Chair
• Anne Walters Robertson

Professors
• Philip V. Bohlman
• Thomas Christensen
• Martha Feldman
• Robert L. Kendrick
• Marta Ptaszynska
• Anne Walters Robertson
• Augusta Read Thomas

Associate Professors
• Berthold Hoeckner
• Travis A. Jackson
• Steven Rings
• Lawrence Zbikowski

Assistant Professors
• Seth Brodsky
• Melvin Butler
• Anthony Cheung
• Kaley Mason

Senior Lecturers
• Howard Sandroff
• Barbara Schubert

Lecturers
• Amy Briggs
• James Kallembach
• Philip Kloeckner

Emeritus Faculty
• Easley R. Blackwood
• John Eaton
• Philip Gossett
• Shulamit Ran
• Don Randel
Department of Music

Programs of Study

The Department of Music at the University of Chicago offers the degree of Doctor of Philosophy in three areas: composition, ethnomusicology and the history and theory of music.

The program in composition is designed to develop students’ creative and technical abilities at writing new music. Students take individual composition lessons with faculty members, often studying with more than one faculty member in the course of their residence. Students also receive training in a wide variety of related areas and skills, including score reading and conducting, orchestration, musical analysis, twentieth century styles, historical periods and (optionally) computer generated sound synthesis. A portion of this training will lead to the development of a minor field in ethnomusicology, musicology, theory and analysis or research in computer music. There is a weekly seminar for all of the students in the composition program, designed to broaden the perspectives and address the problems of aspiring composers.

The program in ethnomusicology prepares students to carry out scholarship and writing about the place of music in various cultures. Students receive grounding in cultural theory, anthropology, ethnographic methods, problems in cross-cultural musical analysis, and a variety of world and popular musics. They also conduct fieldwork on some of these musics. The program is interdisciplinary, drawing upon course offerings in music, anthropology and a variety of area studies.

The program in music history and theory prepares students to carry out various kinds of scholarship and writing about music, especially (but not solely) in traditions of European and American repertories. Students may emphasize either the historical or theoretical side of scholarship, according to their interests, and may also choose to pursue a minor field in composition. Students emphasizing music history typically concentrate on varieties of musicology that include cultural history, textual criticism, stylistic studies, institutional history, hermeneutics and critical theory. Students emphasizing music theory typically concentrate on detailed analysis of individual works, clusters of works (by genre or composer, for example), theoretical systems and the history of theory. Most students who complete the Ph.D. in music history and theory seek academic employment, but others have gone on to work in fields such as publishing, operatic production, and commercial editing.

Fellowships

Students admitted to doctoral study are typically awarded a five-year fellowship package that includes full tuition, academic year stipends, summer stipends, and medical insurance. Teaching training is a vital part of the educational experience at the University, so all fellowships include a required teaching component.

Courses

The following provides a general outline of educational opportunities and degree requirements in the programs, but in no way replaces the detailed information given to all prospective students and enrolled students in the department. Up to date
information about academic programs and courses is available on the website of the Music Department at http://music.uchicago.edu.

During the first two years of study students take a number of required offerings (numbered between 30000 and 39900) including analysis courses, proseminars in historical periods and in ethnomusicology, courses on particular skills and individual composition lessons, depending on their programs of study. At the same time they take seminars (numbered above 41000), which tend to be more specialized and more advanced. About half of a student's schedule consists of electives, which may include non-required courses in the department, courses given outside the department and reading courses (i.e. independent studies).

Students entering the program without a master's degree in music from another institution take fifteen courses during the first two years of registration (before taking comprehensive exams). Those entering with a master's degree from another institution normally take nine courses in the first year of registration (before taking comprehensive exams).

In addition to courses and other requirements (listed below), students who wish to obtain an M.A. must submit two seminar papers, or a composition of at least eight minutes, for approval by the faculty.

During the second two years of study, students in the scholarly programs are required to take three seminars, and students in composition are expected to develop a minor field of four courses. Standard minors for composition students include ethnomusicology, musicology, theory and analysis, or computer music research. After the comprehensive exams, students fulfill remaining requirements and begin work on the dissertation (see below).

