2026-2027 MUSI Handbook

SECTION 1 Publication and Communication

1.1 Format and availability

1.1a. All degree programs must have a student handbook. For the purposes of clarity and consistency across campus, handbooks must be referred to as handbooks and not program requirements, student manual.

1.1b. Departmental handbooks are publicly available on departmental website or on the Divisional page.

1.1.c. July 1, 2026

1.1d. Handbooks are reviewed, revised, and published annually.

SECTION 2 Information about University and Divisional/School Policies and Resources

2.1 Student Manual

The Student Manual is the official statement of University policies, regulations, and expected standards of student conduct that are applicable to all students. While students should be familiar with the manual as a whole, the following are commonly referenced by graduate students: Student Life & Conduct, Leaves of Absence, University Grievance Policy for Graduate Students, Policy on Harassment, Discrimination, and Sexual Misconduct, Policy on Title IX Sexual Harassment, Policy on Religious Accommodation for Missed Classes, Assignments, and Exams, Academic Honesty & Plagiarism, Graduate Student Parent Policy, Registration for Students in PhD Programs

2.2 Divisional Manual/policies

This section contains important policies that are applicable to graduate students in the Division of Arts & Humanities. Divisional policies can be found here and includes information on Incomplete Coursework, Student Employment, Candidacy, Dissertation and Defense, and Leave of Absences/Withdrawal.

2.3 Collective Bargaining Agreement

The terms and conditions of employment for certain graduate students at the University of Chicago who are employed to perform instructional or research services will be determined by a Collective Bargaining Agreement (CBA) between the University and Graduate Students United ("GSU-UE") for the duration of the assignment to perform such services. Students can access the CBA and review frequently asked questions about graduate student unionization on the Provost's office website.

SECTION 3 Department/Program Policies and Degree Requirements

3.1. Academic Requirements, Standards, & Academic Probation

All Music PhD Students:

Colloquium

The Colloquium is a series of lectures followed by discussion and normally given by speakers from other institutions who are specially invited by the Music Department to share their recent research or

compositions with students and faculty. Attendance at a total of six quarters of colloquium is required, and students may register for colloquium in any quarter. Students must attend at least half of the lectures in a given term to fulfill the colloquium requirement for that term.

Musicianship (Ethnomusicology, History, Theory)

The Department of Music values the practical knowledge of music-making in addition to the scholarly study of music. We seek to cultivate an active community of musician-scholars, while also allowing for a range of expressions. Students in all subfields will complete two different activities before attaining candidacy (inc. playing in two different ensembles). We encourage students to be capacious and thoughtful about their career trajectories, and to use this opportunity to expand their musical expression and skills in support of their desired futures.

Possible musicianship activities include:

- Participate in a University-sponsored ensemble for a year
- Play a solo recital
- Play a chamber recital
- Play a piece on a solo or chamber recital (Tea Time concerts)
- Take regular lessons on your instrument for one year (proof of instruction required)
- Record and produce an album of your original works
- Transcribe a substantial amount of music from an oral/improvised tradition (beyond coursework requirements, with the guidance of a faculty member)
- Take three exams in musicianship skills of your choosing (e.g., chromatic sight-singing, harmonic dictation, and open score reading, with the guidance of a faculty member)

The DGS will consider students' petitions for substitutions and alternative activities.

Performance (Composition and Sound Practices)

The successful completion of two different performance activities that expand the student's skills and professional horizons. Performance activity is broadly defined, and can include sound art, performance art, electroacoustic music performance and improvisation.

Language Examinations and Requirements

Students in Ethnomusicology are required to have a reading knowledge of two foreign languages. In consultation with faculty, students will select two languages that fulfill the following functions:

1. Field language (a language necessary for field research)
2. Scholarly language (a language important for broader research in ethnomusicology)

Students in Composition and Sound Practices are required to have a reading knowledge of one foreign language, normally chosen from German, French, and Italian. Another language may be substituted

upon approval of a petition. The student's language of origin (parent tongue) may not be used to fulfill this requirement.

