PROGRAM OF STUDY

The Department of Music aims to broaden the exposure to and enrich the understanding of the various Western, non-Western, and vernacular musical traditions of the world. Courses develop students' ability to analyze works and their structures; to understand music within historical lineages and socio-cultural practices; and to engage in the creative practice of music via composition and performance. The BA program in music provides a critical foundation for graduate work in music studies, careers in media production, education, or research, and provides an artistic, humanistic complement to study in other fields. The department also sponsors a music minor as well as a number of courses, performance organizations, and concert experiences available to the non-major.

COURSES FOR NON-MAJORS

General Education

General education courses listed here are open to all students, regardless of previous musical background; in most cases reading music notation is not required.

The following courses satisfy the general education requirement in the arts:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 10100</td>
<td>Introduction to Western Art Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10200</td>
<td>Introduction to World Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10300</td>
<td>Introduction to Music: Materials and Design</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 10400</td>
<td>Introduction to Music: Analysis and Criticism</td>
<td>100</td>
</tr>
</tbody>
</table>

Students seeking to meet the general education requirement in civilization studies may select the following two-quarter sequence:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 12100</td>
<td>Music in Western Civilization I-II</td>
<td>200</td>
</tr>
</tbody>
</table>

Other Courses for Non-Majors

For additional electives, non-majors may wish to consider courses in such interdisciplinary programs as Signature Courses in the College (SIGN) or Big Problems (BPRO), and other MUSI electives that do not require score reading. Performance ensembles are also open to all students regardless of major by audition.

BA PROGRAM REQUIREMENTS

The program for the bachelor's degree in music offers a balance of academic and practice-based approaches to music study. Majors are required to earn at least 1100 units of music course work divided between analytical, historical, cultural, and creative practices. Students have considerable agency to design a major that accords with their own interests, with an additional option to write a BA thesis or composition eligible for special honors. Students plan and formalize their major program of study in consultation with the Director of Undergraduate Studies (see Advising).

SUMMARY OF REQUIREMENTS: BA IN MUSIC

The music major requires 1100 units of study. Six ‘foundation’ courses are chosen from the following areas: Analysis and Techniques, Histories and Cultures, and Creative Practices. Five additional elective courses are also required, which should be chosen in consultation with the Director of Undergraduate Studies.

<table>
<thead>
<tr>
<th>Area</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis and Techniques</td>
<td>200</td>
</tr>
<tr>
<td>Histories and Cultures</td>
<td>300</td>
</tr>
<tr>
<td>Creative Practices</td>
<td>100</td>
</tr>
<tr>
<td>Electives</td>
<td>500</td>
</tr>
<tr>
<td>Total Units</td>
<td>1100</td>
</tr>
</tbody>
</table>

FOUNDATION COURSES

Analysis and Techniques

Choose two courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 14300</td>
<td>Music Theory Fundamentals</td>
</tr>
<tr>
<td>MUSI 15100</td>
<td>Harmony and Voice Leading I</td>
</tr>
</tbody>
</table>
MUSI 15200  Harmony and Voice Leading II
MUSI 15300  Harmony and Voice Leading III

It is advisable for students to begin Analysis and Techniques courses as soon as possible, since these are often prerequisites for electives. A placement exam given on the first day of MUSI 15100 advises students on where to enter the music theory and analysis sequence. Majors should enroll in MUSI 15100, take the placement exam, and be advised on whether to take MUSI 14300, to stay in MUSI 15100, or to begin with MUSI 15200. The Director of Undergraduate Studies can provide additional guidance.

Histories and Cultures

Students choose three courses, including MUSI 23300 Introduction to the Social and Cultural Study of Music, which is required of all majors.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 27100</td>
<td>Topics in the History of Western Music I</td>
</tr>
<tr>
<td>MUSI 27200</td>
<td>Topics in the History of Western Music II</td>
</tr>
<tr>
<td>MUSI 27300</td>
<td>Topics in the History of Western Music III</td>
</tr>
<tr>
<td>MUSI 23300</td>
<td>Introduction to the Social and Cultural Study of Music</td>
</tr>
</tbody>
</table>

Creative Practices

Choose one course:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 26100</td>
<td>Introduction to Composition §</td>
</tr>
<tr>
<td>MUSI 26600</td>
<td>Intro: Computer Music</td>
</tr>
</tbody>
</table>

Performance Ensemble +

§  Students must take two group composition courses before inquiring about private study in music composition (MUSI 24000 Composition Lessons).

+  Students must fulfill three quarters of a performance ensemble to receive major credit. Students wishing to count ensemble participation in the major or the minor must enroll for credit on a Pass/Fail basis. A maximum of three units of ensemble participation (one unit as foundations + two units as electives) count toward the major. Students can participate in ensembles on a not-for-credit basis by enrolling for zero credit. For more information, see Performance Program below.