Students entering their program of study without a master's degree in music can expect to complete their course work in three or four years. Those entering with a master's can expect to complete their course work in two or three years.

**COMPREHENSIVE EXAMINATIONS**

Students ordinarily take comprehensive exams just prior to the beginning of the third year in the program. Students entering with a master's degree in music from another institution have the option of taking their exams at the beginning of their second year.

Students in composition take three comprehensive examinations:

- The composition of a work based on a set of given guidelines
- An oral examination on ten compositions from the repertory
- A close analysis of a single work or movement

Students in ethnomusicology take four comprehensive exams:

- Conceptual Foundations: essays covering broad issues of theoretical importance to ethnomusicology and musicology
- Cultural Area: essays demonstrating knowledge of a world musical cultural area
• The identification, from notation and by ear, of music from both European historical and world music traditions
• An additional exam consisting of:
  • A second cultural area
  • A close analysis of a musical work (in a world musical tradition or in the Western art-music tradition)
  • A historical period of European music corresponding to one of the three given to students in history and theory (see below)

Students in history and theory take four of the following eight examinations (within some distribution guidelines):
• Analysis of tonal music
• Analysis of atonal music
• The identification of music scores of from all periods of music in the European tradition
• Historical essays on music before 1600
• Historical essays on music from 1600 to 1800
• Historical essays on music since 1800
• Essays on the conceptual foundations of musical scholarship, including ethnomusicology
• Essays in music theory

While course work helps prepare students for comprehensive exams, students are expected to be enterprising in their efforts to determine both areas of weakness that they need to work on, and ways to synthesize and interrelate knowledge about history, repertory, theory, and so forth. Students should expect to spend an extended period of time engaged in intensive individual study in preparation for comprehensive exams, particularly during the summer before taking them.

**SPECIAL FIELD EXAMINATION/ DISSERTATION PROPOSAL**

After having passed the comprehensive exams, students in music history and theory and in ethnomusicology also take a two-part oral exam at some time during the third or fourth year. For students in ethnomusicology, the first part of the oral tests the student’s knowledge of, and ability for, synthetic thought within a selected area of world music. For all students, the exam is a defense of the dissertation prospectus, demonstrating the propriety and feasibility of the topic and the student’s knowledge of the existing literature about it. Normally students take this exam in the third or fourth year. The exam is administered by the student’s dissertation committee (often including a person from outside the department), with additional faculty members sometimes attending as well.

**DISSERTATION**

For students in music history and theory and in ethnomusicology the dissertation for the Ph.D. consists of a book length study that makes an original contribution
to research and thought. Students in composition must complete a large scale composition that shows professional competence, as well as a paper demonstrating ability to do advanced work in an area of musical scholarship (ordinarily the student’s minor field), normally 30–50 pages in length. All students are required to defend the dissertation before receiving the degree.

LANGUAGE EXAMINATIONS

Language requirements are fulfilled through examinations testing the student’s ability to translate about 400 words of a passage of medium difficulty from source materials or other musicological literature, using a dictionary. Three times per year the department administers examinations in French, German, Italian, and Latin. The department arranges for students to take other languages related to their research or compositional interests.

For the Ph.D. program in composition, one foreign language is required. (This requirement cannot be met by the composer’s language of origin.) For the Ph.D. program in music history, three languages are required, one of which must be German. For the Ph.D. program in ethnomusicology, three languages are required. Students concentrating in theory are examined in German and one additional language. All master’s degrees require one language.