Students in History and Theory are required to pass two language examinations. Languages are usually chosen from among German, French, Spanish, Italian or Latin, or from other languages as their faculty advisers deem professionally relevant.

Language exams are administered by the Language Center. Students will typically take the ARCA reading comprehension exam (except in the case of translation-only historical languages of Biblical Hebrew, Classical Chinese, Greek, and Latin).

Students may alternately satisfy language requirements by taking the first quarter of 2nd-year undergraduate instruction (e.g. French 201) for a grade and receiving an "A" in the course.

In the case of language courses and exams not offered by the Language Center (and only in such cases), the Department will support the student in arranging for outside study and/or a written translation exam. Students are given two hours to translate a 350-400 word passage with the aid of a dictionary; the quality as well as the completeness and accuracy of the translation will be judged.

There is no limit to the number of times that a student may retake a language examination. Any request for a departure from the languages or procedures used to fulfill degree requirements may be addressed in the form of a petition to the Graduate Curriculum Committee, including petitions for examinations in languages not regularly tested. Such petitions must demonstrate specific and direct relevance to the student's research or compositional work. Petitions should be addressed to the Director of Graduate Studies, and must be submitted at least two months before the student would take the intended course or the exam.

Comprehensive Examinations – All subfields

Schedule

Comprehensive Examinations are given annually: students take analysis exams in mid-June, "sitting" or essay exams in mid-September, and repertory exams in mid-September or early October. Most exams are self-proctored via Canvas, with timestamps and clear directions for academic integrity.

Analysis exams are 72–hour long exams; the working periods are student-chosen within an established seven-day window in June. Most sitting exams are 8-hour long exams (with the exception of the 72-hour long composition exam); the working periods are student-chosen within an established fourteen-day window in September. Repertory exams are oral exams given in Week 1 of Autumn quarter (in the case of ethnomusicology and composition), or 48-hour long written exams given during the sitting exam period in September (in the case of history/theory). Repertoire study lists and specific guidance is provided to students in all subfields in Week 1 of Spring quarter. Sitting exam topic study areas are provided in Week 8 of Spring quarter.

Students typically take the sitting exams in the summer after their second year, though all students are encouraged to take an analysis exam after their first year of coursework. Students entering with an M.A. and pursuing Track 1 take the comprehensive exams in the summer after their first year.

Results

Students can expect one of three results initially: pass, call-back, or fail. In the case of a pass, the

student's exam as written/performed shows sufficient mastery. Students are still encouraged to seek feedback from faculty elaborating the strengths and weaknesses of their exam. In the case of a call-back, students are asked to return for oral discussion of a written exam with a few faculty members. Faculty graders typically give specific guidance as to the topics in need of elaboration or clarification. Students can bring notes into the call-back meeting, if desired. Call-backs are scheduled in the week following the close of the exam period. Students will have at least 24 hours to prepare between notification of a call-back and the meeting with faculty members. Final results (pass, fail) will be communicated to all students at the end of the call-back window and following faculty discussion.

In the event that a student fails a portion of the comprehensive exams, the student will receive feedback from faculty as to the weaknesses that need remedy. Students may, in consultation with the DGS, petition to retake the exams during the upcoming winter or spring, prior to their being offered in the summer of the following year. Should a student fail an exam retake, they will be administratively withdrawn from the program. Copies of examinations from previous years are on file in the departmental office for consultation. Please consult with the DGS and faculty mentors for information regarding the content of these exams.

Comprehensive Examinations – Subfield Specific Requirements

Composition and Sound Practices:

Two-Part Examination

Part I: Research (September after Year 1): A 72-hour take-home examination assessing students' knowledge of the field:

- In Spring Quarter of year 1: Students decide in discussion with the Composition and Sound Practices faculty on a research topic.
- Students submit bibliography and a brief research proposal to Composition and Sound Practices faculty by week 6 of Spring Quarter.
- Faculty adds their suggestions to the list and makes the full list available by week 8 of Spring Quarter.
- Faculty schedules a 72-hour take-home examination (in September after Year 1) with questions relevant to the research topic and based on the full bibliography.