Electives

Electives should be chosen in consultation with the Director of Undergraduate Studies according to individual goals. Options include:

- Academic Courses, additional foundations-level courses count as electives.
- Performance Ensembles, up to two additional units (a maximum of three units of performance ensembles in total may count toward the major).
- BA Thesis, MUSI 29500 Undergraduate Honors Seminar and MUSI 29900 Senior Essay or Composition

Students are invited to write an essay or composition on the topic of their choosing as a BA thesis. Enrollment in MUSI 29500 Undergraduate Honors Seminar, typically offered each Spring Quarter, is designed to prepare third-year students to write a BA thesis. Thesis writers should enroll in MUSI 29900 Senior Essay or Composition during either the Autumn or Winter Quarter of the fourth year. MUSI 29500 and 29900 count toward electives in the major. The thesis topic can be interdisciplinary, but cannot jointly be submitted as a BA thesis in another major. Depending upon GPA, writing a BA thesis may make students eligible for Special Honors. Prospective thesis writers should speak with the Director of Undergraduate Studies about possible topics, advisers, and research plans in Autumn, Winter, and Spring Quarters of the third year.

Special Honors

Students may be recommended for special honors if they (1) have a GPA of at least 3.0 overall, (2) have a GPA of at least 3.5 in the music major, and (3) present an outstanding BA thesis or composition, as judged by the Department of Music faculty, under the approved supervision of a Department of Music faculty member.

Minor Program in Music

The program for the minor requires 700 units, including two analysis courses, one historical or cultural course, one creative practice course, and three electives in accord with the student’s interests. Students can begin the minor in any of the three columns (Analysis and Techniques, Histories and Cultures, or Creative Practices). Students plan and formalize their minor program of study in consultation with the Director of Undergraduate Studies (see Advising).
### SUMMARY OF REQUIREMENTS: MINOR IN MUSIC

Students wishing to minor in music must take 700 units total, comprising four foundational courses and three elective courses chosen in consultation with the Director of Undergraduate Studies.

<table>
<thead>
<tr>
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<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 14300</td>
<td>Music Theory Fundamentals</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 15100</td>
<td>Harmony and Voice Leading I</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 15200</td>
<td>Harmony and Voice Leading II</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 15300</td>
<td>Harmony and Voice Leading III</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 23300</td>
<td>Introduction to the Social and Cultural Study of Music</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 27100</td>
<td>Topics in the History of Western Music I</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 27200</td>
<td>Topics in the History of Western Music II</td>
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<td>Topics in the History of Western Music III</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 26100</td>
<td>Introduction to Composition</td>
<td>100</td>
</tr>
<tr>
<td>MUSI 26600</td>
<td>Intro: Computer Music</td>
<td>100</td>
</tr>
</tbody>
</table>

+ Students must fulfill three quarters of a performance ensemble to receive minor credit. Students wishing to count ensemble participation in the major or the minor must enroll for credit on a Pass/Fail basis. A maximum of two units of ensemble participation (one unit as foundations + one unit as electives) count toward the minor. Students can participate in ensembles on a not-for-credit basis by enrolling for zero credit. For more information, see Performance Program below.

### ELECTIVES

Electives should be chosen in consultation with the Director of Undergraduate Studies according to individual goals and may include:

- **Academic Courses** (additional foundations-level courses count as electives).
- **Performance Ensembles**, up to one additional unit (a maximum of two units of performance ensembles in total may count toward the minor).

### PERFORMANCE PROGRAM

Ensembles are open to all qualified students from all areas of the University through competitive auditions held at the beginning of Autumn Quarter. Participation in consecutive quarters (Autumn, Winter, Spring) is expected, unless there are extenuating circumstances (in which case, students may speak with the ensemble director and the Director of Undergraduate Studies). Beginners are welcome in non-Western ensembles, where previous experience is not assumed or required. Most organizations rehearse weekly. Ensemble directors establish their own standards of attendance, participation, repertoire amounts, and performances, within ranges approved by the Music Department faculty, in their individual syllabi.

Music majors and minors who complete a year of performance work in an ensemble with a passing grade will receive 100 units of credit upon completion, by request with the Director of Undergraduate Studies in the Department of Music. A maximum of three years (300 units) is allowed toward the major, and two years (200 units) towards the minor. Students who are participating in an ensemble enroll on a Pass/Fail basis. There is no option to take an ensemble for a quality grade. Majors and minors who have completed their desired or allowed for-credit units are encouraged to continue participating in an ensemble without requesting additional units of credit. Non-majors and non-minors cannot request credit.
### Music Courses

**MUSI 10100. Introduction to Western Art Music. 100 Units.**

This one-quarter course is designed to enrich the listening experience of students, particularly with respect to the art music of the Western European and American concert tradition. Students are introduced to the basic elements of music and the ways that they are integrated to create works in various styles. Particular emphasis is placed on musical form and on the potential for music to refer to and interact with aspects of the world outside.

