Welcome to the Tufts University Department of Music!

We invite all members of the Tufts community to participate in our inclusive, diverse, and comprehensive curriculum.

This guide is designed to introduce you to our programs, courses, and resources.

For more information, please visit us online:

as.tufts.edu/music
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# TABLE OF CONTENTS

About the Tufts Department of Music.........................................................p. 6

Performance Ensembles..............................................................................p. 6

Private Lessons........................................................................................p. 6

Facilities & Resources.............................................................................p. 7

Music Department Faculty & Staff Listing..............................................p. 8

Undergraduate Studies in Music...............................................................p. 10

New Major in Music, Sound & Culture....................................................p. 10

Minor Programs.......................................................................................p. 11

NEC Combined Degree Program.............................................................p. 11

Music Major Concentration Examples..................................................p. 12

Graduate Studies in Music........................................................................p. 14

Spring 2019 Course Offerings.................................................................p. 16

Courses for All Undergraduates..............................................................p. 16

Courses in Performance..........................................................................p. 18

Courses for Music Majors & Graduate Students....................................p. 21
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Days</th>
<th>Time</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
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<td>MUS-001</td>
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<td>3:00-4:15</td>
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<td>Studies in Music &amp; Trance</td>
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Plus Offerings in Performance

See Course Guide for Details
About the Tufts Department of Music

The Tufts University Department of Music welcomes all members of the Tufts community to participate in our inclusive, diverse, and comprehensive curriculum. Housed within The Perry and Marty Granoff Music Center, our flexible program serves those students who wish to pursue undergraduate or graduate studies in music and all students seeking to develop their musical knowledge and/or performance skills. We offer courses in composition, ethnomusicology, musicology, technology, theory, and performance. Our research and teaching explore a variety of traditions within Western art music, American music (especially African-American music and jazz), and world music (especially African and Middle Eastern music). Individual study of instrumental and vocal performance and participation in performing ensembles is encouraged; students may earn academic credit for these musical activities.

Music studies at Tufts are interdisciplinary, drawing on research in the arts, humanities, social sciences, mathematics, sciences, and engineering. Our courses fulfill many requirements: arts distribution, world civilizations, international relations, American studies, and several interdisciplinary minors. The study of music prepares you for a lifelong appreciation of the arts, and provides transferable skills for careers in the professions and business.

PERFORMANCE ENSEMBLES

Faculty in the Music Department teach a wide array of courses in ensemble performance, including African Music and Dance (Kiniwe), Arab Music, Chamber and Concert Choirs, Chamber and Symphony Orchestras, Early Music, Electronic Music, Flute Ensemble, Gospel Choir, Javanese Gamelan, Jazz Orchestra and Improvisation, Klezmer, New Music, Opera, Pep Band, and Wind Ensemble.

All ensembles are open to the Tufts community and can be taken either for credit or no credit. Many of our ensembles require auditions to determine placement; details are posted in the Granoff Music Center at the start of each term. Musical excellence is highly valued, but competition for membership is far less intense than in music conservatories.

PRIVATE LESSONS

The Music Department provides students the opportunity for private study of instrumental and/or vocal performance in a broad range of styles including Classical, Jazz, Rock, Klezmer, and the folk and classical traditions of Africa, Eastern Europe, the Middle East, the Mediterranean, India, Japan, and Indonesia.

Private lessons are open to all Tufts students, regardless of major or program of study, and can be taken either for credit or no credit. All students must meet with Edith Auner, Coordinator of Private Lessons (Edith.Auner@tufts.edu) in order to enroll. Private lessons are not included in the cost of tuition and require an additional $750 fee per semester (ten lessons per term) payable directly to the instructor.

Scholarship funding is available to students enrolled in private lessons 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. Contact Edith Auner (Edith.Auner@tufts.edu) for more information and for an application form.
FACILITIES & RESOURCES

The Department of Music is located within The Perry and Marty Granoff Music Center, which boasts an acoustically superb recital hall, state-of-the-art Computer Lab and Tech Booth, specially designed classrooms and rehearsal spaces, and the Lilly Music Library.