Part II: Repertoire

A 48–hour long written exam in September. Students will write 150–300 words about 12 examples, which are either musical score pages or aural excerpts drawn from a wide, diverse range of musical traditions spanning 9th to the 20th centuries. The exam tests meaning-making skills such as audiating from a score, recognizing by ear, and historically contextualizing repertories. Study modules and guidance are provided in Week 1 of Spring.

History and Theory:

A five-part examination, consisting of the following:

1. Analysis (one or two): a 72–hour long exam in June, consisting of a close analysis of a single tonal or post-tonal work or movement. History concentrators will likely choose either tonal analysis or

post-tonal analysis; theory concentrators will likely choose to take both tonal analysis and post-tonal analysis exams (see below).

2. History Essays (one or two): 8-hour long exams in September, consisting of long and short essay questions on pre-1800 and post-1800 topics. History concentrators will take both sets of essays, while theory concentrators will choose either pre-1800 or post-1800 essays. Each exam will consist of one long essay, to be chosen from two options, and two short essays, to be chosen from four options. Topic study areas will be provided in Week 8 of Spring quarter.

3. Further Choice Essay: an 8-hour long exam in September. Each exam will consist of one long essay, to be chosen from two options, and two short essays, to be chosen from four options. Topic study areas will be provided in Week 8 of Spring quarter. Choose from

    - the history of music theory (three choices in Group A, three choices in Group B)
    - conceptual foundations
    - ethnomusicological area studies
    - second analysis exam

4. Repertory: a 48–hour long written exam in September. Students will write 150–300 words about 12 examples, which are either musical score pages or aural excerpts drawn from a wide, diverse range of musical traditions spanning 9th to the 20th centuries. The exam tests meaning-making skills such as audiating from a score, recognizing by ear, and historically contextualizing repertories. Study modules and guidance are provided in Week 1 of Spring.

Theory Concentrators typically take:
1) tonal analysis
2) post-tonal analysis
3) one history essay (either pre-1800 or post-1800)
4) history of theory essay
5) repertory exam

History Concentrators typically take:
1) one analysis exam (either tonal or post-tonal)
2) pre-1800 history essay
3) post-1800 history essay
4) further choice exam: choose from conceptual foundations, history of theory essay, area studies, or analysis
5) repertory exam

Ethnomusicology

A five-part examination consisting of:

1. Ethnomusicology Analysis: a 72–hour long exam in June, consisting of a close analysis of a musical work selected by faculty prior to administration of the examination from three options:

    1. An ethnomusicological example (which may involve transcription from a recording, analysis of a previous transcription, or some combination of these)
    2. A tonal Western example
    3. An atonal Western example
2. Conceptual Foundations: an 8-hour long essay exam in September, covering broad issues of theoretical importance to ethnomusicology and musicology. Topic study areas are provided in Week 8 of Spring quarter.
3. Cultural Areas (1 of 2): two 8-hour long essay exams in September, demonstrating knowledge of two world musical cultural areas. For each area, there will be a long essay chosen from two options, followed by two short essays, to be chosen from four options. Topic study areas are provided in Week 8 of Spring quarter.
4. Cultural Areas (2 of 2)
5. An Oral Repertory Exam: students will be given a list of 16 items (10 recorded, 6 printed/notated) in Week 1 of Spring quarter. In Week 1 of Autumn quarter, students meet with faculty graders for a half-hour long oral exam that draws upon four items from the list.

Good Academic Standing, Incompletes and Quality Grades

A doctoral student who receives a grade of "U", who fails to meet other academic milestone markers articulated in the department's handbook, or who receives a poor evaluation following Spring Review may be placed on academic probation. The department will communicate with the student – in collaboration with the Dean of Students Office – who is not making satisfactory academic progress what the expectations are for the student to return to good academic standing in accordance with department policy. If the student fails to meet specified expectations during their academic probation, the student may be administratively withdrawn.