Terms Offered: Autumn Spring Winter

Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.
MUSI 10200. Introduction to World Music. 100 Units.
This course is a selected survey of classical, popular, and folk music traditions from around the world. The goals are not only to expand our skills as listeners but also to redefine what we consider music to be and, in the process, stimulate a fresh approach to our own diverse musical traditions. In addition, the role of music as ritual, aesthetic experience, mode of communication, and artistic expression is explored.
Terms Offered: Autumn Spring Winter
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.
Equivalent Course(s): CRES 10200

MUSI 10300. Introduction to Music: Materials and Design. 100 Units.
This introductory course in music is intended for students who are interested in exploring the language, interpretation, and meaning of music through coordinated listening, analysis, and creative work. By listening to and comprehending the structural and aesthetic considerations behind significant written and improvised works, from the earliest examples of notated Western music to the music of living composers and performers, students will be prepared to undertake analytical and ultimately creative projects. The relationship between cultural and historical practices and the creation and reception of music will also be considered. The course is taught by a practicing composer, whose experience will guide and inform the works studied. No prior background in music is required.
Terms Offered: Autumn Spring Winter
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.

MUSI 10400. Introduction to Music: Analysis and Criticism. 100 Units.
This course aims to develop students' analytical and critical tools by focusing on a select group of works drawn from the Western European and American concert tradition. The texts for the course are recordings. Through listening, written assignments, and class discussion, we explore topics such as compositional strategy, conditions of musical performance, interactions between music and text, and the relationship between music and ideology as they are manifested in complete compositions.
Terms Offered: Autumn Spring Winter. Given the current circumstances, most components of the class will be asynchronous, with occasional Zoom meetings. The assignments will include a variety of activities that can be done asynchronously, within a specified timeline. These are difficult times for all, and we are all in this together.
Note(s): Background in music not required. Students must confirm enrollment by attending one of the first two sessions of class. This course meets the general education requirement in the arts.

MUSI 12100-12200. Music in Western Civilization I-II.
This two-quarter sequence explores musical works of broad cultural significance in Western civilization. We study pieces not only from the standpoint of musical style but also through the lenses of politics, intellectual history, economics, gender, cultural studies, and so on. Readings are taken both from our music textbook and from the writings of a number of figures such as St. Benedict of Nursia and Martin Luther. In addition to lectures, students discuss important issues in the readings and participate in music listening exercises in smaller sections.

MUSI 12100. Music In Western Civilization I: To 1750. 100 Units.
This course, part of the Social Sciences Civ core, looks at music in different moments of Euro-American history and the social contexts in which they originated, with some comparative views on other world traditions. It aims to give students a better understanding of the social contexts of European music over this period; aids for the basic sound structures of pieces from these different moments; and convincing writing in response to prompts based on source readings or music pieces. Our first quarter (MUS 12100 etc.) spans roughly the period between Charlemagne's coronation as Holy Roman Emperor (800 CE) and the dissolution of the Empire (1806) with the triumph of Napoleon across Western Europe.
Instructor(s): R. Kendrick Terms Offered: Autumn
Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the arts.
Equivalent Course(s): HIST 12700, SOSC 21100

MUSI 12200. Music In Western Civ II. 100 Units.
This course, part of the Social Sciences Civ core, looks at music in different moments of Euro-American history and the social contexts in which they originated, with some comparative views on other world traditions. It aims to give students a better understanding of the social contexts of European music over this period; aids for the basic sound structures of pieces from these different moments; and convincing writing in response to prompts based on source readings or music pieces. Our second quarter (MUS 12200 etc.) runs from the beginning of European Romanticism around 1800 to the turn of the 21st century.
Terms Offered: Winter
Note(s): Prior music course or ability to read music not required. Students must confirm enrollment by attending one of the first two sessions of class. This two-quarter sequence meets the general education requirement in civilization studies; it does not meet the general education requirement in the arts.
Equivalent Course(s): SOSC 21200, HIST 12800
MUSI 14300. Music Theory Fundamentals. 100 Units.
This one-quarter elective course covers the basic elements of music theory, including music reading, intervals, chords, meter, and rhythm.
Instructor(s): Various Terms Offered: Autumn. This course will meet asynchronously; attendance at any scheduled lectures and tutorials is completely optional and will have no bearing upon the student's grade. Lectures will be given live and scheduled at times that accommodate the majority of students' schedules. They may be attended via Zoom, but they will be recorded and made available for viewing at each student's leisure. Further optional tutorials will be scheduled at student's best convenience. Once again, attendance is not compulsory and will have no bearing upon the course grade.

