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
CONTACT US

Chair of the Department of Music
Richard Jankowsky, Associate Professor of Music
617.627.2388 | Richard.Jankowsky@tufts.edu

Director of Undergraduate Studies
Frank Lehman, Associate Professor of Music
617.627.5186 | Frank.Lehman@tufts.edu

Director of Graduate Studies
John McDonald, Professor of Music
617.627.5624 | John.McDonald@tufts.edu

Music Department Main Office
617.627.3564 | 617.627.3967 (fax) | musicadmin@tufts.edu

Administrative Coordinator
Jimena Codina | 617.627.6396 | Jimena.Codina@tufts.edu

Office Assistant
Holly Druckman | 617.627.3564 | Holly.Druckman@tufts.edu

Granoff Music Center Manager
Jeffrey Rawitsch | 617.627.2253 | Jeffrey.Rawitsch@tufts.edu

Box Office & Public Relations Coordinator
Anna Griffis | 617.627.3679 | Anna.Griffis@tufts.edu

Coordinator of Private Lessons & Outreach
Edith Auner | 617.627.5616 | Edith.Auner@tufts.edu

Director of Music Engineering & Technology
Paul Lehrman | 617.627.5657 | Paul.Lehrman@tufts.edu
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# Tufts University

## Spring 2020

### School of Arts and Sciences

#### Music

% | Section | Days | Time          | Course Title                                      |
---|---------|------|---------------|---------------------------------------------------|
MUS-001 | MW      | 10:30-11:45 | Intro to World Music |
MUS-005 | TR      | 10:30-11:45 | Intro to Theory |
MUS-012 | W       | 1:30-4:00   | Music Scholarship at Tufts (lab)                  |
        | R       | 12:00-12:50 |                                                    |
MUS-018 | MW      | 3:00-4:15   | Songwriting                                        |
MUS-026 | MW      | 1:30-2:45   | History of Jazz                                   |
MUS-027 | MW      | 4:30-5:45   | Miles Davis & Musical Proteges                    |
MUS-028 | TR      | 3:00-4:15   | Queer Pop                                          |
MUS-044 | TR      | 10:30-11:45 | Music of Asia                                     |
MUS-050 | MW      | 1:30-2:45   | Listening & History                               |
MUS-055 | TR      | 1:30-2:45   | Music of John Williams                            |
MUS-061 | MW      | 4:30-5:45   | Computer Tools For Musicians                      |
MUS-101 | TR      | 12:00-1:15  | Jazz Theory                                       |
MUS-103 | TR      | 3:00-4:15   | Jazz Arranging and Composition                    |
MUS-112 | MW      | 10:30-11:45 | Sound and Structure II (Lab A)                    |
        | MW      | 3:00-3:50   | (Lab B)                                           |
        | TR      | 12:00-12:50 |                                                    |
MUS-114 | MW      | 1:30-2:45   | Analog and Digital Music Notation                 |
MUS-115 | MW      | 3:00-4:15   | Orchestration                                     |
MUS-118 | M       | 4:30-6:30   | Contemporary Composition                          |
MUS-120 | MW      | 10:30-11:45 | Conducting                                        |
MUS-165 | M       | 9:00-11:30  | Sound Studies and Sound Art                       |
MUS-167 | MW      | 4:30-5:45   | Studies in Opera: Wagner and the Politics of the Scene |
MUS-197 | R       | 4:30-7:00   | Music and Religious Experience                    |
MUS-197 | T       | 4:30-7:00   | Medieval "Harmony"                                |
MUS-197 | T       | 9:00-11:30  | Race, Gender, Sexuality and the Voice             |
MUS-203 | R       | 9:00-11:30  | Seminar in Ethnographic Fieldwork                 |

### 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 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 $700 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