We curate a large collection of musical instruments, including Western Classical instruments (strings, woodwinds, brass, percussion, etc.) and world, traditional, ethnic, and folk instruments. Our collection is notable for its array of West African drums from Ghana, handmade by the leading sculptor of the Ashanti tradition; as well as our Javanese Gamelan, a large ensemble of percussion instruments from Indonesia. All instruments are available to study and practice within the department, and some can be loaned out to students on a semester basis, with permission and a security deposit. Contact the Music Department Main Office (musicadmin@tufts.edu) to learn more about instrument loans.

We offer music instrument lockers in a climate-controlled area specifically designed for instrument storage. Lockers are signed out on a first-come first-served basis at the beginning of each semester and require a security deposit. Contact the Main Office (musicadmin@tufts.edu) to learn more about lockers.

We also offer all Tufts Affiliates access to practice rooms located on the lower level of the Granoff Music Center/Aidekman Arts Center. The practice room area can be accessed via either building. There are two main categories of practice rooms: open and locked.

Open practice rooms are unlocked and available to all Tufts Affiliates to use, free of charge, on a first-come, first-served basis during Granoff Music Center open hours. All open rooms have pianos and benches; a couple also have wall-mounted music stands. You may borrow a music stand from the Music Department Main Office on the first floor during business hours. After hours, you may request one from the Security Monitor on duty at the desk downstairs.

Locked practice rooms are generally only for use by students taking private lessons and/or ensembles (they must get written permission from their instructor/ensemble director), as they house special instruments and equipment (e.g., percussion instruments). However, there is one locked room that is open to any Tufts Affiliate: Room 24.

Room 24 contains a drum kit, upright piano, amplifiers, mic stands, and cables. You must provide your own mic(s), or borrow one from the Music Department Main Office on the first floor during business hours or the Security Monitor on duty at the desk downstairs. Room 24 is available for drop-in use (you must sign in with your Tufts ID either at the Main Office or with the Security Monitor), but we strongly recommend that you make a reservation in advance, as the room is in high demand. You may reserve up to two (2) hours per session, no more than twice per week, and you may book up to one month in advance. Reservations can be made in person at the Main Office, by phone (617.627.3564), or by email (musicadmin@tufts.edu).
Music Department Faculty & Staff Listing
Visit the Music Department website (as.tufts.edu/music) for contact information and bios.

FULL-TIME FACULTY

Joseph Auner, Professor; Dean of Academic Affairs
David Locke, Professor; Chair of the Department
John McDonald, Professor
Jeffrey A. Summit, Research Professor
Alessandra Campana, Associate Professor
Richard Jankowsky, Associate Professor
Stephan Pennington, Associate Professor; Director of Graduate Studies
Melinda Latour, Rumsey Family Assistant Professor
Frank Lehman, Assistant Professor; Director of Undergraduate Studies
Paul D. Lehrman, Senior Lecturer; Director of Music Engineering & Technology
Joel LaRue Smith, Senior Lecturer; Director of Jazz Activities
Jamie Kirsch, Senior Lecturer; Director of Choral Activities
Michael Ullman, Senior Lecturer in Music and English
John Page, Lecturer; Director of Orchestral Activities
Kareem Roustom, Professor of the Practice