MUSICIANSHIP EXAMINATIONS

Examinations in practical musicianship skills are administered by the Department of Music. These include examinations in basic musicianship skills and advanced musicianship skills. Examinations in basic musicianship include musical dictation, sight singing, and sight reading at the piano or another instrument in the Western musical tradition. Advanced musicianship skills include three skills to be realized at the piano (for students with advanced keyboard skills) or realized in written form (for students with no advanced keyboard skills): figured bass, reading of open vocal scores in old clefs and orchestral score reading (with a 24-hour preparation period). Other advanced musicianship skills are atonal dictation, transcription of music from oral or improvisatory traditions, improvisation in an improvisatory tradition, and playing in a University ensemble for at least one year concluding with a public concert. Students may petition to play in a recognized performing group other than official University ensembles. Students may also petition to fulfill the ensemble requirement through a solo performance in a university concert.

The number and kind of musicianship examinations for composition, ethnomusicology, history, and theory vary according to the respective programs as specified in the department's Graduate Curriculum. Musicianship examinations are given during each of the three quarters. There is no limit to the number of examinations a student may take at a single sitting, and no limit to the number of times that a student may retake a musicianship examination. The Department offers free, informal, non-credit instruction in these skills. Instruction will be offered on an individual basis. The Department is not obligated to offer instruction in the area chosen by the student.
All departmental master's degrees require successful completion of two musicianship examinations, except composition, which requires successful completion of three.

**Colloquium**

The Department sponsors a colloquium series that typically includes four or five presentations each quarter, normally on Friday afternoons. Colloquium presentations are made by students and faculty in the Department and by visiting scholars or composers from elsewhere. As the most regular departmental occasion for intellectual dialogue and one of the most important opportunities for outside professional contact, colloquium is viewed as an important part of academic life in the Department. It is normally taken for credit during the second part of Scholastic Residence.

**Graduate Teaching**

There exist a number of opportunities for teaching during students’ graduate careers. The various teaching opportunities range from assistantships to individual course assignments for which students have virtually full responsibility. The kinds of courses taught or assisted by graduate students include those in history, appreciation, theory, ear training, and world music. In addition to these assignments, students may be nominated for Stuart Tave Teaching Fellowships in the Humanities Collegiate Division, which allow advanced graduate students in the humanities to teach upper level undergraduate courses in their own areas of research.

**Music Theory Mentoring Partnership**

This program provides opportunities for graduate students in the Department of Music to serve as part time faculty at colleges and universities in the Chicago area. Participants will be hired by the institution to teach or assist in an undergraduate course in music theory or aural skills, and will be compensated at that institution’s pay scale for part time faculty. Participants will be assigned a mentor who is a permanent member of the institution’s theory faculty, and whose role will be to orient participants to the culture of the institution, and to provide guidance and feedback on syllabi, classroom presentations, grading, and so forth. Eligibility requirements for this program are two years of course work at the University of Chicago (one year if you entered with an MA); AND prior service as a Lecturer or a Course Assistant in a music course at the University of Chicago, or comparable experience at another institution. The program is open to students in ethnomusicology, composition, and historical musicology, as well as to those who are specializing as theorists. In addition to the music theory mentoring program, advanced students frequently secure part time teaching at other local institutions, or in the Graham School of General Studies.

**Performing Activities**

Candidates for degrees are encouraged to perform in one of the many groups sponsored by the department or in one of its recital venues. Performing
organizations include the University Symphony Orchestra, the University Chamber Orchestra, the University Wind Ensemble, the New Music Ensemble, the University Chorus, the Motet Choir, the Jazz X-tet, the Central Javanese Gamelan and the Middle East Music Ensemble. Abundant professional and semi-professional opportunities exist throughout the metropolitan area for students who are accomplished performers. Recent departmental students have performed in the University’s Rockefeller Chapel Choir, the Civic Orchestra of Chicago, the Chicago Sinfonietta, the Newberry Consort, and Contempo (the University of Chicago Chamber Players), among others.

WORKSHOPS

Students in the department frequently attend one of the many interdisciplinary workshops that are organized throughout the University as forums for intensive intellectual exchange between faculty and graduate students. Those that have recently attracted students in music have included (for example) the workshops on Medieval Art, Liturgy, and Music; the Renaissance; Music and Language; African American Studies; Chicago Public Spaces; History and Philosophy of Science, Economies of the Senses, and the Ethnomusicology Workshop (Ethnoise).