Richard Jankowsky, Associate Professor; Chair of the Department
Joseph Auner, Austin Fletcher Professor of Music, Dean of University College
David Locke, Professor (on leave 2019–2020)
John McDonald, Professor; Director of Graduate Studies
Jeffrey A. Summit, Research Professor
Alessandra Campana, Associate Professor
Stephan Pennington, Associate Professor
Melinda Latour, Rumsey Family Assistant Professor (on leave 2019-2020)
Frank Lehman, Associate Professor; Director of Undergraduate Studies
Paul D. Lehrman, Senior Lecturer; Director of Music Engineering, Coordinator of Technology
Joel LaRue Smith, Senior Lecturer; Director of Jazz Activities
Jamie Kirsch, Senior Lecturer; Director of Choral Activities
John Page, Senior Lecturer, Director of Orchestral Activities
Michael Ullman, Senior Lecturer in Music and English
Kareem Roustom, Professor of the Practice

PART-TIME FACULTY

Paul Ahlstrand, Director; Small Jazz Ensemble
Naseem Alatrash, Director, Arab Music Ensemble (2019-2020), Part-Time Lecturer
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
Jessica Fulkerson, Part-Time Lecturer
Ian Goldstein, Part-Time Lecturer
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 (on leave 2019-2020)
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
Katherine Chi, Piano
Beth Bahia Cohen, Arab and klezmer violin
Robert Couture, Trombone
Heloisa Degruillier, 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
Warren Senders, Hindustani voice
Adrian Sicam, Jazz/Pop voice
Layth Sidiq (Al-Rubaye), Middle Eastern violin (on leave 2019-2020)
Philipp Stäudlin, Classical saxophone
Rich Stillman, Banjo
Thomas Stumpf, Piano
Sarita Uranovsky, Violin
Patrice Williamson, Jazz/Pop voice
Scott Woolweaver, Viola

MUSIC DEPARTMENT STAFF

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

LILLY MUSIC LIBRARY STAFF

Anna Kijas, Head of Lilly Music Library
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.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 115: Orchestration</td>
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<td>• Music 99: Internship Community Service</td>
<td>• Music 114: Analog &amp; Digital Music Systems</td>
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<td>• Music 151: Studies in Women in Music</td>
<td>• Music 118: Contemporary Composition</td>
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<td>• Music 197: Music &amp; Ethics</td>
<td>• Music 119: Composition Practice</td>
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<td>• Music 120: Conducting</td>
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<th>The Analyst</th>
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<td>• Music 101: Jazz Theory</td>
<td>• Music 48 / 49: History of Western Music</td>
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<td>• Music 112: Sound &amp; Structure II: Color, Form &amp; Meaning</td>
<td>• Music 61: Computer Tools for Musicians</td>
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<td>• Music 168 / 169: Analytic &amp; Cultural Studies in 19th / 20th Century Music</td>
<td>• Music 118: Contemporary Composition</td>
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<td>• Music 197: Post-Tonal Analysis</td>
<td>• Music 125: Ethnomusicology in Theory &amp; Practice</td>
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<th>The Canon Interrogator</th>
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<td>• Music 48 / 49: History of Western Music</td>
<td>• Music 78: African Music &amp; Dance Ensemble</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 159: Studies in Music &amp; Trance</td>
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<td><strong>The Generalist</strong></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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<td><strong>The Multimedia Specialist</strong></td>
<td>- Music 17: Composition for Film</td>
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<td>- Music 61: Computer Tools for Musicians</td>
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<td>- Music 56: Music on Film; Film on Music</td>
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<td>- Music 169: Video Game Music: Style, Analysis &amp; Culture</td>
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<td>- Music 169: Analyzing Music in Film &amp; Visual Multimedia</td>
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<td>- Music 197 / FMS 194: The Audio-Visual Imagination</td>
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<td><strong>The Popular Explorer</strong></td>
<td>- Music 23 / 25 / 26: History of Rock ’n’ Roll / Blues / Jazz</td>
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<td>- Music 28: Queer Pop</td>
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<td>- Music 29: French Popular Music</td>
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<td>- Music 147: Popular Music Research &amp; Discourse</td>
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<td>- Music 158: Popular Music in the Middle East</td>
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<td><strong>The Technologist</strong></td>
<td>- Music 58: Music, Technology &amp; Digital Culture</td>
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<td>- Music 61: Computer Tools for Musicians</td>
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<td>- Music 62: Music Recording &amp; Production</td>
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<td>- Music 63: Electronic Musical Instrument Design</td>
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<td>- Music 197: The Science &amp; Engineering of Music</td>
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<td>- Music 105: Afro-Latin Rhythms</td>
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<td>- Music 125: Ethnomusicology in Theory &amp; Practice</td>
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<td>- Music 149: Colonial Soundscapes</td>
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<td>- Music 154: Studies in West African Music</td>
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<td>- Music 159: Studies in Music &amp; Trance</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 degree is its flexibility, allowing students to choose courses in different ways. These sample concentrations are intended only as a starting-point for your own exploration and for conversations with potential advisors. For more information, visit: [as.tufts.edu/music](http://as.tufts.edu/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. A wide spectrum of courses in these areas is offered every year.