PART-TIME FACULTY

Paul Ahlstrand, Director; Small Jazz Ensemble
Nina Barwell, Director; Flute Ensemble
Donald Berman, Director; New Music Ensemble
David Coleman, Director; Gospel Choir
Douglas McRay “Ray” Daniels, Director; Pep Band
Barry Drummond, Director; Javanese Gamelan
Jane Hershey, Director; Early Music Ensemble
Stéphanie Khoury, Lecturer in Ethnomusicology
Carol Mastrodomenico, Co-Director; Opera Ensemble
John McCann, Director; Wind Ensemble; Lecturer in Music Theory
Michael McLaughlin, Director; Klezmer Ensemble; Lecturer in Music Theory
Fernando Michelin, Director; Small Jazz Ensemble
Emmanuel Attah Poku, Director; African Music & Dance Ensemble (Kiniwe)
Layth Sidiq (Al-Rubaye), Director; Arab Music Ensemble
Thomas Stumpf, Co-Director; Opera Ensemble

PRIVATE LESSONS FACULTY

Daniel Acsadi, Classical guitar
Paul Ahlstrand, Jazz saxophone
Mal Barsamian, Middle Eastern clarinet, oud, percussion, saxophone, bouzouki
Nina Barwell, Flute
Don Berman, Piano
Charles Blandy, Voice
Jerry Bussiere, Jazz and Rock guitar
Beth Bahia Cohen, Arab and Klezmer violin
Robert Couture, Trombone
Heloise Degrugillier, Recorder
Pascale Delache-Feldman, Double bass
Barry Drummond, Gamelan
Andrea Ehrenreich, Voice
Mark Emery, Trumpet
Emmanuel Feldman, Cello
Frances Conover Fitch, Harpsichord
Joe Galeota, Jr., Drumset and African hand drum
Ian Goldstein, Mandolin
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
Attah Poku, Ashanti drums
Andrew Rangell, Piano
Cathleen Ayakano Read, Koto
Mary Jane Rupert, Harp
Robert Schulz, Percussion
Warren Senders, Hindustani voice
Adrian Sicam, Jazz and Pop voice
Philipp Stäudlin, Classical saxophone
Rich Stillman, Banjo
Thomas Stumpf, Piano
Sarita Uranovsky, Violin
Patrice Williamson, Jazz and Pop voice
Scott Woolweaver, Viola

MUSIC DEPARTMENT STAFF

Peter Atkinson, Multimedia Support Specialist
Edith Auner, Private Lessons & Outreach Coordinator
Jimena Codina, Administrative Coordinator
Melissa Weikart, Office Assistant
Anna Griffis, Box Office & Public Relations Coordinator
Jeffrey Rawitsch, Granoff Music Center Manager
Thomas Stumpf, Staff Pianist

LILLY MUSIC LIBRARY STAFF

Michael Rogan, Head Librarian
Julie-Ann Bryson, Assistant Librarian
Undergraduate Studies in Music

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

NEW MAJOR IN MUSIC, SOUND & CULTURE

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

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

Foundation

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

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

Concentration

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

Free Choice

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

Choosing an Advisor & Declaring a Major

Students should request as their major advisor a member of the full-time faculty based on shared interests or positive relationships in the classroom. A student’s major advisor and the department’s Director of Undergraduate Studies will review their program of study for its coherence, depth, and breadth. Students may contact the Director of Undergraduate Studies, who can help connect prospective majors to an advisor. Once a student has selected an advisor, they may declare their major(s)/minor(s) electronically, using the appropriate form through Student Services. Students should also complete the Music, Sound, and Culture Major Checklist in consultation with their advisor, to track their progress through the major and ensure they have fulfilled requirements in all three areas.
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. To fulfill the music minor requirements, students may take a broad range of courses or may choose a cluster of courses in a focused area of musical study. The undergraduate minor in music requires a minimum of six courses. After consultation with a member of the full-time music faculty for advice on a suggested program of study, students should complete the minor declaration form (online at as.tufts.edu/music).

