. Semester culminates in a public concert. Required: instrumental proficiency, music literacy. Preferred: experience with musical improvisation, MIDI, and synthesizer programming. 2 SHUs or no credit. Lehrman.

**COURSES FOR MUSIC MAJORS & GRADUATE STUDENTS**

**MUS-0102-01 Jazz Improvisation Tues & Thu, 12:00–1:15 pm**

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 11 or permission of instructor. 3 SHUs. Smith.

**MUS-0105-01 Afro-Latin Rhythms Tues & Thu, 3:00–4:15 pm**

In-depth study of Afro-Latin jazz and popular music idioms of the Caribbean and South America with emphasis on musical rhythm. Study of rhythms according to their names, musical identify, and categorization. Exploration of how ensembles and individuals use rhythms in composing, arranging, and soloing. Inquiry into the musical history, gradual change, and innovation of various styles of music that are associated with specific rhythms, i.e., the Merengue from Haiti and the Dominican Republic, or Leonard Bernstein's use of Mexican and Cuban Rhythms in Westside Story. Examples from musical scores, sound recordings, films, and television. For music majors and graduate students. Recommendations: MUS 11 or permission of instructor. 3 SHUs. Smith.

**MUS-0116-01 Advanced Musicianship Mon & Wed, 1:30–2:45 pm**

The class will focus on the development of advanced tonal ear training through sight singing, aural analysis through mapping and transcription, performance of complex rhythms, and connecting theory to one's instrument. Material will incorporate excerpts from Western Art works, jazz, popular music as well as non-Western repertoire and shaped around the interest of the class. Recommendations: MUS 112 or permission of instructor. 3 SHUs. McLaughlin.

**MUS-0118-01 & NC Contemporary Composition Mon, 4:30–6:30 pm**

Explore contemporary compositional techniques in an immersive, seminar-style workshop environment. Encounter innovative works by twentieth and twenty-first century composers that generate new approaches to these traditions (through melody and scale, rhythm and meter, harmony, instrumentation, and musical structure). Examine the works of important composers in their historical and aesthetic contexts, and put their techniques into practice to the best of our collective abilities. The course will employ improvisation (real-time sketch studies) as a source of ideas for written compositions and as a primary compositional mode. Instrumentation/vocal technique, new media, and other idioms/musical forces inevitably will be explored. Includes guest composer and performer presentations. Recommendations: MUS 11 or permission of instructor. 3 SHUs or no credit. May be repeated. McDonald.

**MUS-0119-01 & NC      Composition Practicum      Arranged**

In tandem with MUS 118 Composition Seminar, Composition Practicum will further develop insights into newly created musical scores and concepts. Composers and performers will work together in a hands-on, collaborative manner. Public workshops will aid in the revision and refinement of new works, leading to performances as part of the Tufts Composers concert series. Written work and spoken presentations will include program notes for public presentations of new compositions, with emphasis on how the composer communicates convincingly with both performers and listeners. This course will consider how the performer's communicative role as conduit is crucial to every act of musical creation. Musicianship skills for composers and performers inevitably are engaged as a necessary component of these activities. Open to undergraduate and graduate composition and performance students. Composers should generally expect to take this practicum along with MUS 118; performers can take it as an independent offering, or may enroll in both if desired and recommended by instructor. 3 SHUs or no credit. May be repeated. McDonald.

**MUS-0125-01      Ethnomusicology in Theory & Practice      Mon & Wed, 10:30–11:45 am**

ETP introduces the ideas, methods, and fields of inquiry of the scholarly discipline of ethnomusicology ("the study of people making music") and surveys humankind's world, ethnic, folk, and traditional musics ("WEFT"). The topic of analysis of musical style runs throughout the course: According to what parameters should we listen to an unfamiliar music? How can disparate styles of music be compared? Fieldwork projects about local music-culture, especially on the Tufts campus, will provide experiential learning about doing ethnomusicology and being an ethnomusicologist. Workshops on instrumental performance in either mbira (Zimbabwe) or koto (Japan) provide an exposure to "bi-musicality" (fluency in more than one music-culture). Graded work will include a listening analysis project and a fieldwork project. Recommendations: MUS 38 or permission of instructor. 3 SHUs. Locke.

**MUS-0197-01      Social Justice, Advocacy & Music      Thursday, 9:00–11:30 am**

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. 3 SHUs. Summit.

**MUS-0197-02      Dark Places: Sound & Music in SciFi & Noir      Wed, 4:30–7:00 pm**

This seminar explores how the soundtrack participates in the creation of space and place in film. Focusing on films that more or less overtly embrace the generic conventions of "SciFi" and "Noir," we will question how sound effects and music underscoring interact with visions of dystopia. Readings in film theory, musicology and media studies, as well as the close viewing/listening of a number of films, will constitute the basis for a creative and rigorous inquiry into film's power to construct and manipulate soundscapes and the aural sense of place. The seminar is designed for advanced undergraduate and graduate students in any field. 3 SHUs. Campana.

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

Guided independent study of an approved topic. Prerequisites: Advanced undergraduate standing and permission of instructor. 3 SHUs.

**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. Students will receive 6 SHUs at the completion of the second semester.

**MUS-0201-01      Seminar in Music Research      Tuesday, 9:00–11:30 am**

This course is an introduction to the field of Musicology, both as a scholarly enterprise and as a profession. The purpose of this seminar is threefold: 1) to introduce some of the principal research methods within the field of musicology—their structure, purpose, advantages, and limitations—and to give some practice in using them; 2) to explore some of the major theoretical approaches and debates within the field of musicology, to develop critical and analytical faculties both written and verbal, and to expand the student's scholarly identity; 3) to understand the business and politics of the field, to accelerate professionalization, and to improve the practical skills that will help students succeed in the future. 3 SHUs. Pennington.

**MUS-0202-01      Seminar in Ethnomusicology      Thursday, 4:30–7:00 pm**

Exploration of the historical development, methodologies, and theoretical concerns of the field of ethnomusicology, with particular attention to ethnomusicology's relationship to other academic disciplines and recent trends and concerns that are shaping the field. Students gain experience writing and presenting book reviews, as well as presenting their research ideas in conference paper proposals and grant application narratives. Class sessions and projects are designed to help students develop and exercise the transferable skills of critical thinking, seminar leadership, written expression, and oral presentation. The course is organized according to a succession of imperatives that are most relevant to thesis-based ethnomusicological study at the M.A. level. 3 SHUs. 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. 3 SHUs. J. Auner, Campana, Jankowsky, Latour, Lehman, Locke, McDonald, Pennington, Summit.

**MUS-0401-PT      Master's Degree Continuation: Part-time**  
**MUS-0402-FT      Master's Degree Continuation: Full-time**  
**MUS-0405-TA      Graduate Teaching Assistant**