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, visit us online:

as.tufts.edu/music
# TABLE OF CONTENTS

About the Tufts Department of Music..............................................................p. 4

Performance Ensembles..................................................................................p. 4

Private Lessons..............................................................................................p. 4

Facilities & Resources..................................................................................p. 5

Music Department Faculty & Staff Listing....................................................p. 6

Undergraduate Studies in Music....................................................................p. 8

Major in Music, Sound & Culture.................................................................p. 8

Music Minor Programs..................................................................................p. 9

NEC Combined Degree Program.................................................................p. 9

Music Major Concentration Examples.........................................................p. 10

Graduate Studies in Music............................................................................p. 12

Fall 2020 Course Offerings...........................................................................p. 14

Courses for All Undergraduates...................................................................p. 14

Courses in Performance................................................................................p. 16

Courses for Music Majors & Graduate Students.........................................p. 19

Contact Information.....................................................................................p. 23
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, 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 available 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 consult 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 wide 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).
FULL-TIME FACULTY

Richard Jankowsky, Associate Professor; Chair of the Department
Joseph Auner, Austin Fletcher Professor of Music, Dean of University College
Alessandra Campana, Associate Professor (on leave Fall 2020)
Melinda Latour, Rumsey Family Assistant Professor (on leave Fall 2020)
Frank Lehman, Associate Professor; Director of Undergraduate Studies
David Locke, Professor of Music (on leave 2020–2021)
John McDonald, Professor of Music, Director of Graduate Studies
Stephan Pennington, Associate Professor (on leave 2020–2021)
Kareem Roustom, Professor of the Practice
Jeffrey A. Summit, Research Professor
Jamie Kirsch, Senior Lecturer; Director of Choral Activities
Paul D. Lehrman, Senior Lecturer; Director of Music Engineering, Coordinator of Technology
John Page, Senior Lecturer; Director of Orchestral Activities
Joel LaRue Smith, Senior Lecturer; Director of Jazz Activities
Michael Ullman, Senior Lecturer in Music and English

PART-TIME FACULTY

Philip Acimovic, Director; Javanese Gamelan (Fall 2020)
Paul Ahlstrand, Director; Jazz Improvisation Ensemble
Naseem Alatrash, Director, Arab Music Ensemble (Spring 2021)
Layth Sidiq (Al-Rubaye), Director, Arab Music Ensemble (Fall 2020)
Matthew Azevedo, Part-time Lecturer in Music Engineering
Nina Barwell, Director, Flute Ensemble
Donald Berman, Director, New Music Ensemble
David Coleman, Director; Gospel Choir
Douglas McRay “Ray” Daniels, Director; Pep Band (Spring 2021)
Barry Drummond, Director; Javanese Gamelan (on leave Fall 2020)
Frances Conover Fitch, Director; Early Music Ensemble (Fall 2020)
Jessica Fulkerson, Part-time Lecturer in Music History & Theory
Daniel Fox, Part-time Lecturer in Music Engineering
Jane Hershey, Director, Early Music Ensemble (on leave Fall 2020)
Stéphanie Khoury, Part-time Lecturer in Ethnomusicology
David Lefkowitz, Part-time Lecturer in Music Engineering
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; Jazz Improvisation Ensemble
Emmanuel Attah Poku, Director, African Music & Dance Ensemble (Kiniwe)
Marcus R. Pyle, Part-time Lecturer in Musicology
Thomas Stumpf, Co-Director; Opera Ensemble

PRIVATE LESSONS FACULTY

Daniel Acsadi, classical guitar
Paul Ahlstrand, jazz saxophone
Malcolm Barsamian, Middle Eastern clarinet, oud, percussion, saxophone, bouzouki
Nina Barwell, flute
Donald 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, violoncello
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
Renato Malavasi, Brazilian, Afro-Cuban, and jazz drumset
Carol Mastrodomenico, voice
Michael McLaughlin, piano
Fernando Michelin, jazz piano
Michael S. Milnarik, tuba and euphonium
Emmanuel Attah Poku, Ashanti drums
Andrew Rangell, piano
Cathleen Read, koto
Mary Jane Rupert, harp
Timur Rubinshteyn, percussion
Warren Senders, Hindustani voice
Adrian Sicam, jazz, rock, and pop voice
Philipp Stäudlin, classical saxophone
Rich Stillman, banjo
Thomas Stumpf, piano
Sarita Uranovsky, violin
Patrice Williamson, jazz voice
Scott Woolweaver, viola

MUSIC DEPARTMENT STAFF
Peter Atkinson, Studio Manager
Edith Auner, Coordinator of Private Lessons & Outreach
Ingrid Pabón, Department Administrator
Holly Druckman, Office Assistant
Anna Griffis, Coordinator of Public Relations & Events
Jeffrey Rawitsch, Granoff Music Center Manager
Thomas Stumpf, Staff Pianist

LILLY MUSIC LIBRARY STAFF
Anna Kijas, 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!