MINOR IN MUSIC ENGINEERING

This interdisciplinary minor is offered through the School of Engineering, but is open to all undergraduates. It is a joint effort of the Music, Computer Science, Mechanical Engineering, and Electrical Engineering departments. For specific information about fulfilling the minor requirements, visit the Music Engineering website: www.tufts.tufts.edu/musicengineering

MINOR IN MULTIMEDIA ARTS

This interdisciplinary minor is offered through the Communications and Media Studies program. For specific information about the policies governing requirements and electives, visit the Multimedia Arts website: www.excollge.tufts.edu/mma

NEC COMBINED DEGREE PROGRAM

The Tufts/New England Conservatory (NEC) Five-Year Combined Degree program provides an opportunity for students who want to combine an intensive music program with a strong liberal arts curriculum. It is a difficult but rewarding program for talented students who are prepared to make a commitment to both areas of study. This program leads to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from the conservatory. Prospective students interested in the Five-Year Tufts/NEC program must submit admissions applications and financial aid applications to both Tufts and the NEC. Students must be admitted at both institutions to join the combined degree program. For information, please contact Dean Robin Olinsky (Robin.Olinsky@tufts.edu), who serves advisor to students in combined-degree programs.

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 Assistant Professor Frank Lehman, Director of Undergraduate Studies (Frank Lehman@tufts.edu) or visit as.tufts.edu/music.
These concentrations consist of 5–6 courses that make up a coherent theme or area of specialization. A strength of the Music, Sound, and Culture major is that it can be configured in many different ways. These sample concentrations are intended only as a starting-point for your own thinking and for conversations with potential advisors. For more information, visit: as.tufts.edu/music

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<td>• Music 115: Orchestration</td>
<td>• Music 48 / 49: History of Western Music</td>
<td>• Music 78: African Music &amp; Dance Ensemble</td>
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<td>• Music 197: Music &amp; Ethics</td>
<td>• Music 119: Composition</td>
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<td>• Music 149: Colonial Soundscapes</td>
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<td>• Music 17: Composition for Film</td>
<td>• Music 23 / 25 / 26: History of Rock 'n' Roll / Blues / Jazz</td>
<td>• Music 58: Music, Technology &amp; Digital Culture</td>
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<td>• Music 56: Music on Film; Film on Music</td>
<td>• Music 29: French Popular Music</td>
<td>• Music 62: Music Recording &amp; Production</td>
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Graduate Studies 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, musicology, composition, or theory. 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, Bluegrass, Japanese koto, 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, and 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 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.

COURSE REQUIREMENTS

Master of Arts in Music students are required to take a minimum of ten courses to complete the two-year program. Typically, five of those courses will be taken within the selected concentration (including capstone project, which typically is taken as a course in the first or second semester of the second year), and three outside the concentration. In other words, composers might be encouraged to sample courses such as African Music Systems, Research in Musicology, and Contemporary Concert Music in addition to four semesters of Composition Seminar and Thesis. In like fashion, ethnomusicologists, musicologists, and theorists will be encouraged to synergize with serious, related ideas outside their concentrations. Tufts University is unusually strong in the areas of music cognition, linguistics, sociology, and the anthropology of music; students are invited to sample from these and many other offerings along with their core courses.
ENSEMBLE PARTICIPATION

Graduate students are heartily encouraged to participate in one or more of the many performance ensembles that are vital to our Music Department, although only one performance course credit may be applied toward the graduate degree (others may be taken officially for no credit). There are also ample opportunities for intellectual and musical engagement on an informal basis at Tufts, including the Granoff Music Center Colloquium Series and periodic Graduate Discussion Groups that address areas of interest across the sub-disciplines.

FOREIGN LANGUAGE REQUIREMENT

The Master of Arts in Music program requires reading proficiency in a foreign language. This requirement can be fulfilled by successfully completing certain approved courses or by taking a proficiency exam (approximately two hours in length). Foreign language exams are scheduled in September, January, and April. Arrangements for taking an exam may be made by contacting gsas@tufts.edu.