Students are expected to complete work for a specific course during the quarter in which the course is taken. Students unable to complete the requirements for a departmental course by the end of that quarter will not receive a letter grade (known as a "quality grade") and will instead see a "blank," an "I" (incomplete) or an "NGR" (no grade recorded) on their transcript. These placeholders will be replaced by a quality grade when all requirements for that course have been fulfilled and evaluated.

Per divisional policy, a student who receives a UW grade for missing coursework from the previous year will be placed on academic probation by the Dean of Students Office in the 2nd week of Autumn Quarter and provided a deadline for the end of Autumn Quarter to submit the work necessary to receive a quality grade. Depts will be notified and included on all communications. If this does not occur, the student will be administratively withdrawn at the end of Autumn Quarter.

If there are concerns from the student that a faculty member is not grading their submitted coursework, students should contact the Dean of Students Office at ahd-dos@uchicago.edu and probation requirements will not initiate.

Students are expected to take required academic courses for quality grades (letter grades); a petition to change to P/F will be considered only in exceptional circumstances. If a student changes their enrollment in an academic course to P/F, they typically forfeit counting that course toward their required program of study. There are several courses for which P/F grading is the norm, including Colloquium, Dissertation Development Seminars (DPPS, DPS, DCS), and Graduate Teaching Forum in Music (GTFM).

Academic Integrity

All work submitted by a student must be his or her own. All work copied, translated, or paraphrased from the writings of others must be accompanied by appropriate citations, following guidelines from the Chicago Manual of Style or an equivalent reference work. Failure to cite work appropriately constitutes plagiarism, an offense punishable under the University disciplinary system. Students with questions about the application of these criteria to individual cases should consult with the instructor.

Generative AI

Students at UChicago are expected to engage with generative AI tools responsibly and ethically. Consult University policy for further guidance.

Admission to Candidacy

Candidacy or "all but dissertation (ABD)" status is a major milestone for a doctoral student. The faculty certify that the student has met all program requirements except for teaching and dissertation.

After completing all program requirements (coursework, exams, musicianship, dissertation proposal or minor field, etc), the student will submit a copy of the successfully defended dissertation proposal or composition prospectus to the Student Affairs Administrator. A digital copy of the proposal, with a cc: to the student's adviser signaling approval, will suffice. The Student Affairs Administrator will update the student's file and forward the candidacy form to the division.

The Division expects a student to reach candidacy in year 3 or 4 and to complete the writing of the dissertation in 2 to 3 years after reaching candidacy. A student must be in candidacy no later than the start of year 6 to continue in their program. Please see below (TTD) for updates to our departmental timeline for candidacy for students entering in Summer/Autumn 2025 and later.

Time to Degree (TTD)

Starting with the incoming cohort in Autumn 2025, the Department of Music will construe satisfactory progress to be the completion of the PhD within seven academic years (TTD). The following conditions will also apply:

1. Students must advance to candidacy by the end of their fourth registration year. If students do not advance to candidacy on this timeline, they will be placed on academic probation for one quarter. If they do not advance to candidacy at the conclusion of the probationary quarter, they will be withdrawn from the program.

2. Students who have not completed all PhD requirements by the end of their seventh registration year will be administratively withdrawn from the program.

Please note that students matriculating in AU25 and after have a maximum time to degree of 7 years. Students can request an extension for up to one additional year if they cannot meet this 7-year deadline by completing the form here. This will be coordinated with the Dean of Students Office, the department, and the dissertation advisor. If an extension is approved and the student cannot meet the new deadline, they will be administratively withdrawn.

Please note that students who matriculated before August 2025 have a 9 year time to degree so long as they are making good academic progress and there are no extensions allowed and the divisional candidacy policy applies.

Withdrawn students for maximum time to degree reasons who are in candidacy at time of withdrawal may complete their dissertation independently and later petition to defend it at the University of Chicago under the Time Limit Administrative Withdrawal policy. Between the fourth and seventh years of the program each student must meet the satisfactory progress milestones outlined in their respective dissertation completion plans. These plans are developed in collaboration with the dissertation advisor(s) and will include an annual writing or portfolio requirement.

