

Music

Department Website: <http://music.uchicago.edu>
 Program of Study

The Department of Music aims to broaden the exposure to and enrich the understanding of the various musical traditions of the world. Courses address the materials of tonal music in the Western tradition, the analysis of individual works, the study of composers and genres, non-Western and vernacular repertoires, musical composition, critical approaches to music, and the role of music in society. The BA program in music provides a background both for graduate work in music and for study in other fields. The department also sponsors a number of performance organizations and concert series.

Courses for Nonmajors: General Education

Students seeking to meet the general education requirement in the **arts** with music courses must choose from among the following:

MUSI 10100	Introduction to Western Art Music	100
MUSI 10200	Introduction to World Music	100
MUSI 10300	Introduction to Music: Materials and Design	100
MUSI 10400	Introduction to Music: Analysis and Criticism	100

Students seeking to meet the general education requirement in **civilization studies** may select the following two-quarter sequence. These courses are open to all students, regardless of previous musical background.

MUSI 12100-12200	Music in Western Civilization I-II	200
------------------	------------------------------------	-----

Other Courses for Nonmajors

In addition to the general education courses, the department offers MUSI 14300 Music Theory Fundamentals for students who have had little or no exposure to reading music. Students who can read music comfortably can take the three-quarter sequence MUSI 15100-15200-15300 Harmony and Voice Leading; a placement examination for this series of courses is given during the first week of Autumn Quarter. Courses numbered from 20000 to 24900 are open to students who have passed a course at the 10000 level or who have equivalent musical background. In addition, courses designed for the major (MUSI 25000 to 29900), as well as certain graduate courses, are open to qualified College students who are not majoring in music, with consent of the instructor.

Students in other programs of study may also complete a minor in music. Information follows the description of the major.

BA Program Requirements

The program for the bachelor's degree in music offers a balance of practical, historical, and conceptual approaches to music.

Students are required to earn at least 1200 units of music course work and participate for at least three quarters in one of the Music Department's major ensembles (numbered MUSI 17000-MUSI 17999).

Students should begin the major by taking the three-quarter, 300-unit sequence MUSI 15100-15200-15300 Harmony and Voice Leading. Students follow this introductory sequence with the following:

1. MUSI 27100-27200-27300 Topics in the History of Western Music I-II-III, a yearlong sequence that covers topics in the history of Western art music,
2. MUSI 23300 Introduction to the Social and Cultural Study of Music,
3. MUSI 28500 Musicianship Skills, a yearlong course (see below for details), and
4. Four additional courses numbered MUSI 20000 or above.

MUSI 27100-27200-27300 Topics in the History of Western Music I-II-III is now offered every year, thus making it possible to complete the major within the space of two years. However, it is highly advisable for students to take MUSI 15100-15200-15300 Harmony and Voice Leading before the MUSI 270s sequence, i.e., during their first or second year.

MUSI 28500 Musicianship Skills is a yearlong, 100-unit course that should be taken after the MUSI 15100-15200-15300 Harmony and Voice Leading sequence. Though students are expected to participate in Musicianship Skills for the full year, the Autumn and Winter Quarter enrollments are worth zero units; credit is earned upon completion of the yearlong course via enrollment in Spring Quarter. To meet requirements for full-time student status, students must be enrolled in at least three other courses (300–400 units) during Autumn and Winter Quarters.

Students must arrange a formal consultation with the director of undergraduate studies before declaring music as their major. Declaration is formalized via my.uchicago.edu.

Summary of Requirements

MUSI 15100-15200-15300 Harmony and Voice Leading

300

MUSI 23300	Introduction to the Social and Cultural Study of Music	100
MUSI 27100-27200-27300	Topics in the History of Western Music I-II-III	300
Four additional courses numbered MUSI 20000 or above		400
MUSI 28500	Musicianship Skills (100 units granted at end of third quarter of participation) *	100
Participation for at least three quarters in one of the Music Department's major ensembles		
Total Units		1200

* MUSI 28500 Musicianship Skills is a yearlong course. One quarter's credit (100 units) is granted by completion of the Spring Quarter enrollment. To meet requirements for full-time student status, students must carry at least three additional courses in Autumn and Winter Quarters.