This three-quarter sequence serves as an introduction to the materials and structure of Western tonal music. The first quarter focuses on fundamentals: scale types, keys, basic harmonic structures, voice-leading and two-voice counterpoint. The second quarter explores extensions of harmonic syntax, the basics of classical form, further work with counterpoint, and nondiatonic seventh chords. The third quarter undertakes the study of modulation, sequences, and additional analysis of classical forms. Musicianship labs in ear training and keyboard skills required.

MUSI 15100. Harmony and Voice Leading I. 100 Units.
The first quarter focuses on fundamentals: scale types, keys, basic harmonic structures, voice-leading and two-voice counterpoint. Musicianship labs in ear training and keyboard skills required.
Instructor(s): Olga Sanchez-Kisielewska (both sections and labs) Terms Offered: Autumn. In the online version of this course, class will typically meet online Mondays and Fridays with video materials substituting for Wednesday class meetings. Musicianship labs will consist of a combination of small groups and individual meetings scheduled during (but not occupying the entirety of) lab times. All students will be required to complete a diagnostic test online by the end of the first week.
Prerequisite(s): Ability to read music.

MUSI 15200. Harmony and Voice Leading II. 100 Units.
The second quarter explores extensions of harmonic syntax, the basics of classical form, further work with counterpoint, and nondiatonic seventh chords. Musicianship labs in ear training and keyboard skills required.
Instructor(s): Olga Sanchez-Kisielewska Terms Offered: Winter
Prerequisite(s): MUSI 15100

MUSI 15300. Harmony and Voice Leading III. 100 Units.
The third quarter undertakes the study of modulation, sequences, and additional analysis of classical forms. Musicianship labs in ear training and keyboard skills required.
Instructor(s): Olga Sanchez-Kisielewska (both class sections and labs) Terms Offered: Spring
Prerequisite(s): MUSI 15200

MUSI 17000. University Chorus. 000 Units.
The University Chorus is the largest vocal ensemble on campus. Its season includes an annual production of Handel's Messiah as well as presentations of choral masterworks such as Berlioz's Roméo et Juliette, Beethoven's Symphony No. 9, and Verdi’s Messa da requiem. Among its 80 to 100 members are undergraduates, graduates, faculty and staff members, and singers from the Hyde Park and University community. The result is a wonderfully diverse group of vocalists, collaborating in performances of monuments of the literature. The University Chorus presents three to four concerts per season, culminating in a festive year-end performance with the combined choirs and the University Symphony Orchestra.
Instructor(s): J. Kallembach Terms Offered: Autumn Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17001. Motet Choir. 000 Units.
As the premier undergraduate choral ensemble at the University of Chicago, the Motet Choir accepts 28-36 singers each year. Concentrating on a cappella masterworks of all periods, this polished vocal ensemble specializes in music of the Renaissance and also performs historically and culturally diverse repertoire ranging from Gregorian chant to gospel standards. The Motet Choir presents at least three major concerts per year (one each quarter) and sings at convocations and special events on campus and throughout the Chicago area. The ensemble goes on tour every second year, often during the University's spring break.
Instructor(s): J. Kallembach Terms Offered: Autumn Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first
sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17002. Women’s Ensemble. 000 Units.
The Women’s Ensemble is made up primarily of undergraduate women at the University of Chicago. We explore classical repertoire from the Medieval era up through the present day and music from polyphonic singing traditions across the world, including South Africa, Zimbabwe, the Republic of Georgia, Croatia, Bulgaria, Sweden, and Norway, as well as a variety of American singing traditions. Through diverse repertoire, we strive to bring our voices together in powerful ways.
Instructor(s): Mollie Stone Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17003. Rockefeller Chapel Choir. 000 Units.
The Rockefeller Chapel Choir and its professional subset, the Decani, sing at Sunday services and festivals throughout the academic year and also in Rockefeller’s signature Quire & Place concert series, presenting major works from the entire historical canon, lesser-known gems, and the premieres of new work by distinguished composers. The choir’s members come from diverse spiritual and cultural backgrounds, sharing together the rich musical experience of singing an array of choral music in the unique religious and cultural contexts of a chapel to which students of all world traditions are drawn.
Instructor(s): J. Kallembach Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17010. University Symphony Orchestra. 000 Units.
The 100-member University Symphony Orchestra presents an ambitious season of six major concerts per year (two each quarter). Known for its imaginative presentations of unusual repertoire as well as for its powerful performances of major symphonic literature, the University Symphony opens each year with a costumed Halloween concert—a family-friendly event enhanced by storytelling, dancing, and special effects—and closes with a celebratory year-end collaboration with the combined choirs. Repertoire generally encompasses 19th- and 20th-century works written for large orchestral forces, including masterpieces by Beethoven, Brahms, Dvořák, Mahler, Shostakovich, Sibelius, Vaughan Williams, and more. In recent years the USO has presented several silent films with live orchestral accompaniment, including Eisenstein’s Battleship Potemkin, and performed with acclaimed professional soloists every season. USO string sections are coached by the Pacifica Quartet. Membership is chosen on the basis of competitive auditions, and includes both undergraduate and graduate students, faculty and staff, alumni, and some community members.
Instructor(s): B. Schubert Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17011. University Chamber Orchestra. 000 Units.
The University Chamber Orchestra is a 40-member ensemble of strings, woodwinds, and horns that specializes in Baroque, Classical, and 20th-century repertoire for smaller orchestra. The group presents three concerts per
year, often pairing a major symphony by Mozart or Haydn with an overture, suite, or concerto for similar forces. The Chamber Orchestra also serves as the pit orchestra for the Music Department's annual collaboration with the Gilbert & Sullivan Opera Company.