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 the composers themselves as an integral 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 Tufts Music Department 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 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 recommended for the concentration.

COURSE REQUIREMENTS
The two-year Master of Arts in Music program of study consists of a minimum of ten semester
 courses numbered 100 and above, including a capstone project that includes a substantial written component. The capstone 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 discipline of 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 AND 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. As of February 2019, the Music Department no longer requires master’s students to demonstrate foreign language competency by passing a translation-based exam. However, if an individual program suggests or demands this competency, signing up for an exam or taking practice exams in French, German, Italian, Portuguese, or Spanish remains an option. Visit asegrad.tufts.edu/current-graduate-students/foreign-language-exam or email gsas@tufts.edu for information about exams in languages other than the five listed above. If a student passes a foreign language exam, it will be noted on the official transcript.

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, and 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 Professor John McDonald, Director of Graduate Studies (john.mcdonald@tufts.edu) or visit as.tufts.edu/music
## ACADEMIC COURSES

**MUS-0001-01**  
**Introduction to World Music**  
**Mon & Wed, 10:30-11:45 am**  
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. Goldstein.

**MUS-0005-01**  
**Intro to Theory & Musicianship**  
**Tues & Thu, 10:30-11:45am**  
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. McLaughlin.

**MUS-0012-01**  
**Music Scholarship at Tufts**  
**Wed, 1:30–4:00 pm**  
**MUS-0012-LA**  
**Lab A**  
**Thu, 12:00–12:50 pm**  
Overview of the musical humanities, focusing on the subjects and resources uniquely offered by Tufts Music Department. Students are exposed to the full gamut of musical disciplines through dynamic classroom visits from our diverse faculty. Students will conduct in-depth critical research and analysis of topics of personal interest. Techniques of scholarship including utilizing sources, fieldwork, libraries, and databases; as well as methods for academic citation, formatting, and argumentation. One 2.5-hour classroom seminar session and one 50-minute lab. 4 SHUs. Jankowsky. Lab: Rogan.

**MUS-0014-01**  
**Intro to Songwriting**  
**Mon & Wed, 3:00–4:15 pm**  
Songwriting and arranging fundamentals. Composition and arrangement of songs in many styles and genres while building skills in tonal and modal chord vocabularies, melody, notation, form, instrumentation, voicing, and aural skills. Prerequisite: MUS 5 or basic understanding of harmony, scales, modes, triads and seventh chords, and notation. Students present their work in an informal concert setting but do not necessarily need to perform themselves. 3 SHUs. McCann.

**MUS-0026-01**  
**History of Jazz**  
**Mon & Wed, 1:30–2:45 pm**  
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.

**MUS-0027-01**  
**Miles Davis & Musical Proteges**  
**Mon & Wed, 4:30–5:45 pm**  
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. 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-0028-01**  
**Queer Pop**  
**Tues & Thu, 3:00–4:15 pm**  
A sociocultural exploration of the popular music that is by, about, or important to lesbians, gay men, bisexuals, trans, queer, and other minority gender and sexuality identified people in the United States. In tandem with important moments in queer history, including early sexology, the Stonewall Riots and the AIDS Crisis, the course looks at a broad range of musicians and genres from Cole Porter to the Janelle Monâe. 3 SHUs. Pennington.
MUS-0044-01  Music of Asia: The Pop Revolution!  Tues & Thu, 10:30-11:45am
Critical overview of the production, reception, and circulation of East and Southeast Asian pop music. From the Filipino pinoy scene to South Korean hallyu bands (K-pop) and Japanese hip hop, examination of how these different musical movements and genres are crafted and how pop music conveys ideas of social changes and cultural identity. 3 SHUs. Khoury.