Composition

Students whose interest lies in composition are advised to take MUSI 26100 Introduction to Composition as one of their electives in the major. It is designed for students wishing to learn composition or to improve their compositional technique. Students pursuing composition, particularly those intending to apply to graduate school in music composition, are also advised to take such courses as:

MUSI 25300	Analysis of Twentieth-Century Music	100
MUSI 26100	Introduction to Composition	100
MUSI 26618	Electronic Music I	100
MUSI 26817	Electronic Music II: Introduction to Computer Music	100
MUSI 26900	Eighteenth-Century Counterpoint	100

By making special arrangements with a composition instructor, students may also register for composition lessons by using MUSI 29700 Independent Study in Music as an elective.

Ethnomusicology

Students wishing to specialize in ethnomusicology in the context of a music major are advised to take MUSI 10200 Introduction to World Music for their general education requirement in the arts in addition to MUSI 23300 Introduction to the Social and Cultural Study of Music; these will provide grounding in musical styles and repertoires, as well as the techniques and methods of study central to ethnomusicology. Other courses can be selected at the 23000 level, allowing students to build up specific areas of expertise in fields such as jazz, popular music, Middle Eastern music, and South Asian music. Students considering graduate studies in ethnomusicology are strongly advised to take the MUSI 29500 Undergraduate Honors Seminar and write an honors thesis with a focus on an ethnomusicological topic.

Grading

Courses used to meet the general education requirement in the arts must be taken for a quality grade. Courses taken to meet requirements in the major or minor also must be taken for a quality grade.

Honors

Students may be recommended for honors if they (1) have a GPA of at least 3.0 overall and at least 3.5 in the major, and (2) present an outstanding senior thesis or composition under the approved supervision of a faculty member in the Department of Music. Registration in MUSI 29900 Senior Essay or Composition may be devoted to the preparation of the senior thesis or composition during the student's fourth year. This research paper or project may not be used to meet the BA paper or project requirement in another major. The optional MUSI 29500 Undergraduate Honors Seminar, typically offered each Spring Quarter, is designed to prepare third-year students to write an honors essay. Students seeking honors should speak with the director of undergraduate studies no later than Winter Quarter of their third year.

Minor Program in Music

The minor program in music requires the completion of seven courses and the student's registration for at least three quarters in one of the Music Department's major ensembles with the consent of the director of undergraduate studies. Students who elect the minor program in music must meet with the director of undergraduate studies before the end of Spring Quarter of their third year to declare their intention to complete the minor. The director's approval for the minor program should be submitted to a student's College adviser by this deadline on a form obtained from the adviser.

No courses in the minor can be double counted with the student's major(s) or with other minors; nor can they be counted toward general education requirements. They must be taken for quality grades and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

Summary of Requirements: Minor Program in Music

MUSI 15100-15200-15300	Harmony and Voice Leading	300
Four additional music courses numbered as MUSI 20000 or above		400
Participation for at least three quarters in one of the Music Department's major ensembles		
Total Units		700

Performance Organizations

Membership in the Department of Music performance organizations is open to qualified students from all areas of the University through competitive auditions held at the beginning of Autumn Quarter. Most organizations rehearse weekly. For further information, students should visit the University of Chicago Music Performance Program website at music.uchicago.edu/page/ensembles-and-programs-overview or contact Barbara Schubert, director of performance programs, at b-schubert@uchicago.edu.

MUSI 17000	University Chorus
MUSI 17001	Motet Choir
MUSI 17002	Women's Ensemble
MUSI 17003	Rockefeller Chapel Choir
MUSI 17010	University Symphony Orchestra
MUSI 17011	University Chamber Orchestra
MUSI 17012	University Wind Ensemble
MUSI 17020	Early Music Ensemble
MUSI 17021	Jazz X-tet
MUSI 17022	Jazz Combo
MUSI 17023	Middle East Music Ensemble
MUSI 17024	New Music Ensemble
MUSI 17025	South Asian Music Ensemble

Other Performance Activities

These activities do not satisfy the ensemble requirement for the music major or minor. Many other musical activities are available at the University, including the Chamber Music Program (<http://music.uchicago.edu/page/related-programs/#Chamber%20Music%20Program>), Piano Program (<http://music.uchicago.edu/page/related-programs/#Piano%20Program>), Vocal Studies Program (<http://music.uchicago.edu/page/related-programs/#Vocal%20Studies%20Program>), the Tea Time Concert Series (<http://music.uchicago.edu/page/tea-time-concert-series>), Gilbert and Sullivan Opera Company (<http://www.gilbertandsullivanoperacompany.org>), and many other campus opportunities (<http://music.uchicago.edu/page/other-campus-opportunities>).