Instructor(s): M. Sheppard Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17012. University Wind Ensemble. 000 Units.
The University Wind Ensemble is an auditioned group of fifty to sixty instrumentalists with a diverse range of musical interests and experience. The UWE presents one concert per quarter, after an intensive preparation period of six to seven weeks. With a focus on modern literature conceived specifically for the wind ensemble medium, the UWE provides its members with an opportunity to perform music by such renowned wind composers as Malcolm Arnold, Percy Grainger, Gustav Holst, and Frank Ticheli, as well as transcriptions of orchestral masterpieces by J. S. Bach, Mussorgsky, Prokofiev, and others. Membership includes talented undergraduate and graduate students, faculty, staff, and community members who are dedicated to bringing a wide array of music to the University community.

Instructor(s): Nicolas Carlson Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17020. Early Music Ensemble. 000 Units.
The Early Music Ensemble is an historically oriented performance and study group led by members of the Newberry Consort. Participation in the group is open to anyone in the University community with music-reading experience; private lessons and coaching in voice and early instruments are likewise available through the Newberry Consort. Repertoire is drawn from 15th- to 17th-century sources, with special emphasis given to historically informed performance practices such as reading from original notation, improvisation, and ornamentation. The Early Music Ensemble also provides a forum for undergraduate majors and graduate students in Music who wish to explore repertories particular to their scholarly research. Collaborations with professional performers take place throughout the year, culminating in the Early Music Ensemble's year-end spring concert.

Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first attend the Ensemble Open House, which will take place during Week 2 of the Autumn Quarter. Expectations for the performance course will be outlined during the Open House, after which students may register. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about the ensembles and Open House dates, see the Music Department website: music.uchicago.edu

MUSI 17021. Jazz X-tet. 000 Units.
Lauded for its boldness in showcasing cutting-edge compositions, the Jazz X-tet is a versatile collection of 12 to 15 musicians, frequently joined in performance by noted Chicago-area professionals. The X-tet's three-concert season offers a variety of pieces, from jazz standards to hip-hop, often in arrangements that are custom-designed for the ensemble by its own members. In rehearsal and performance, the X-tet focuses on developing the improvisational skills of its musicians, as well as on deepening their understanding of the wide-ranging jazz idiom. The group has issued two CDs and frequently performs for University events on campus and elsewhere in the city. In addition to the Jazz X-tet itself, several small jazz combo groups are set up each year to provide training and experience to interested musicians and to perform informally on campus.

Instructor(s): M. Bowden Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first attend the Ensemble Open House, which will take place during Week 2 of the Autumn Quarter. Expectations for the performance course will be outlined during the Open House, after which students may register. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for
any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about the ensembles and Open House dates, see the Music Department website: music.uchicago.edu

MUSI 17022. Jazz Combo. 000 Units.
In addition to the Jazz X-tet, several small jazz combo groups are set up each year to provide training and experience to interested musicians and to perform informally on campus.
Instructor(s): M. Bowden Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17023. Middle East Music Ensemble. 000 Units.
The Middle East Music Ensemble explores a variety of classical, neo-classical, and popular musical forms from throughout the Middle East, encompassing compositional and improvisational techniques unique to non-Western musical culture. Members perform on traditional instruments, often in company with noted guest artists, and present multiple concerts both on- and off-campus. No previous experience in the genre is required, but the ability to read music is necessary. Membership includes students, faculty, and staff of the University, as well as community members interested in the art and music of the Middle East.
Instructor(s): W. Zarour Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first attend the Ensemble Open House, which will take place during Week 2 of the Autumn Quarter. Expectations for the performance course will be outlined during the Open House, after which students may register. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about the ensembles and Open House dates, see the Music Department website: music.uchicago.edu