MUS-0055-01  Music of John Williams  Tues & Thu, 1:30-2:45 pm
Critical evaluation of the music of John Williams. Emphasis upon Williams's eclectic style and the wider cultural and social currents. The composer's engagement with history and politics, notably through collaborations with directors like Spielberg and Stone and connections to local musical institutions. Scores for the Star Wars franchise, focusing on topics of thematic construction, myth, gender, and racial representation. No prior background in music required. 3 SHUs. Lehman.

MUS-0061-01  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 ProTools, Sibelius, Reason, and Digital Performer. Students will complete several creative projects using music hardware and software. Prerequisites: Music performance and/or composition experience, ability to read music, facility at the keyboard, familiarity with the Macintosh operating system. 3 SHUs. Lehrman.

MUS-0098-01  Special Studies: Tutorial  Arranged
Guided independent study of an approved topic. Enrollment by permission. 3 SHUs. J. Auner, Campana, Jankowsky, Latour, Lehman, Locke, McDonald, Pennington, Summit.

MUS-0101-01  Jazz Theory  Tues & Thu, 12:00-1:15 pm
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 and 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-0112-01  Sound and Structure II  Mon & Wed, 10:30-11:45 am
MUS-0112-LA  Lab A  Fri, 3:30-4:20 pm; Mon & Wed, 3:00-3:50 pm
MUS-0112-LB  Lab B  Mon & Wed, 12:00-12:50 pm
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 0112-LA required. Recommendations: MUS 11 or placement through the Music Theory Placement Test. 5 SHUs. Fulkerson. Labs: McLaughlin

MUS-0114-01  Analog and Digital Music 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. Roustom.
**MUS-0115-01**  **Orchestration**  **Mon & Wed, 3:00–4:15 pm**  
Ranges, tone qualities, and expressiveness of instruments and voices. Students learn how to orchestrate songs and piano scores or reduce the size of a larger score. Special individual projects reflecting student interest. Recommendations: MUS 11 or permission of instructor. 3 SHUs. Roustom.

**MUS-0118-01 & NC**  **Contemporary Composition**  **Mon, 4:30–6:30 pm**  
A project-oriented course with emphasis on the creative experience. Lectures on significant composers; attendance at concerts of contemporary music. Recommendations: MUS 11 or permission of instructor. 3 SHUs or no credit. May be repeated. McDonald.

**MUS-0120-01**  **Conducting**  **Mon & Wed, 10:30-11:45 pm**  
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 (Sound and Structure) or permission of instructor. 3 SHUs. Kirsch.

**MUS-0150-01**  **Listening and History**  **Mon & Wed, 1:30-2:45 pm**  
The Western art canon as articulations of listening and history. From the politics of public concerts and their silent still listeners, to the adaptation and quotation of past works; from the monumental length of timeless classics to the temporalities of repetition and improvisation. Explores tropes by which musical works from the 18th century onwards negotiate the listeners’ attention, physical and spatial positioning, and aesthetic presence. 3 SHUs. Campana.

**MUS-0165-01**  **Studies in Music 1900-Present:**  **Mon, 9:00-11:30 am**  
**Sound Studies and Sound Art**  
An exploration of the origins and manifestations of sound art and sound studies and their resonances for musicologists, ethnomusicologists, composers, sound students, and artists, and scholars in many fields. Topics will include issues of live and recorded sound, ethnomusicogic soundscapes and the ethnomusicographic ear, sound and space, visualizing sound, the historical ear, phonoautography, technology, and voices (recorded, artificial, uncanny, and otherwise). No prerequisite. 3 SHUs. J. Auner

**MUS-0167-01**  **Studies in Opera:**  **Mon & Wed, 4:30-5:45 pm**  
**Wagner and the Politics of the Scene**  
An examination of Wagner operas (from The Ring cycle to Parsifal, from Flying Dutchman to Tristan and Isolde), in light of theatre technologies, acting styles, director’s concepts, mediality of HD broadcasts. Also of relevance is a history of spectatorship, traceable in writings of philosophers and media theorists (Baudelaire, Adorno, Kittler, Badiou), as well as the vehemently political stakes of Wagnerian performances. MUS011 or permission of instructor. 3 SHUs. Campana.