Satisfactory Progress Requirements

History, Theory and Ethnomusicology

The following specific requirements for the program in History & Theory of Music should be read in the context of the general requirements for satisfactory progress. The following requirements are a lower limit; students are encouraged to exceed these requirements at whatever rate suits them.

During year 1 students should complete at least eight courses, one language, and at least one musicianship activity.

By the end of year 2 students should have completed all course requirements (with the exception of the Dissertation Proposal Seminar, typically taken in year 3); two languages; and two musicianship activities.

By the end of year 3 students should have completed all language requirements and musicianship activities, passed all five sections of the Comprehensive Examinations, and defended their dissertation proposals.

Years 4 and 5 should be devoted to dissertation research and writing.

Composition and Sound Practices

During year 1 students should complete at least eight courses, one performance activity, and/or one language. Students with an M.A. degree in Music pursuing Track 1 should complete the following requirements by the end of year 1: nine courses plus either two performance activities or one language and one performance activity. By the end of year 1, students should have presented their current portfolio at the last composition group lesson of the year (critique).

By the end of year 2 students should have completed all courses (with the exception of composition group lessons and the composers' seminar) plus the language examination and one or two performance

activities. By the end of year 2, students should have presented their current portfolio at the last composition group lesson of the year (critique).

By the end of year 3 students should have completed all of their performance activities and language examinations, and passed all sections of the Comprehensive Examinations. By the end of year 3, students should have presented their current portfolio at the last composition group lesson of the year (critique).

By the end of year 4 students should have completed and defended their Research Paper and dissertation performance prospectus. By the end of year 4, students should have presented their current portfolio at the last composition group lesson of the year (critique).

Year 5 should be dedicated to composing the dissertation piece and preparing and presenting the dissertation performance component.

Following completion of all requirements, including the submission of the composition prospectus, the student will be recommended by the department of Music to the Dean of Students for admission to candidacy for the Ph.D. degree.

As a summary, for candidacy, students will need to complete:

- Comprehensive exams (72-hour-take home exam + repertoire)
- Research Paper
- Two performance activities
- All coursework and presentation of portfolios (Portfolio Review) each year until the end of candidacy.
- Dissertation Prospectus

M.A. Degree en Route

Composition and Sound Practices

Students may apply to receive the Master of Arts upon completion of the following requirements:

- 12 courses in the Department of Music, including 6 courses in Composition, and including at least 4 other required non-elective courses
- 1 language exam
- 1 performance activity
- An M.A. composition written in residence. Normally the composition will be more than 8 minutes in duration. The composition should be submitted to the Department in final form at least one month before Convocation. A bound, legibly written copy of the composition is to be submitted to the Student Affairs Administrator.

Students who enter with a Master's in music may only receive the Masters en route if they are pursuing Track 2.

Ethnomusicology, History and Theory

Students may apply to receive the Master of Arts upon completion of the following requirements:

- 12 courses in the Department of Music, excluding the free electives
- 1 language exam
- 1 musicianship activity
- Two seminar papers demonstrating scholarly competence. These papers are to be submitted for faculty approval by the beginning of the quarter in which the degree is to be received.

Students who enter with a Master's in music may only receive the Masters en route if they are pursuing Track 2.

Program Specific Course Requirements

Ph.D. Program in Composition and Sound Practices

Entering Without a M.A. in Music

Students in the first three years of the program will normally take nine quarters of Music 34001 (Composition Group Lessons) and twelve quarters of Music 34100 (Composition Seminar). Starting in year 4, students work with one dissertation adviser by appointment.