MUSI 17025. South Asian Music Ensemble. 000 Units.
The South Asian Music Ensemble explores a variety of classical, vernacular, and popular song repertoires from the Indian Subcontinent, with membership open to beginners as well as to more experienced performers with a background in South Asian music. The ensemble will focus on teaching vocal techniques, stylistic features, compositional forms, improvisational practices, and performance conventions specific to India, Pakistan, Afghanistan, Bangladesh, Nepal, Sri Lanka, and South Asian diasporas. In addition to participating in weekly ensemble rehearsals, members will have the option of attending voice coaching sessions and/or engaging the instructor for private lessons. Membership is open to students, faculty, and staff of the University, as well as community members interested in South Asian music.
Instructor(s): M. Pasupathi Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first attend the Ensemble Open House, which will take place during Week 2 of the Autumn Quarter. Expectations for the performance course will be outlined during the Open House, after which students may register. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about the ensembles and Open House dates, see the Music Department website: music.uchicago.edu

MUSI 17026. Chamber Music Performance. 000 Units.
Instructor(s): Clare Longendyke Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 17027. Piano Performance Studio. 000 Units.
Instructor(s): Eugenia Jeong Terms Offered: Autumn Spring Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first
This course explores some of the music traditions that hail from South Asia—a region defined by the countries of India, Pakistan, Sri Lanka, Nepal, Bhutan, Afghanistan, Maldives, and their diasporas. The course will study music and some of its inextricably linked forms of dance and theatre through the lens of ethnomusicology, where music is considered in its social and cultural contexts. Students will develop tools to listen, analyze, watch, and participate in South Asian forms of music-making, using case-study based inquiries as guides along the way. 

Instructor(s): Ameera Nimjee 
Terms Offered: Autumn, Spring, Winter. For the 2020-2021 academic year, new procedures are in place. Returning undergraduate and graduate students may register for participation in the same ensemble(s) in which they participated last season. Students new to the University community should first sign up for an audition through the Music Department website: music.uchicago.edu. Auditions will take place during Week 1 of Autumn Quarter, via remote format. Students will be placed in an appropriate ensemble after their audition, and can then sign up for the course. Expectations for each performance course will be outlined at the first meeting of each ensemble, which will take place during Week 2. Once registered, students may drop or withdraw from the course after consultation with the director, as they would for any other course, on their my.uchicago page. Performance courses receive 0 units of credit. For more information about auditions and ensembles, see the Music Department website: music.uchicago.edu

MUSI 230706. Music of South Asia. 100 Units.

MUSI 23804. Rock. 100 Units.

This course has as its focus the varied social agents, discourses, processes and institutions that contribute to current and historical understandings of rock. Issues of musical style, questions of historiography, the technologies and techniques of audio recording, the structures of the recording industry, the status of so-called subcultures and mainstreams, and the politics of gender, race and sexuality are among the items which our readings, class discussions and assignments will explore. As such, the inculcation of an ‘appreciation’ of rock, the transmission of a canon and the validation of individual musical tastes are projects that are antithetical to our inquiry. Students will also be encouraged, through select readings and listening assignments, to contextualize rock within a broad field of twentieth- and twenty-first century music-making and attendant social, political and economic processes.
MUSI 24416. Opera as Idea and As Performance. 100 Units.
Is opera an archaic and exotic pageant for fanciers of overweight canaries, or a relevant art form of great subtlety and complexity that has the power to be revelatory? In this course of eight sessions, jointly taught by Professor Martha Nussbaum and Anthony Freud, General Director of Lyric Opera of Chicago, we explore the multi-disciplinary nature of this elusive and much-maligned art form, with its four hundred-year-old European roots, discussing both historic and philosophical contexts and the practicalities of interpretation and production in a very un-European, twenty-first century city. Anchoring each session around a different opera, we will be joined by a variety of guest experts, each week, including a director, a conductor, a designer and two singers, to enable us to explore different perspectives. The list of operas to be discussed include Monteverdi’s The Coronation of Poppea, Mozart’s Don Giovanni, Rossini’s La Cenerentola, Verdi’s Don Carlos, Puccini’s Madama Butterfly, Wagner’s Die Meistersinger, Strauss’s Elektra, and Britten’s Billy Budd. (A) (I)
Instructor(s): A. Freud; M. Nussbaum Terms Offered: Spring
Prerequisite(s): Remark: students do not need to be able to read music, but some antecedent familiarity with opera in performance or through recordings would be extremely helpful. Ph.D. students in the Philosophy Department and the Music Department and all law students (both J. D. and LL.M.) may enroll without permission. All other students will be selected by lottery up to the number feasible given CA arrangements.
Note(s): Ph.D. students and law students will write one long paper at the end (20-25 pages), based on a prospectus submitted earlier. Other students will write one shorter paper (5-7 pages) and one longer paper (12-15 pages), the former due in week 4 and the latter during reading period.
Equivalent Course(s): PHIL 21102, MUSI 30716, PHIL 31102