**MUS-0197-01**  **Special Topics: Music and Religious Experience**  **Thu, 4:30-7:00 pm**  
Examination of social currents that mold spiritual experience in the United States in the 21st century. Why and how contemporary worshippers understand, perform, and engage with music in traditional and non-traditional religious settings. Case studies from diverse religious traditions on four framing topics: music and transcendent experience, the impact of digital culture on religious expression, the contemporary meaning of the performance of sacred text, and the role of music in faith-based social justice initiatives. For advanced undergraduates and graduate students. 3 SHUs. Summit

**MUS-0197-02**  **Special Topics: Medieval “Harmony”**  **Tues, 4:30-7:00 pm**
This course will trace the development of polyphony in the Middle Ages, discuss contemporaneous and modern approaches to vertical analysis of medieval music, and apply these approaches to representative works. In the first module, we will explore the textural, rhythmical, and notational innovations that accompanied changing concepts of consonance and dissonance. In the second module, we will discuss how medieval music has been regarded, analyzed, and performed in the twentieth and twenty-first centuries. Finally, in the third module, we will apply these systems to three- and four-voice works from the thirteenth and fourteenth centuries in order to more deeply understand both the theories and the music itself. 3 SHUs. Fulkerson

**MUS-0197-03**  
**Special Topics:** Race, Gender, Sexuality and the Voice  
**Tues, 9:00-11:30 am**  
Having a voice is often seen as a central metaphor for a person’s agency. Having a voice allows a person to be heard as well as to speak. Yet, how we speak or sing, and how our voices are heard is socially constructed and varies based on many different identity factors including race, gender, and sexuality. From Black Opera Divas and Transgender Jazz musicians to Lesbian Rock singers and voice over actors, this seminar will explore how to analyze and make meaning out of the use of voices within music and media: materially, culturally, and historically. 3 SHUs. Pennington

**MUS-0198-01**  
**Special Studies: Tutorial**  
**Arranged**  
Guided independent study of an approved topic. Prerequisites: Advanced undergraduate standing and permission of instructor. 3 SHUs. J. Auner, Campana, Jankowsky, Latour, Lehman, Locke, McDonald, Pennington, Summit.

**MUS-0198-02**  
**Special Studies: Arab Music Ensemble**  
**Arranged**  
Guided independent study of an approved topic. Prerequisites: Advanced undergraduate standing and permission of instructor. 3 SHUs. Alatrash.

**MUS-0198-03**  
**Special Studies: African Music Ensemble**  
**Arranged**  
Guided independent study of an approved topic. Prerequisites: Advanced undergraduate standing and permission of instructor. 3 SHUs. Poku.

**MUS-0199-01**  
**Senior Honors Thesis B**  
**Arranged**  
Guided research on a topic that has been approved as a suitable subject. 6 SHUs at the completion of the second semester. J. Auner, Campana, Jankowsky, Latour, Lehman, Locke, McDonald, Pennington, Summit.

**MUS-0203-01**  
**Seminar in Ethnographic Fieldwork**  
**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, intercultural communication, self-other relationships and awareness. Recommendations: Graduate standing or permission of 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**
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  Arranged
MUS-0009-02 & N2  Private Lessons: Early Intermediate Level

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

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

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

MUS-0068-01  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.

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

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

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

Jazz instrumental and ensemble improvisation skills developed through performance of classical jazz compositions and recent works for big band. Elements of jazz, including rhythms, blues, and other traditional song forms; jazz melody and harmony. 2 SHUs or no credit. Smith.

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

Focus on a practical knowledge of jazz improvisation in small combo settings; includes blues and AABA structures, turnarounds, construction of chords, phrasing, scale and chord relationships, and rhythmic pulse. 2 SHUs or no credit. Section 01: Ahlstrand. Section 02: Fernando.

MUS-0073-01 & NC  Pep Band  Tues & Thu, 6:30–8:30 pm
Performs at football games and rallies. Fall only. 2 SHUs or no credit. Daniels.