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.

Instructor(s): section 1 - Seth Brodsky; section 2 - Devon Borowski; section 3 - Barbara Dietlinger
 Terms Offered: Autumn Spring Winter. Autumn 2018: Section 1 - MW 1:30-2:50 GoH 402 Seth Brodsky Section 2 - TR 12:30-1:50 GoH 402 Devon Borowski Section 3 - TR 3:30-4:50 GoH 402 Barbara Dietlinger

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.

Instructor(s): section 1 - Woo Chan Lee; section 2 - Ameera Nimjee
 Terms Offered: Autumn Spring Winter. Autumn 2018: section 1 - MW 3:00-4:20 GoH 402 section 2 - TR 2:00-3:20 GoH 402

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 dramatic, musical, and visual 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.

Instructor(s): section 1 - Anthony Cheung; section 2 - Alican Camci; section 3 - Timothy Page Terms Offered: Autumn Spring Winter. Autumn 2018: section 1 - TR 11:00-12:20 LC 901 section 2 - TR 2:00-3:20 LC 901 section 3 - TR 12:30-1:50 LC 901

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.

Instructor(s): section 1 - Jennifer Iverson; section 2 - Lawrence Zbikowski; section 3 - Andrew White Terms Offered: Autumn Spring Winter. Autumn 2018: section 1 - MW 1:30-2:50 LC 901 section 2 - TR 11:00-12:20 GoH 402 section 3 - MW 3:00-4:20 LC 901

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.

Instructor(s): A. Robertson 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 dramatic, musical, and visual arts.

Equivalent Course(s): HIST 12700, SOSC 21100

MUSI 12200. Music In Western Civ II. 100 Units.

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.

Terms Offered: Spring

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 dramatic, musical, and visual arts.

Equivalent Course(s): HIST 12800, SOSC 21200

MUSI 12200. Music In Western Civ II. 100 Units.

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.

Terms Offered: Spring

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 dramatic, musical, and visual arts.

Equivalent Course(s): HIST 12800, SOSC 21200

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: Various

MUSI 15100-15200-15300. Harmony and Voice Leading.

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 non-diatonic 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) Terms Offered: Autumn, Autumn 2018: section 1 - MWF 10:30-11:20 GoH 402 section 2 - MWF 11:30-12:20 GoH 402

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 non-diatonic 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 Terms Offered: Spring

Prerequisite(s): MUSI 15200

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 non-diatonic 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 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 Spring Winter

Prerequisite(s): Ensemble placements subject to Autumn Quarter audition.

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, Spring

Note(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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, Winter, Spring

Note(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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 premières 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

Note(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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, Winter, Spring

Prerequisite(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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: Spring Winter, Fall

Prerequisite(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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): C. De Stefano Terms Offered: Autumn, Winter, Spring

Prerequisite(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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 repertoires 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

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, Winter, Spring

Prerequisite(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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, Winter, Spring

Prerequisite(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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, Winter, Spring

Prerequisite(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

MUSI 17024. New Music Ensemble. 000 Units.

The New Music Ensemble (NME) is a group of highly accomplished musicians who are devoted to presenting world premieres of cutting-edge works by Department of Music graduate students in composition, as well as recent chamber music by faculty members at UChicago and other area institutions and select classics of the late twentieth and early twenty-first centuries. The acclaimed Spektral Quartet, newly appointed Ensemble-in-Residence at the University of Chicago, forms the core of the NME. The quartet is joined by members of the performance faculty and area professionals for the New Music Ensemble's three to four concerts per season, under the leadership of Artistic Director Barbara Schubert. In the past year and a half, the NME has presented over a dozen world premieres and an equal number of U.S. or Chicago premieres, plus works by Drew Baker, Marcos Balter, Matthias Pintscher, Kaija Saariaho, Augusta Read Thomas, and more.