Students also complete twelve courses of 30000- or 40000-level instruction, including:

- MUSI 31100: Analysis of Tonal Music I
- MUSI 31300: Analysis of Twentieth-Century Music
- MUSI 32800: Music since 1900 A 30000-level course in ethnomusicology
- Students are strongly encouraged to take either MUSI 33504 (Introduction to World Music) or an area-studies course focused on non-Western music.
- MUSI 36625: Orchestration in the 20th and 21st Centuries.
- At least two quarters in Sound Practices (one of which has to be on the 30000 or 40000 level).
- MUSI 38000: Score-reading and Conducting (a two-quarter course for one course credit)
- Four electives, of which two have to be in composition (e.g. Aesthetics for Composers, Contemporary Opera; Composer / Performer Workshop)
- One outside elective, related to students' composition and sound practice, to provide interdisciplinary context.

These electives will be chosen in consultation with the faculty mentor or DGS to meet individual objectives and with a view toward expanding, rather than simply reinforcing, the student's base of knowledge.

If the student is already coming in with a more advanced background, one of these courses can be taken in outside departments such as Computer Science, DoVA, etc. Courses which fulfill the requirement are agreed upon in consultation with the Sound Practices faculty and the Director of Graduate Studies.

Entering with an M.A. in Music

Students entering with an M.A. (or equivalent degree) in Music and pursuing Track 1 will normally complete nine quarters each of Music 34000 (Composition Group Lessons) and 34100 (Composition Seminar) and nine courses of 30000- or 40000-level instruction, including the following:

- MUSI 31300: Analysis of Twentieth-Century Music A 30000-level course in ethnomusicology
- Students are strongly encouraged to take either MUSI 33500 (Introduction to World Music) or an area-studies course focused on non-Western music.
- MUSI 36625: Orchestration in the 20th and 21st Centuries.
- At least two quarters in Sound Practices (on the 30000 or 40000 level).
- Four electives, of which two must be in composition (e.g. Aesthetics for Composers, Contemporary Opera; Composer / Performer Workshop)
- One elective outside of the music department, related to students' composition and sound practice, to provide interdisciplinary context.

These electives will be chosen in consultation with the faculty mentor or DGS to meet individual objectives and with a view toward expanding, rather than simply reinforcing, the student's base of knowledge.

If the student is already coming in with a more advanced background, one of these courses can be taken in outside departments such as Computer Science, DoVA, etc. Courses which fulfill the requirement are agreed upon in consultation with the Sound Practices faculty and the Director of Graduate Studies.

Portfolio Review

Students must submit and present a portfolio of creative works created over the past three quarters at the end of every academic year. One portfolio presentation during their time in the program has to include an interdisciplinary project/work and one has to include a performance activity. The portfolio should be presented at the last composition group lesson of the year (critique).

Research Paper

A Research Paper, normally 30-50 pages in length, is presented to and approved by a committee of two or three faculty members, including at least one member of the Composition faculty. The completed paper will normally emerge from coursework and the students are encouraged to pursue a publication in a journal. Students are encouraged to take advantage of the Dissertation Development Seminars that can help in the preparation and drafting of the research paper.

Plan for the Research Paper

The student must submit to their advisor 1) a one-page proposal for the Research Paper, and 2) the names of the faculty members who have agreed to advise the project and serve on the committee. Once approved by the faculty advisor, the plan will be filed in the student's dossier in the Department of Music. After drafting the paper, the student will defend it before the two- or three-person committee. The drafted Research Paper must be submitted to the Committee no later than two weeks before its defense.

Timing

Students are strongly encouraged to outline, write, and defend the Research Paper during year 3. The Research Paper should in any case be completed by the end of Scholastic Residence (the end of year 4). Candidacy/ABD status cannot be attained without successful defense of the Research Paper, which must therefore commence in all cases no later than nine months prior to defense of the dissertation.

Prospectus

Students shall draft a one-page document outlining their dissertation performance component (recital/premier/presentation of body of work), including the new work composed for the performance. It should include a conceptual framework and as much detail as possible, specifying the instruments, personnel, hardware and software to be used, as well as any other parameters that might affect the final realization of the composition. Students shall present the Composition Prospectus to the faculty advisor and the intended dissertation committee members for discussion. The defense of the Composition Prospectus should not be scheduled until all parts of the Comprehensive Examination have been successfully completed. Following approval of the Prospectus, the document will be filed in the student's dossier in the Department of Music. Substantive changes in the prospectus should be submitted to the Director of Graduate Studies for faculty approval.