**MUS-0074-01 & NC**  
*Wind Ensemble*  
*Mon & Wed, 4:30–6:30 pm*  
Symphonic band, wind ensemble literature, and contemporary works. 2 SHUs or no credit. McCann.

**MUS-0076-01 & NC**  
*Klezmer Ensemble*  
*Wed, 6:30–9:00 pm*  
Old style and current Klezmer music, the celebratory music of the Ashkenazi Jews of Eastern Europe. Focus is on the interpretation and ornamentation of lead melodies and developing secondary lines and rhythmic support. Repertoire also includes music from neighboring communities and other Jewish genres including music of the Romani people, the Balkans, Sephardic works, and Yiddish folk music. Recommendations: Instrumental fluency (intermediate to advanced) or permission of instructor. 2 SHUs or no credit. McLaughlin.

**MUS-0078-01 & NC1**  
*African Music & Dance*  
*Mon & Wed, 3:00–4:15 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.

**MUS-0078-02 & NC2**  
*African Music & Dance*  
*Mon & Wed, 6:30–7:45 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. Alatrash.

**MUS-0079-01 & NC**  
*Arab Music Ensemble*  
*Mon, 6:00–8:30 pm*  
Central Javanese music performed on a gamelan orchestra, a traditional ensemble consisting of mostly percussion instruments—gongs and metallophones. Repertory drawn from the centuries-old court tradition as well as more modern works of post-independence Indonesia. 2 SHUs or no credit. Drummond.

**MUS-0080-01 & NC**  
*Javanese Gamelan*  
*Tues & Thu, 6:30–8:00 pm*  
A large, mixed choir of approximately 75 singers devoted to the performance of diverse choral music of the highest level, including major choral-orchestral works, recent compositions, and arrangements of non-Western choral music. Membership is drawn from the entire student body and is made up of undergraduate and graduate students from many different departments. 2 SHUs or no credit. Kirsch.

**MUS-0082-01 & NC**  
*Chamber Singers*  
*Mon & Wed, 3:00–4:15 pm*  
A mixed choir of approximately 25 voices, devoted to the performance of diverse choral music of the highest level, including vocal chamber music of all periods and styles, recent compositions, and arrangements of non-Western choral music. Membership is drawn from the entire student body and is made up of undergraduate and graduate students from many different departments. Recommendations: MUS 81. 2 SHUs or no credit. Kirsch.
**MUS-0083-01 & NC**  **Opera Ensemble**  **Tues & Thu, 4:30–6:30 pm**  
Music for beginning opera singers with emphasis on development of musical skills, staging techniques, acting and singing skills, and role interpretation. Recommendations: concurrent private vocal study for credit (MUS 9 or 67). 2 SHUs or no credit. Mastrodomenico.

**MUS-0084-01 & NC**  **Symphony Orchestra**  **Tues & Thu, 4:30–5:45 pm**  
Music ranging from the Baroque to the twenty-first century. Major works for chorus and orchestra regularly undertaken with the Tufts Concert Choir. 2 SHUs or no credit. Page.

**MUS-0085-01 & NC**  **Chamber Orchestra**  **Tues & Thu, 6:00–7:15 pm**  
An advanced ensemble for string players performing a wide range of repertoire from Baroque to Contemporary. Explores conducted and ensemble led performance. 2 SHUs or no credit. Page.

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

**MUS-0087-01 & NC**  **Early Music Ensemble**  **Wed, 6:30–9:30 pm**  
Music from the medieval period to the eighteenth century. Ensembles include recorder consorts, lute ensemble, Renaissance wind band, small vocal ensembles, viols, and mixed ensemble. 2 SHUs or no credit. Hershey.

**MUS-0088-01 & NC**  **Flute Ensemble**  **Mon, 7:15–8:45 pm**  
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). Contact Nina Barwell to schedule an audition. 2 SHUs or no credit. Barwell.

**MUS-0089-01 & NC**  **New Music Ensemble**  **Thu, 4:30–6:30 pm**  
Recently written compositions by both established and student composers; free improvisation. Frequent performances. 2 SHUs or no credit. Berman.

**MUS-0090-01**  **Electronic Music Ensemble**  **Tues, 6:30–9:45 pm**  