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.

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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<th>The Activist</th>
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<td>• Music 38: Music as Culture</td>
<td>• Music 114: Analog &amp; Digital Recording</td>
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<td>• Music 99: Internship &amp; Community Service</td>
<td>• Music 115: Orchestration</td>
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<td>• Music 132: Music &amp; Ethics</td>
<td>• Music 118: Contemporary Composition</td>
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<td>• Music 151: Studies in Women in Music</td>
<td>• Music 119: Composition</td>
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<td>• Music 197: Social Justice, Advocacy &amp; Music</td>
<td>• Music 120: Conducting</td>
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<td>• Music 48 / 49: History of Western Music</td>
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<td>• Music 109: Musical Systems of the Arab World</td>
<td>• Music 61: Computer Tools</td>
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<td>• Music 112: Sound &amp; Structure II: Color, Form &amp; Meaning</td>
<td>• Music 118: Contemporary Composition</td>
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<td>• Music 197: Post-Tonal Analysis</td>
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<th>The Canon Interrogator</th>
<th>The Global Researcher</th>
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<td>• Music 48 / 49: History of Western Music</td>
<td>• Music 78: African Music &amp; Dance</td>
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<td>• Music 112: Sound &amp; Structure II: Color, Form &amp; Meaning</td>
<td>• Music 105: Afro-Latin Rhythms</td>
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<td>• Music 113: Romantic &amp; Modernist Musical Systems</td>
<td>• Music 125: Ethnomusicology in Theory &amp; Practice</td>
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<td>• Music 167: Studies in Opera</td>
<td>• Music 154: Studies in World Music</td>
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<td>• Music 159: Studies in Medicine</td>
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These concentrations consist of 5–6 courses that make up a coherent theme or area of specialization. **These are not degree requirements.** A strength of the different ways. These sample concentrations are intended only as a starting-point for your own evaluation, visit: [as.tufts.edu/music](http://as.tufts.edu/music)

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<td>• Music 118: Contemporary Composition</td>
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<td>• Music 119: Composition Practicum</td>
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<td>• Music 120: Conducting</td>
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<td><strong>The Generalist</strong></td>
<td>• Music 48 / 49: History of Western Music</td>
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<td>• Music 61: Computer Tools for Musicians</td>
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<td>• Music 95: Psychology of Music</td>
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<td>• Music 118: Contemporary Composition</td>
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<td>• Music 125: Ethnomusicology in Theory &amp; Practice</td>
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| **The Multimedia Specialist** | • Music 17: Film & Multimedia Composition                              |
|                               | • Music 61: Computer Tools for Musicians                                 |
|                               | • Music 56: Music on Film; Film on Music                                |
|                               | • Music 169: Video Game Music: Style, Analysis & Culture                |
|                               | • Music 169: Analyzing Music in Film & Visual Multimedia                |
|                               | • Music 197 / FMS 194: The Audio-Visual Imagination                     |

| **The Popular Explorer**      | • Music 23 / 25 / 26: History of Rock ’n’ Roll / Blues / Jazz           |
|                               | • Music 28: Queer Pop                                                   |
|                               | • Music 29: French Popular Music                                        |
|                               | • Music 147: Popular Music Research & Discourse                         |
|                               | • Music 158: Popular Music in the Middle East                          |

| **The Technologist**          | • Music 58: Music, Technology & Digital Culture                         |
|                               | • Music 61: Computer Tools for Musicians                                 |
|                               | • Music 140 / 142: Music Recording & Production with Audio Electronics  |
|                               | • Music 141: Electronic Musical Instrument Design                      |
|                               | • Music 197: The Science & Engineering of Music                         |
Graduate Studies in Music

The Department of Music offers a flexible, varied, pentagonal academic program leading to the Master of Arts in Music. Students may specialize in one of five concentrations: composition, conducting, ethnomusicology, musicology, or theory. Graduate students work closely with professors of these overlapping concentrations in programs of courses tailored to ignite individuals’ scholarly and creative engines. Our distinguished faculty has an international reputation for scholarship and practice in choral and orchestral conducting, composition, ethnomusicology, jazz studies, musicology, popular music, and music theory.