ADMISSIONS

Information about planning a visit to campus, the admissions process, application deadlines, requirements, policies, and more can be found on the Office of Graduate Admissions’ website: asegrad.tufts.edu/admissions

TUITION & FINANCIAL AID

The Graduate School of Arts and Sciences (GSAS) provides resources to departments to offer, on average, a half tuition scholarship to each accepted student. Students who receive half scholarships pay tuition for the first year and not the second. Students can be accepted with full tuition scholarship or with none.

The GSAS also provides a fund to departments to offer stipends to graduate students for teaching assistantships. The Music Department typically offers annual stipend amounts ranging from $3000 to $6000 as compensation for graduate student teaching assignments. These funds are separate from tuition scholarships. Some students do not receive teaching assignments, especially in the first semester of the program. Assignments are made according to interest/concentration and ability, and according to departmental needs.

Graduate students are also eligible for to apply for funding to travel to professional conferences through the AS&E Graduate Student Travel Fund. Learn more about this and other funding opportunities online at: asegrad.tufts.edu/academics/research/funding-opportunities

Visit the Graduate School of Arts and Sciences’ website for more information about tuition and financial aid: asegrad.tufts.edu/tuition-and-financial-aid

FURTHER INFORMATION

For more information, please contact Associate Professor Stephan Pennington, Director of Graduate Studies (Stephan.Pennington@tufts.edu) or visit as.tufts.edu/music.
### COURSES FOR ALL UNDERGRADUATES

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<td>MUS-0001</td>
<td>Introduction to World Music</td>
<td>Tues &amp; Thurs, 10:30–11:45 am</td>
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<td>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. 3 SHUs. Khoury.</td>
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<tr>
<td>MUS-0005</td>
<td>Intro to Theory &amp; Musicianship</td>
<td>Mon &amp; Wed, 3:00–4:15 pm</td>
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<td>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.</td>
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<tr>
<td>MUS-0012</td>
<td>Music Scholarship at Tufts</td>
<td>Friday 10:30am – 1:00pm (Lecture) Monday 9:00 – 9:50am (Laboratory)</td>
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<td>An overview of the musical humanities, i.e., the disciplines of cultural studies, ethnomusicology, musicology, and music theory, that introduces digital, physical, and human resources available for musical scholarship. Critical inquiry about research, analysis, and interpretation to encourage reflection about the practice and value of music scholarship in the twenty-first century. Topics to include research methods involving primary and secondary sources, fieldwork, archives, library collections, and digital databases. Practical techniques of scholarship including citations, formatting, and argumentation. One 2.5-hour classroom seminar session and one 50-minute lab. 4 SHUs. Jankowsky &amp; Rogan.</td>
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<tr>
<td>MUS-0015</td>
<td>Intro to Pop Music Theory</td>
<td>Tues &amp; Thu, 10:30–11:45 am</td>
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<td>A study of the structure and forms used in popular music through score analysis, transcription, and aural skills. Focus includes the innovation and development within specific genres, as well as their shared common practices. Genres studied will include: rhythm and blues, soul, funk, hip-hop, rock, folk, musical theater numbers, and ballads from the 30’s -50’s. Recommendations: MUS 5 or consent. 3 SHUs. McLaughlin.</td>
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<tr>
<td>MUS-0023</td>
<td>History of Rock ‘n’ Roll</td>
<td>Tues &amp; Thurs, 1:30–2:45 pm</td>
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<td>An examination of sociocultural meaning and musical structure in rock ‘n’ roll and related idioms of popular music. Emergence of the idiom in context of the history of American music. Connections among various styles and major artists. Impact of technology and the music industry. 3 SHUs. Pennington.</td>
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<tr>
<td>MUS-0026</td>
<td>History of Jazz</td>
<td>Mon &amp; Wed, 1:30–2:45 pm</td>
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<td>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. 3 SHUs. Ullman.</td>
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<tr>
<td>MUS-0027</td>
<td>Miles Davis &amp; Musical Proteges</td>
<td>Mon &amp; Wed, 4:30–5:45 pm</td>
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<td>The music of Miles Davis and members of his ensembles, beginning with recordings of Davis with Charlie Parker and ending in the 80’s with Davis’ electric fusion period. Davis’ significance in historical, social, and aesthetic issues considered through autobiography, biography, and essays.</td>
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Careers of sidemen in Davis’ ensembles including Betty Davis, Alice Coltrane, John Coltrane, Cannonball Adderley, Bill Evans, Herbie Hancock, Wayne Shorter, Keith Jarrett, John Scofield, and Benny Maupin. 3 SHUs. Ullman.