Instructor(s): B. Schubert Terms Offered: Autumn, Winter, Spring

Prerequisite(s): Ensemble placements will be made after auditions at the start of the Autumn Quarter.

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, Winter, Spring

MUSI 20918. Listening to Movies. 100 Units.

This course shifts our critical attention from watching movies to listening to them. Amid a strong emphasis on cinemaring from musical accompaniment during the silent era to sound in experimental films; or from classical Hollywood underscoring to Bollywood musical numbers—we will consider the soundtrack of moving pictures within a growing variety of audiovisual media, including television, music videos, and computer games. Interactive lectures (Mondays and Wednesdays) and discussion sections (Fridays) combine a historical overview with transhistorical perspectives. Supplemented by screenings and readings, the course will address a variety of issues and topics: aesthetic and psychological (such as representation, narration, affect); cultural and political (such as race, ethnicity, propaganda); social and economic (such as technology, production, dissemination).

Instructor(s): Berthold Hoeckner Terms Offered: Spring

Equivalent Course(s): CMST 28118, SIGN 26021

MUSI 23300. Introduction to the Social and Cultural Study of Music. 100 Units.

This course provides an introduction to ethnomusicology and related disciplines with an emphasis on the methods and contemporary practice of social and cultural analysis. The course reviews a broad selection of writing on non-Western, popular, vernacular, and "world-music" genres from a historical and theoretical perspective, clarifying key analytical terms (i.e., "culture," "subculture," "style," "ritual," "globalization") and methods (i.e., ethnography, semiotics, psychoanalysis, Marxism). In the last part of the course, students learn and develop component skills of fieldwork documentation and ethnographic writing.

MUSI 23509. Eurovision Song Contest. 100 Units.

No description available.

Instructor(s): P. Bohlman Terms Offered: Spring. Various

Prerequisite(s): 100-level music course or consent of instructor.

Equivalent Course(s): SIGN 26044, TAPS 23509

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 26100. Introduction to Composition. 100 Units.

This course introduces some of the basic problems in musical composition through a series of simple exercises.

Terms Offered: Spring

Prerequisite(s): MUSI 14300 or 15300, or equivalent

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: Winter. MW 1:30-2:50 GoH 205

Equivalent Course(s): MAAD 26618, MUSI 36618

MUSI 26818. History of Electronic Instruments. 100 Units.

This class surveys the history of electronic music in the 20th century by examining its organs—musical and bodily—extended and expanded by the science and technology of electricity. It uses these instruments as conduits to explore tensions latent in electronic music: organic vs. synthetic, analogue vs. digital, and signal vs. noise. We will explore how these tensions manifest in the materials and ideologies of electronic music, contributing to concepts of modernity, sound, and embodiment.

Instructor(s): Theodore Gordon Terms Offered: Spring

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.

Part I of a three-quarter investigation into Western art music, with primary emphasis on the vocal and instrumental repertoires of Western Europe and the United States. MUSI 27100 begins with the earliest notated music and considers monophonic liturgical chant and the development of sacred and secular vocal polyphony through the sixteenth century. This course is part of the College Course Cluster, The Renaissance.

Instructor(s): Martha Feldman Terms Offered: Autumn. Autumn 2018 MW 3:00-4:20 GoH 205

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

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 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. Autumn 2018: Friday 1:30-2:20pm, GoH 402

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.

MUSI 29700. Independent Study in Music. 100 Units.

This course is intended for students who wish to pursue specialized readings in music or to do advanced work in composition.

Terms Offered: Autumn, Spring, Winter

Prerequisite(s): Consent of instructor and director of undergraduate studies

Note(s): Students are required to submit the College Reading and Research Consent Form.

MUSI 29900. Senior Essay or Composition. 100 Units.

No description available.

Terms Offered: Autumn, Spring, Winter

Prerequisite(s): Consent of instructor and director of undergraduate studies

Note(s): Students are required to submit the College Reading and Research Consent Form.



Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.