Composition—Searching; Making; Collaborating; Performing; Connecting
This program includes project-based private study leading to completed compositions including a thesis work; seminars in analysis, theory, orchestration, and conducting; and period courses in music history. Professional and student musicians perform student composers’ works multiple times each semester alongside composers themselves as part of the Tufts Composers concert series.

Conducting—Performing Diversity; Technique; Podium Communication
In addition to period courses in music history and skills courses in notation, orchestration, and practical theoretical topics, two intensive, skill-based courses hone the specific musical skills needed to succeed as a conductor in today’s world. Students will serve as Assistant Conductors to current ensembles. Through daily interaction and coached “podium time,” students will experience real-world aspects of leading, rehearsing, and conducting a university-level ensemble.

Ethnomusicology—Researching Global Music; Analyzing; Performing
Course work in world music studies, theory and method of ethnomusicology, and performance leads to field research and a capstone project. 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—Researching Musical Repertories; Listening; History
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 recommended for the concentration.

Theory—Sounding; Structuring; Analyzing; Synthesizing Systems
This program emphasizes theory’s interconnectedness with the other graduate music tracks and its broader connections with psychology, philosophy, film studies, and mathematics. Seminars 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. Reading knowledge in one foreign language (preferably German) is recommended.

COURSE REQUIREMENTS

The two-year Master of Arts in Music program consists of a minimum of ten semester courses numbered 100 and above, including a capstone project with a substantial written component. This project may take the form of a master’s thesis, composition, exhibit, lecture-recital, or other rigorous academic undertaking determined in consultation with the student’s advisor. Students are expected to take music courses both inside and outside their concentration.
Course selection is made in consultation with the Director of Graduate Studies in the first year, and with a chosen advisor in the second year. 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. The department encourages students to gain practical experience in performance courses and students have the option of replacing one of the ten semester courses with two performance courses (private lessons or ensemble).

**COLLOQUIA & DISCUSSION GROUPS**

There are 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 PROFICIENCY**

The Master of Arts in Music program encourages reading proficiency in a foreign language. Students are no longer required to demonstrate foreign language competency by passing a translation-based exam, but if an individual program suggests or demands this competency, there are options to sign up for an exam or take practice exams in French, German, Italian, Portuguese, and Spanish. If a student passes a foreign language exam, it will be noted on the official transcript. For information about exams in languages other than the five listed above, email gsas@tufts.edu or visit: asegrad.tufts.edu/current-graduate-students/foreign-language-exam

**ADMISSIONS, TUITION & FINANCIAL AID**

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

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 a full-tuition scholarship or with none. The GSAS also provides a fund to departments to offer stipends to graduate students for teaching assistantships, ranging from $3000 to $6000 annually. These funds are separate from tuition scholarships. Some students do not receive teaching assistantships, 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-aid

**FURTHER INFORMATION**

For more information, please contact Professor John McDonald, Director of Graduate Studies (John.McDonald@tufts.edu) or visit as.tufts.edu/music.
Fall 2020 Music Course Offerings

Teaching modalities for Fall 2020 (indicated with icons) are defined as follows:

- **I** In-person: a course that requires any attendance in person/on campus
- **H** Hybrid: a course that can be taken in person and/or remotely
- **V** Virtual: a course that is completely online
- **A** Arranged: modality to be arranged in consultation with the instructor

Details listed for each course as available. All information subject to change. Updated 8/18/2020.

COURSES FOR ALL UNDERGRADUATES

**MUS 0003-01 Introduction to Western Music**  
**H** Tues & Thu, 1:30–2:45 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. Fulkerson. In-person.

**MUS 0005-01 Intro to Theory & Musicianship**  
**V** 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. Virtual.

**MUS 0007-01 Introduction to Piano**  
**I** Weds, 4:30–5:15 pm

**MUS 0007-02 Introduction to Piano**  
**I** Weds, 5:30–6:15 pm

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. In-person.