MUS-0031 Jewish Music & Prayer Thu, 1:30–4:00 pm
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.) 3 SHUs. Summit.

MUS-0049 Western Music History to Present Mon & Wed, 3:00–4:15 pm
An historical and cultural overview of European art music from Haydn and Mozart through the present, with close readings of representative works. Recommendations: MUS 5 or equivalent with permission of instructor. 3 SHUs. Campana.

MUS-0051 Opera Mon & Wed, 4:30–5:45 pm
A critical look at the marvels and excesses of opera. Representative works explored from the cross-disciplinary perspective of staging and acting practices, film adaptation, dramaturgical conventions, voice, performance, and spectatorship. Field trip to live opera performance. 3 SHUs. Campana.

MUS-0061 Computer Tools for Musicians Mon & Wed, 4:30–5:45 pm
Using computer technology to compose, arrange, synthesize, transcribe, orchestrate, mix, and publish music. Tools to be covered include Sibelius, Reason, Kontakt, 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 (formerly Music 64). 3 SHUs. Lehrman.

MUS-0063 Electronic Musical Instrument Design Tues & Thu, 3:00–4:15 pm
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 (Cross-listed as ES 95.) 3 SHUs. Lehrman.

MUS-0097 Special Topics: Indie Filmmaking Postproduction Mon, 6:00-9:00 pm
This course is a continuation of MUS 17 Composing for Film but with the added emphasis on film-making post-production (editing, sound, color correction). Student composers will work with student film-makers with goal of completing a fully produced film score by the end of the spring semester. Student composers will have guidance from music dept. faculty Kareem Roustom and will work with FMS faculty member Howard Woolf. (Cross-listed as FMS 94). Prerequisites: MUS 61 & MUS 17 or permission. 3 SHUs. Roustom.

MUS-0098 Special Studies: Tutorial Arranged
Guided independent study of an approved topic. Enrollment by permission.
COURSES IN PERFORMANCE

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

MUS-0009-01 & NC1  Private Lessons: Beginner Level  Arranged
MUS-0009-02 & NC2  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 & NC1  Private Lessons: Early Advanced Level  Arranged
MUS-0067-02 & NC2  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-0068  Senior Recital  Arranged

Recital-level competence; emphasis on solo literature and major repertory; solo recital required. Please see departmental website for specific details. Recommendations: Permission of Coordinator of Performance Studies. 3 SHUs. Auner.

MUS-0069  Gospel Choir  Friday, 3:30–5:30 pm
MUS-0069  Sectional A  Mon, 4:30–5:45 pm
MUS-0069  Sectional B  Tues, 4:30–5:45 pm
MUS-0069  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 & 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 & NC  Jazz Improvisation Ensemble  Mon, 6:45–9:45 pm
MUS-0071 & 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-0074 & NC  Wind Ensemble  Mon & Wed, 4:30–6:30 pm
**Symphonic band, wind ensemble literature, and contemporary works. 2 SHUs or no credit. McCann.**