MUSI 25020. Opera Across Media. 100 Units.
Open to all undergraduates. Over the course of the last hundred and twenty years, opera and cinema have been sounded and seen together again and again. Where opera is commonly associated with extravagant performance and production, cinema is popularly associated realism. Yet their encounter not only proves these assumptions wrong but produces some extraordinary third kinds-media hybrids. It also produces some extraordinary love affairs. Thomas Edison wanted a film of his to be ‘a grand opera,’ and Federico Fellini and Woody Allen wanted opera to saturate their films. Thinking about these mutual attractions, ‘Opera across Media’ explores different operatic and cinematic repertoires as well as other media forms. Among films to be studied are Pabst’s Threepenny Opera (1931), Visconti’s Senso (1954), Powell and Pressburger’s Tales of Hoffmann (1951), Zeffirelli’s La traviata (1981), De Mille’s Carmen (1915), Losey’s Don Giovanni (1979), Bergman’s The Magic Flute (1975), and Fellini’s E la nave va (1983). No prior background in music performance, theory, or notation is needed. Students may write papers based on their own skills and interests relevant to the course. Required work includes attendance at all screenings and classes; weekly postings on Canvas about readings and viewings; attendances at a Met HD broadcast and a Lyric Opera live opera; a short ‘think piece’ midway through the course; and a final term paper of 8-10 pages.
Instructor(s): Martha Feldman Terms Offered: Autumn
Note(s): Open to all undergraduates
Equivalent Course(s): ITAL 25020, CMST 24617, SIGN 26058, TAPS 26516

MUSI 25100. Analysis of Music of the Classical Period. 100 Units.
This course focuses on the analysis of music by composers associated with the Viennese classical period, including Haydn, Mozart, and Beethoven. Topics include classical phrase structure, standard tonal forms such as sonata-allegro, and basic chromatic harmony. Participants present model compositions and write analytical papers.
Instructor(s): Various Terms Offered: Winter
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course is typically offered in alternate years.
Equivalent Course(s): MUSI 30809

MUSI 25200. Analysis of Nineteenth-Century Music. 100 Units.
This course focuses on the tonal language of nineteenth-century European composers, including Schubert, Chopin, Brahms, and Wagner. Students confront analytical problems posed by these and other composers’ increasing uses of chromaticism and extended forms through both traditional (classical) models of tonal harmony and form, as well as alternative approaches specifically tailored to this repertory. We will also address the ways in which these analytical perspectives might impinge on or influence matters of performance; students with a performance background will be invited to propose a final project that involves both performance and analysis.
Instructor(s): Various Terms Offered: Spring
Prerequisite(s): MUSI 15300 or equivalent

MUSI 25300. Analysis of Twentieth-Century Music. 100 Units.
This course introduces theoretical and analytical approaches to twentieth-century music. The core of the course involves learning a new theoretical apparatus—often called ‘set theory’—and exploring how best to apply that apparatus analytically to pieces by composers such as Schoenberg, Bartók, and Stravinsky. We also explore the relevance of the theoretical models to music outside of the high-modernist canon, including some jazz. The
course provides an opportunity to confront some foundational questions regarding what it means to ‘theorize about music.’

Instructor(s): Various
Terms Offered: Various
Prerequisite(s): MUSI 15300 or equivalent
Note(s): This course typically is offered in alternate years.

MUSI 25320. Analysis of Popular Music. 100 Units.

This class will explore different contemporary theoretical approaches to the analysis of popular music from 1960 to the present, in genres such as pop, rock, rap, folk, and country. Topics examined will include vocal and instrumental timbre, verse-chorus form, the presence or absence of functional harmony, flow and groove, metric ambiguity, and the ontology of song. Students will learn to use aural, embodied, spectrographic, and transcription-based methods to analyze individual songs.

Instructor(s): John Lawrence
Terms Offered: Autumn

MUSI 26100. Introduction to Composition. 100 Units.

Designed for beginning composers to practice and hone the nuances of their musical craft, this course introduces some of the fundamentals of music composition through a series of exercises as well as several larger creative projects. Professional musicians will perform students’ exercises and compositions. This is primarily a creative, composing course. Through a combination of composition assignments, listening, discussion, analysis, and reading, we will explore and practice the fundamental aspects of music composition. Repertoire study, harmony, counterpoint, rhythm, orchestration, timbre, form, transformation, and several other pertinent essentials are included in the curriculum. This laboratory-style, practical course is interactive and discussion-based.