**MUS 0011-01 Sound & Structure (Kirsch)**  
**V** Mon & Wed, 10:30–11:45 am

**MUS 0011-02 Sound & Structure (Fulkerson)**  
**H** Mon & Wed, 1:30–2:45 pm

**MUS 0011-LA Ear-Training Lab A (McLaughlin)**  
**H** Tues & Thu, 12:00–12:50 pm

**MUS 0011-LB Ear-Training Lab B (McLaughlin)**  
**H** Mon & Wed, 3:00–3:50 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 semester), or permission of instructor. 5 SHUs. Section 01: Kirsch. Virtual. Section 02: Fulkerson. In-person; virtual attendance by instructor permission. Labs: McLaughlin. Virtual; occasional in-person meetings when possible.

**MUS 0017-01 Film & Multimedia Composition**  
**V** Asynchronous

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. Virtual.
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. Cross-listed as AFR 39 and AMER 39. 3 SHUs. Pyle. Virtual.

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. Virtual.

MUS 0038-01 Music as Culture

Mon & Wed, 9:00–10:15 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. Cross-listed as ANTH 149-49. 3 SHUs. Khoury. In-person with rotating classroom attendance.

MUS 0042-01 Music of North Africa

Mon & Wed, 4:30–5:45 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. In-person with rotating classroom attendance.

MUS 0061-01 Computer Tools for Musicians

Tues & Thurs, 1:30–2:45 pm

Using computer technology to compose, arrange, synthesize, transcribe, orchestrate, mix, and publish music. Tools to be covered include 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. Lehrman. Virtual with in-person lab use possible. Remote lab work requires equipment; see instructor for details.

MUS 0064-01 Origins of Electronic Music 1890–1980

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. Virtual.

MUS 0097-01 Writing About Music

Mon & Wed 4:30–5:45 pm

An exploration of forms and techniques for writing about music. Multiple styles and genres explored.
Attention given to writing for academic and specialist audiences as well as non-musicians and the general public. Structured as a workshop, with frequent writing assignments and opportunities to comment on peer work. 3 SHUs. Ullman. Virtual.

**MUS 0098-01**  
Special Studies: Tutorial \( \text{A} \)  
Arranged  
Guided independent study of an approved topic. Requires permission. 3 SHUs. May be repeated. Modality arranged in consultation with advisor.

**MUS 0099-01**  
Internship & Community Service \( \text{A} \)  
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. Modality arranged in consultation with advisor.

**COURSES IN PERFORMANCE**

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

**MUS 0009-01 & N1**  
Private Lessons: Beginner Level \( \text{A} \)  
Arranged  
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 the minor in music must be taken for credit. E. Auner. Modality arranged in consultation with instructor.

**MUS 0009-02 & N2**  
Private Lessons: Early Intermediate Level \( \text{A} \)  
Arranged

**MUS 0067-01 & N1**  
Private Lessons: Early Advanced Level \( \text{A} \)  
Arranged  
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 (see details above). MUS 67 may be taken for 2 SHUs or no credit, but if taken to fulfill the performance requirement of the Music, Sound, and Culture major, it must be taken for credit. E. Auner. Modality arranged in consultation with instructor.

**MUS 0067-02 & N2**  
Private Lessons: Advanced Level \( \text{A} \)  
Arranged

**MUS 0069-01 & NC**  
Gospel Choir \( \text{V} \)  
Asynchronous  
Selected repertory of choral works from the African American tradition of religious music. No previous musical experience necessary. 2 SHUs or no credit. Coleman. Virtual.

**MUS 0070-01 & NC**  
Jazz Orchestra \( \text{H} \)  
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. Virtual and/or in-person as conditions permit.
MUS 0071-01 & NC  Jazz Improv Ensemble (Ahlstrand)  H  Mon, 6:45–9:45 pm
MUS 0071-02 & NC2  Jazz Improv Ensemble (Michelin)  H  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. Virtual and/or in-person as conditions permit.

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

Symphonic band, wind ensemble literature, and contemporary works. 2 SHUs or no credit. McCann. Virtual and/or in-person as conditions permit.

MUS 0076-01 & NC  Klezmer Ensemble  H  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. Virtual and/or in-person as conditions permit.

MUS 0078-01 & NC  African Music & Dance  H  Mon & Wed, 9:00–10:15 am
MUS 0078-02 & NC2  African Music & Dance  H  Mon & Wed, 3:00–4:15 pm
MUS 0078-03 & NC3  African Music & Dance  H  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 Kiniwe (KIH-nee-way), a rallying cry that means, “Are you ready?” 2 SHUs or no credit. Poku. Virtual and/or in-person as conditions permit.