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<td>MUS-0076 &amp; NC</td>
<td>Klezmer Ensemble</td>
<td>Wed, 6:30–9:00 pm</td>
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<td>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). 2 SHUs or no credit. McLaughlin.</td>
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<tr>
<td>MUS-0078-01 &amp; NC</td>
<td>African Music &amp; Dance Ensemble</td>
<td>Mon &amp; Wed, 3:00–4:15 pm</td>
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<tr>
<td>MUS-0078-02 &amp; NC2</td>
<td>Repertory of traditional singing, instrumental ensemble music, and dance. May be repeated for credit. 2 SHUs or no credit. Poku.</td>
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<tr>
<td>MUS-0079 &amp; NC</td>
<td>Arab Music Ensemble</td>
<td>Mon, 6:00–8:30 pm</td>
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<td>Performance of both classical and folk Arabic music. The Maqam micro-tonal 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 51. 2 SHUs or no credit. Sidiq (Al-Rubaye).</td>
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<tr>
<td>MUS-0080 &amp; NC</td>
<td>Javanese Gamelan</td>
<td>Tues &amp; Thu, 6:30–8:00 pm</td>
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<td>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.</td>
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<tr>
<td>MUS-0081-01 &amp; NC</td>
<td>Concert Choir</td>
<td>Mon &amp; Wed, 4:30–5:45 pm</td>
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<td>Music for large vocal forces ranging from Bach to Bernstein, including major works in the Western canon, recent compositions, and arrangements of non-Western choral music. 2 SHUs or no credit. Kirsch.</td>
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<td>MUS-0082-01 &amp; NC</td>
<td>Chamber Singers</td>
<td>Mon &amp; Wed, 3:00–4:15 pm</td>
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<td>Works for a small vocal ensemble, primarily a cappella, including Renaissance motets and madrigals, arrangements of jazz, pop, and Broadway, compositions by contemporary composers, and non-Western music. Recommendations: MUS 81 (Tufts Concert Choir). 2 SHUs or no credit. Kirsch.</td>
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<tr>
<td>MUS-0083 &amp; NC</td>
<td>Opera Ensemble</td>
<td>Tues &amp; Thu, 4:30–6:30 pm</td>
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<td>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. 2 SHUs or no credit. Mastrodomenico.</td>
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<td>MUS-0084 &amp; NC</td>
<td>Symphony Orchestra</td>
<td>Tues &amp; Thu, 4:30–5:45 pm</td>
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<td>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.</td>
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<td>MUS-0085 &amp; NC</td>
<td>Chamber Orchestra</td>
<td>Tues &amp; Thu, 6:00–7:15 pm</td>
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<td>Works for small orchestral forces, including Baroque, Classical, and contemporary pieces; regular collaborations with other departmental ensembles. 2 SHUs or no credit. Page.</td>
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<tr>
<td>MUS-0086 &amp; NC</td>
<td>Chamber Music Ensembles</td>
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Study and coaching of works for chamber ensemble. Audition required. For details, consult the Coordinator of Performance Studies. 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

Composed of members of the flute family (piccolos, C-flutes, alto flute, bass flute). Performs music from several centuries and a wide variety of styles (Renaissance, Bach, Debussy, Joplin, avant-garde). 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.

**COURSES FOR MUSIC MAJORS & GRADUATE STUDENTS**

**MUS-0101-01**  
**Jazz Theory**  
Tues & Thu, 12:00–1:15 pm (Lecture)

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: MUS 112 or permission of instructor. 3 SHUs. Smith.

**MUS-0103-01**  
**Jazz Arranging & Composition**  
Tues & Thu, 3:00–4:15 pm

Techniques of arranging jazz and popular compositions for ensembles of various sizes and types. Intensive work on student compositions. Recommendations: MUS 101 or permission of instructor. 3 SHUs. Smith.

**MUS-0110-01**  
**African Music Systems**  
Tues & Thu, 1:30–2:45 pm

African musical traditions from a music theory perspective. African approaches to rhythm, melody, form, and texture. Methodological and ethical problems in cross-cultural formalization of theory for unwritten musical traditions. Recommendations: MUS 5 or permission of instructor. 3 SHUs. Locke.