APPLICATION

Applicants to the programs in music history and theory and in ethnomusicology will be asked to submit two papers as samples of their previous works in addition to the usual application forms, transcripts, letters of recommendation, and GRE scores. Applicants in composition will be asked to submit scores, preferably three, and tapes when they are available.

In addition to their scholastic skills, students need at least a modicum of proficiency in fundamental musical skills in order to succeed in the program. It is expected that entering students have competence in playing a musical instrument or singing, as well as possess basic skills in ear training and music theory.

Prospective applicants seeking more detailed information about the course requirements, exams, etc. than is given here should write to the chair of the admissions committee in the Department of Music for a copy of the Graduate Curriculum. The address is: Department of Music, 1010 E. 59th St., Chicago, IL 60637, telephone: (773) 702-8484. We will also send more detailed materials on faculty interests and activities and (upon request) on performing groups.

Further information about the various aspects of the graduate program, such as course descriptions, the Graduate Curriculum, and the Graduate Student Handbook, can also be obtained from the Department of Music’s home page on the World Wide Web, http://music.uchicago.edu. Students interested in the program can apply online.

The application process for admission and financial aid for all graduate programs in Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines and department specific information is available online at http://humanities.uchicago.edu/students/admissions.
International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu or (773) 702-1552.

MUSIC COURSES

**MUSI 30716. Opera as Idea and as Performance. 100 Units.**
The academic study of opera all too often considers the score and libretto in a void, ignoring performance. But opera is a multi-dimensional art-form in which performance (staging, scene design, costume, musical direction, and, of course, the artistic interpretations of singers) makes an enormous contribution to the realization of the work. This course will study opera as drama in performance, asking how performance both realizes and renders determinate a musical and textual blueprint. Visitors to the class will include expert contributors in each of the major areas of operatic performance. The tentative list of operas to be studied includes: Monteverdi’s *L’Incoronazione di Poppaea*, Mozart’s *Don Giovanni*, Beethoven’s *Fidelio*, Verdi’s *Don Carlo* and *Otello*, Wagner’s *Lohengrin*, and Strauss’s *Elektra*.
Instructor(s): M. Nussbaum Terms Offered: Spring
Note(s): Remark: students do not need to be able to read music, but antecedent familiarity with opera would be extremely helpful.
Equivalent Course(s): PHIL 31102, LAWS 96304, MUSI 24416, PHIL 21102

**MUSI 31506. Modal Analysis. 100 Units.**
No description available.
Instructor(s): Kaley Mason Terms Offered: Autumn

**MUSI 31901. Introduction to Cognitive Musicology. 100 Units.**
This course surveys recent research in music cognition and cognitive psychology and explores how it can be applied to music scholarship. We begin with a general review of research on categorization, analogy, and inferential systems. This review is paired with close readings of empirical literature drawn from cognitive science, neuroscience, and music psychology, as well as theoretical work in cognitive linguistics and cognitive anthropology. Student projects focus on applications of research in cognitive science to historical musicology, ethnomusicology, music theory, or music analysis. Weekly lab meetings required.
Instructor(s): L. Zbikowski Terms Offered: Various
Prerequisite(s): MUSI 15300 or equivalent. Open to nonmajors with consent of instructor.
Note(s): This course typically is offered in alternate years.
Equivalent Course(s): MUSI 25701

**MUSI 32600. Pro-Seminar: Music 1700-1800. 100 Units.**
No description available.
Instructor(s): Martha Feldman Terms Offered: Autumn
MUSI 32800. Proseminar: Music from 1900-2000. 100 Units.
No description available.
Instructor(s): Seth Brodsky Terms Offered: Winter 2014