MUS 0079-01 & NC  Arab Music Ensemble  V  Mon, 12:00–1:15 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). Virtual.

MUS 0080-01 & NC  Javanese Gamelan  I  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. Acimovic. In-person.

MUS 0081-01 & NC  Concert Choir  H  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
MUS 0082-01 & NC Chamber Singers **H** 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. Virtual and/or in-person as conditions permit.

MUS 0083-01 & NC Opera Ensemble **H** 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. Virtual and/or in-person as conditions permit.

MUS 0084-01 & NC Symphony Orchestra **I** 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. In-person; virtual attendance by instructor permission.

MUS 0085-01 & NC Chamber Orchestra **I** 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. In-person; virtual attendance by instructor permission.

MUS 0086-01 & NC Chamber Music Ensembles **A** Arranged
Study and coaching of works for chamber ensemble. Audition required. 2 SHUs or no credit. Page. Modality arranged in consultation with instructor.

MUS 0087-01 & NC Early Music Ensemble **H** Tues, 6:00–9:00 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. Fitch. Virtual and/or in-person as conditions permit.

MUS 0088-01 & NC Flute Ensemble **V** 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. Virtual.

MUS 0089-01 & NC New Music Ensemble **V** 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. Virtual.
COURSES FOR MUSIC MAJORS & GRADUATE STUDENTS

MUS 0102-01 Jazz Improvisation H 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. Virtual and/or in-person as conditions permit.

MUS 0105-01 Afro-Latin Rhythms H 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 identity, 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 West Side 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. Virtual and/or in-person as conditions permit.

MUS 0116-01 Advanced Musicianship H Tues & Thu, 10:30–11:45 am
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. Virtual; occasional in-person meetings when possible.

MUS 0118-01 & NC Contemporary Composition H 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 composers in their historical and aesthetic contexts, and put their techniques into practice to the best of our collective abilities. The course employs ongoing workshares, improvisation (real-time sketch studies) as a source of ideas for written compositions, and group projects alongside individual creative streams. 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. Virtual and/or in-person as conditions permit.

MUS 0119-01 & NC Composition Practicum H Thu, 1:30–4:00 pm
In tandem with or as a prelude to MUS 118 Contemporary Composition, this course aims to 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 pieces, 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. Three model/response composition units are included for analytical and creative grounding. Open to undergraduate and graduate composition and performance students. Composers should generally expect to take this practicum along with MUS 118; performers and music students can take it as an independent offering, or may enroll in both if desired and/or recommended by instructor. 3 SHUs or no credit. May be repeated. McDonald. Virtual and/or in-person as conditions permit.

MUS 0139-01 History of Sonic Art  

This course examines the historical, theoretical, and aesthetic bases of sound, noise and music in modernity. We will take as our point of departure the development of mechanical media following the stages of industrialization in the early twentieth century. Roughly chronological, the course will trace the early European Avant-Garde through to post-war experimentation, and then onto postmodern sampling, laptop culture, and the acceptance and expansion of “sound art” within the institution of art. Topics, issues, and theories presented will often be transhistorical and interdisciplinary, addressing concerns that have persisted within the production of culture since the fundamental change to it through the development of recording technologies. Part music history, sociology, and aesthetic theory, the course will provide students the historical context and conceptual framework from which to articulate their own practices. (Non-SMFA students will receive a letter grade.) Cross-listed as SND 182. 2 SHUs. Harrison. Virtual.

MUS 0140-01 Music Recording & Production  

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. May be taken as an elective by students in the Electronic and Acoustic Instrument Design emphases of the Music Engineering minor. Students may not receive credit for both MUS 140 and 142. Recommendations: Ability to play an instrument, musical literacy, MATH 30 or 32 or equivalent, PHY 1 and 2 or equivalent. Requires permission of instructor: 3 SHUs. Lefkowitz. Virtual with in-person lab use possible. Remote lab work requires equipment; see instructor for details.

MUS 0141-01 Electronic Musical Instrument Design  

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. In-person.