**MUS-0112-01**  
**Sound & Structure II**  
Mon & Wed, 10:30–11:45 am (Lecture)  
Mon & Wed, 3:00–3:50 pm (Lab)  
Tues & Thu, 12:00–12:50 (Lab)

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 0102-LA required. Recommendations: MUS 11 or placement through the Music Theory Placement Test. 5 SHUs. Lehman.

**MUS-0114-01**  
**Analog & Digital Notation**  
Mon & Wed, 1:30–2:45 pm

Skills in music notation, both hand-written and digital; contextualizing information about history of
staff notation and ethnography of various non-Western notation systems; critical thinking about the cultural implications of notation; project-based, hands-on method of learning. Prerequisites: Significant prior experience with music notation and/or permission of instructor. 3 SHUs. Rous	
tom.

**MUS-0115-01  Orchestration  Mon & Weds, 3:00–4:15 pm**

Ranges, tone qualities, and expressiveness of instruments and voices. Students learn how to or	
chestrate songs and piano scores or reduce the size of a larger score. Special individual projects reflecting student interest. Recommendations: MUS 11 or permission of instructor. 3 SHUs. Rous	
tom.

**MUS-0117-01  Methods of Music Analysis  Mon & Weds, 1:30–2:45 pm**

Introduction to the leading systems for analyzing harmony in tonal and atonal musics. Schenkerian theory (for functional tonal repertoires, e.g. Beethoven); pitch-class set theory (for free atonal repertoires, e.g. Schoenberg); and transformation/neo-Riemannian theory (for chromatic triadic repertoires, e.g. Schubert). Students apply these methodologies through analysis of works of their choice and explore the critical and historical discourses surrounding each system. Pre-requisite: Music 112 or permission. 3 SHUs. Lehman.

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

Explore contemporary compositional techniques in an immersive, seminar-style workshop en	
vironment. 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. 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-0120-01  Conducting  Mon & Wed, 10:30–11:45 am**

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: MUS 112 or permission of instructor. 3 SHUs. Kirsch.
MUS-0130-01  Music, Religion, Magic in Early Modern Europe  Tues & Thu,  12:00–1:15 pm
Music in religious and spiritual practices from around 1350-1650, with an emphasis on the francophone world. Musical composition and performance in sacred, ceremonial, and devotional spheres; music as magic and medicine; sonic symbols, riddles, and enigmas; controversies over music in the Protestant and Catholic reformations; role of music in the religious wars; music in overseas missionization; development of music printing and its relationship to manuscript culture. Features rare books held in Tufts Special Collections and tools from the digital humanities. No prerequisites. 3 SHUs. Latour.

MUS-0132-01  Music and Ethics  Tues, 9:00–11:30 am
The relationship between music and moral philosophy/ethics in contemporary and historical perspective. Music in virtue cultivation; ethics of musical style; music therapeutics; performing civility and manners; ethical responsibilities of performers and listeners; representations of self and others; aesthetics; feminist and care ethics; aural and environmental ethics; music in crime and punishment. Assigned readings drawn from philosophy, musicology, ethnomusicology, and sound studies; and audio/visual examples feature a range of musical styles, time periods, and geographies. No prerequisites. 3 SHUs. Latour.

MUS-0159-01  Studies in Music and Trance  Tues, 4:30-7:00pm
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. Intended for advanced music majors and graduate students. 3 SHUs. Jankowsky.

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 B  Arranged
Guided research on a topic that has been approved as a suitable subject. A full-year course. Please see departmental website for specific details. This is a yearlong course. Each semester counts as 3 credits towards a student’s credit load. Students will earn 6 credits at the end of the second semester. 6 SHUs.

MUS-0203-01  Studies in Field Work: Ethnographic Methods  Thu, 9:00–11:30 am
Field techniques learned by doing: participant-observation, field notes, interview audio/video documentation, project design and management, fundraising. History of fieldwork, ethics, inter-cultural communication, self-other relationships and awareness. Recommendations: Graduate standing or permission from instructor. 3 SHUs. Summit.

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