MUSI 33911. Jewish Music. 100 Units.
Few questions in ethnomusicology and music history remain as enigmatic and yet ideologically charged as, What is Jewish music? With responses ranging from claims that Jewishness defies representation with music to those that argue for a plurality possible only when Jewish culture appropriates the musics of constantly shifting historical contexts, Jewish music has acquired remarkably important resonance in the history of religions and in the meaning of modernity. In this proseminar we approach the richness and diversity of Jewish music as givens and as starting points for understanding of both the sacred and the secular in Jewish culture. The cultural contexts and soundscapes of Jewish music, thus, are not isolated, restricted, for example, to the synagogue or ritual practice, but rather they cross the boundaries between traditions, genres, and even religions. The sound materials and structures of Jewish music, say, the modal ordering of Arabic classical music that is standard for biblical cantillation in Israel, will be treated as complex phenomena that both influence and are influenced by the worlds around Jewish communities. Genres and musical practices will be examined in their full diversity, and we shall move across the repertories of liturgical, folk, art, and popular music.
Instructor(s): P. Bohlman Terms Offered: Various
Equivalent Course(s): MUSI 23911

MUSI 34000. Composition Lessons. 100 Units.
This course consists of individual weekly composition lessons.
Instructor(s): Athony Cheung, Marta Ptaszynska, August Read Thomas Terms Offered: Autumn, Winter, Spring

MUSI 34700. Introduction to Computer Music. 100 Units.
Instructor(s): H. Sandroff Terms Offered: Autumn
Prerequisite(s): Consent of instructor. Rudimentary musical skills (but not technical knowledge) required.
Note(s): Basic Macintosh skills helpful. This course is offered in alternate years.
Equivalent Course(s): MUSI 26300
MUSI 34900. Contemporary Opera. 100 Units.
The course will explore the diversity of trends, aesthetics, and musical styles in opera after 1980 both in Europe and in America. Major emphasis will be placed on analysis of the most representative operas of that time. The selection of these operas was based on musical and artistic merit, historic importance, and cultural expression. Works that will be analyzed are operas based on Greek dramas (Aharony’s *Oedipus* and LaCroix’s *The Birds*); operas that represent surrealist trends, such as J. Cage’s *Europeas* and Ligeti’s *Grand Macabre*; psychological dramas found in the operas of Schnittke (*The Life with an Idiot*) and Nyman’s *The Man Who Mistook His Wife for a Hat*; political dramas, such as Adams’s *Nixon in China* and McManus’s *Killing the Goat*; historical dramas, such as Glass’s *Akhnaten*, Tan Dun’s *Marco Polo*, and Ptaszynska’s *Valldemosa*; operas written under Broadway influences, such as Ades’s *Powder Her Face* and Daugherty’s *Jackie O.*; and many more.

Instructor(s): M. Ptaszynska
Terms Offered: Various
Prerequisite(s): 100-level music course or consent of instructor.
Equivalent Course(s): MUSI 22900

MUSI 38115. Orchestral Conducting. 100 Units.
This two-quarter introductory course focuses on the art as well as the craft of orchestral conducting. Designed primarily for undergraduate students who have had experience playing in an orchestra, wind ensemble, chamber group, or choral ensemble, the curriculum includes practical instruction, podium experience, background reading, and concert/conductor observation. Through a combination of classroom work, individual instruction, and supplemental ensemble sessions, students will gain significant practical experience in conducting. Weekly class meetings will incorporate singing, keyboard work, and instrumental participation by class members and guest musicians. Important technical exercises will be assigned every week, along with modest reading selections. Several short papers and classroom presentations will be assigned each quarter, in conjunction with background readings and classroom topics. The overall goal of the course is to promote the students’ understanding and appreciation of the technical responsibilities and the artistic possibilities of the conductor’s role, and to promote a basic proficiency in the craft of conducting an instrumental ensemble.

Instructor(s): B. Schubert
Terms Offered: Various
Note(s): This is a 2-quarter course, and 100 units will be awarded upon completion of the final quarter.
Equivalent Course(s): MUSI 28000

MUSI 44713. Music and Death in 17th-Century Europe, Post-Punk. 100 Units.
No description available.
Instructor(s): Robert Kendrick, Travis Jackson
Terms Offered: Spring 2013, Autumn 2013