Terms Offered: Autumn
Prerequisite(s): Any two quarters of music theory, inclusive of 14300 and 15153, or permission from the instructor.

MUSI 26217. Analysing Popular Music. 100 Units.

This class will explore different theoretical approaches to the analysis of twentieth and twenty-first century popular music. This will include examinations of phrase structure, form, pitch, timbre, harmonic syntax, meter and rhythm, transcription, and music-text relations. Students will analyze songs from a variety of popular music genres and participate in discussions about song interpretation, situating examples within broader contexts of time period, politics, and popular culture.

Equivalent Course(s): MUSI 36217

MUSI 26618. Electronic Music I. 100 Units.

Electronic Music I presents an open environment for creativity and expression through composition in the electronic music studio. The course provides students with a background in the fundamentals of sound and acoustics, covers the theory and practice of digital signal processing for audio, and introduces the recording studio as a powerful compositional tool. The course culminates in a concert of original student works presented in multi-channel surround sound. Enrollment gives students access to the Electronic Music Studio in the Department of Music. No prior knowledge of electronic music is necessary.

Instructor(s): Sam Pluta
Terms Offered: Autumn
Equivalent Course(s): MAAD 24618, MUSI 36618

MUSI 26718. Approaches to Live Electronics. 100 Units.

Hand-built circuits, tape loops, feedback, filters, ring modulators, turntables, live-processing software environments, microphones, and human-machine interface designs. In this course, we will study current and historical approaches to the performative use of hardware and software environments in music, and will follow the practice as it continues to redefine music composition and improvisation in the 21st century. Study will be repertoire-based, drawing from the work of artists ranging from David Tudor to Herbie Hancock to Grandmaster Flash to Kaija Saariaho.

Instructor(s): Sam Pluta
Terms Offered: Autumn
Equivalent Course(s): MUSI 36718, MAAD 16718

MUSI 27100-27200-27300. Topics in the History of Western Music I-II-III.

This sequence is a three-quarter investigation into Western art music, with primary emphasis on the vocal and instrumental repertoires of Western Europe and the United States. This sequence is now offered every year, allowing students to complete the music major within the space of two years.

MUSI 27100. Topics in the History of Western Music I. 100 Units.

As part of three sequential courses, this survey of music history examines European musical culture, and those with which it had contact, from around 800 to 1750. Students will engage scores, source readings, and analysis.

Instructor(s): Bob Kendrick
Terms Offered: Autumn
Prerequisite(s): MUSI 14300 or 15300. Open to nonmajors with consent of instructor.
Note(s): This can be taken independently of MUS 27200 or 27300.

MUSI 27200. Topics in the History of Western Music II. 100 Units.

MUSI 27200 addresses topics in music from 1600 to 1800, including opera, sacred music, the emergence of instrumental genres, the codification of tonality, and the Viennese classicism of Haydn and Mozart.

Terms Offered: Winter
Prerequisite(s): MUSI 14300 or 15300. Open to nonmajors with consent of instructor.

**MUSI 27300. Topics in the History of Western Music III. 100 Units.**

MUSI 27300 treats music since 1800. Topics include the music of Beethoven and his influence on later composers; the rise of public concerts, German opera, programmatic instrumental music, and nationalist trends; the confrontation with modernism; and the impact of technology on the expansion of musical boundaries.

Terms Offered: Spring

Prerequisite(s): MUSI 14300 or 15300. Open to nonmajors with consent of instructor.

**MUSI 28500. Musicianship Skills. 000 Units.**

This is a yearlong course in ear training, keyboard progressions, realization of figured basses at the keyboard, and reading of chamber and orchestral scores. Classes each week consist of one dictation lab (sixty minutes long) and one keyboard lab (thirty minutes long).

Instructor(s): Olga Sánchez-Kisielewska

Terms Offered: Autumn Spring Winter

Prerequisite(s): MUSI 15300. Open only to students who are majoring in music.

Note(s): 100 units credit is granted only after successful completion of the year's work.

**MUSI 29500. Undergraduate Honors Seminar. 100 Units.**

The seminar guides students through the preliminary stages of selecting and refining a topic, and provides an interactive forum for presenting and discussing the early stages of research, conceptualization, and writing. The course culminates in the presentation of a paper that serves as the foundation of the honors thesis. The instructors work closely with honors project supervisors, who may be drawn from the entire music faculty.

Terms Offered: Spring

Prerequisite(s): Consent of instructor. Open only to third years who are majoring in music and wish to develop a research project and prepare it for submission for departmental honors.