MUS 0142-01 Music Recording & Production with Audio Electronics  

Theory and techniques for recording, editing, and producing acoustic music, and principles of audio system design. Topics include acoustics, audio perception, physics and electronics of transducers, analog and digital audio principles, stereo and multitrack recording, mixing, virtual instruments, and synchronization. Additional material in circuit design, signal flow, and analog and digital audio theory. Develop technical and listening skills to understand and evaluate the aesthetics of recorded sound, and an understanding of how circuits and components influence...
the sound of a recording. Students may not receive credit for both MUS 140 and 142. MUS 142 is required for the Sound Recording and Production emphasis of the Music Engineering minor. Recommendations: Ability to play an instrument, musical literacy, MATH 30 or 32 or equivalent, PHY 1 and 2 or equivalent, and one of the following: ES 3, EE21, ME 93-01, EN 1-02. Requires permission of instructor. Cross-listed as ES 65. 3 SHUs. Azvedo and Lefkowitz. Virtual with in-person lab use possible. Remote lab work requires equipment; see instructor for details.

MUS 0147-01  Sounds of Transgression: Voicing Subjectivity  Thu, 9:00–11:30 am

Inequality is predicated upon maintaining systems of difference, pitting subject against object, designating something/someone “Other.” Though these designations shift and morph—often in an attempt to normalize subversive acts—subjects manage to subvert again and anew. This course will meditate on the sonic practices that subvert categories of Otherness, giving particular attention to the manifestations of the voice and the body in popular music. There are three broad modules that will be considered: race, gender, and sexuality; and our readings will cover fields pertaining to voice/sound/noise studies, surveillance scholarship, performance studies, diaspora studies, and literary theory. In each case, we will ask how musicking, vocalic bodies demonstrate strategies for subverting power and provide ways of counteracting oppression. 3 SHUs. Pyle. Virtual.

MUS 0197-01  Current Trends in Music Theory  Friday, 10:30 am–1:00 pm

An exploration of what it means to do music theory in the 21st Century. Emphasis on the latest developments in this wide and varied scholarly tradition. Coverage includes new analytical and conceptual systems, promising areas of research, and hot-button issues and debates. Key thinkers of the contemporary theory world are introduced, from Agawu to Zbikowski. The strong impact of parallel fields on music theory (e.g. history, ethnomusicology, cognition, performance studies, philosophy, mathematics, etc.) considered throughout. Depending on availability, invited scholars specializing in new theoretical sub-fields will be featured. Recommendations: MUS 112 or equivalent. 3 SHUs. Lehman. In-person; virtual attendance by instructor permission.

MUS 0197-02  Introduction to Music Engineering  Tues & Thu, 12:00–1:15 pm

This interdisciplinary course follows the path of sound from creation, through propagation, to reception. Through demonstrations, discussion, and interactive projects, students survey the science, engineering, and technology involved in musical instruments and music production. How do acoustic and electronic musical instruments function? How does sound behave in enclosed spaces and why? How does one capture, manipulate and reproduce sound? And how do our ears and brains intervene on the receiving end? Required for students in the Electronic and Acoustic Instrument Design emphases of the Music Engineering minor. May be taken as an elective by students in the Sound Recording and Production emphasis. Cross-listed as ES/ME 93. 3 SHUs. Fox. In-person.

MUS 0198-01  Special Studies: Tutorial  Arranged

Guided independent study of an approved topic. Requires advanced undergraduate standing and permission of instructor. 3 SHUs. Modality arranged in consultation with advisor.

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. Modality arranged in consultation with advisor.

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

This course is an introduction to musical research as constituted by the fields of Musicology,
Ethnomusicology, and Music Theory, 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 fields—their origins, 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 fields, 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 fields, to accelerate professionalization, and to improve the practical skills that will help students succeed in the future.

3 SHUs. J. Auner. In-person; virtual attendance by instructor permission.

**MUS 0299-01  Master's Thesis**

Guided research on a topic that has been approved as a suitable subject for a master’s thesis. 3 SHUs. J. Auner, Campana, Jankowsky, Lehman, McDonald, Pennington, Roustom, Summit. Modality arranged in consultation with advisor.

**MUS 0401-PT  Master's Degree Continuation: Part-time**

0 SHUs. Modality arranged in consultation with advisor.

**MUS 0402-FT  Master's Degree Continuation: Full-time**

0 SHUs. Modality arranged in consultation with advisor.

**MUS 0405-TA  Graduate Teaching Assistant**

0 SHUs. Modality arranged in consultation with instructor.
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