Dissertation

The dissertation consists of:

a) A performance (performance component). The candidate does not need to (but can) participate as a performer.

b) A new work composed for the performance (formerly "dissertation piece")

c) A portfolio of substantial works created during their Ph.D.,

d) An Artist Statement.

The new composition should be completed within three years after admission to candidacy. Please note that students matriculating in AU25 and after have a maximum time to degree of 7 years. Students can request an extension for up to one additional year if they cannot meet this 7-year deadline by completing the form here. This will be coordinated with the Dean of Students Office, the department, and the dissertation advisor. If an extension is approved and the student cannot meet the new deadline, they will be administratively withdrawn. Please note that students who matriculated before August 2025 have a 9 year time to degree so long as they are making good academic progress and there are no extensions allowed.

Defense

The defense is a final oral examination in defense of the dissertation. The three-to-five person faculty committee must include at least two members of the Composition faculty. At least nine months (three quarters) must normally elapse between admission to candidacy and the dissertation defense. All other requirements must be completed before the defense is scheduled.

N.B.: Students may not apply for the Ph.D. degree until all degree requirements have been met.

Ph.D. Program in Ethnomusicology

Courses

Students will normally complete fourteen courses of 30000- to 40000-level instruction, including the following:

- MUSI 33800: Ethnographic Methods
- MUSI 33000: Proseminar in Ethnomusicology
- MUSI 33504: Introduction to World Music
- MUSI 31500: Ethnomusicology Analysis
- Area Studies (2) (MUSI 33100-33700)
- Proseminar in History (MUSI 32500-32700)
- First-Year Seminar (two quarters)
- Electives (5) - At least three of these will normally be 40000-level seminars in the Department of Music. Dissertation Proposal Seminar (MUSI 41500) counts as a for-credit elective.

Entering with an M.A. in Music

Students entering with an M.A. in Music and pursuing Track 1 will normally complete the following twelve courses:

- MUSI 33000 (Proseminar in Ethnomusicology)
- One Area Studies course (MUSI 33100–33700)
- One course focused on the analysis of Western art music (e.g., MUSI 31100, 31200, or 31300)
- One further course in Music Analysis (MUSI 31100–31500)
- One course in Music History (MUSI 32500–32700)
- Seven electives relevant to the student's research interests and objectives.
    - At least five of these will normally be 40000-level seminars in the Department of Music.
    - Dissertation Proposal Seminar (MUSI 41500) counts as a for-credit elective.

Programs of study will be worked out in consultation with the faculty mentor and/or the DGS to meet individual needs and objectives.

Dissertation

Special Field Examination and Defense of the Dissertation Proposal

Students are encouraged to take advantage of the Dissertation Development Seminars that aid in the crafting of a dissertation topic, proposal, and document.

The Special Field and proposal defense is an oral examination in two parts. The first part tests a student's knowledge of a specialized area which may provide a broader context for the dissertation. The delimitation of the special field is determined through consultation with the student's dissertation committee when a date for the examination is chosen.

The second part is a defense of the Dissertation Proposal. The proposal, which must be submitted to the faculty no later than two weeks before the examination, should demonstrate the propriety and feasibility of the topic and the student's knowledge of the existing literature about it. A complete bibliography for the topic area should be included with the proposal.

The Special Field examination and proposal defense should not be scheduled until all parts of the Comprehensive Examination have been successfully completed. Following a successful Special Field examination and proposal defense, the proposal will be filed in the student's dossier in the Department of Music. Substantive changes to the topic must be submitted to the Director of Graduate Studies for faculty approval.

Dissertation Timeline

A piece of original scholarship that makes a contribution to knowledge. The dissertation must be approved by at least three faculty members who can verify that it meets the necessary requirements. Ethnomusicology committees are likely to include at least one member from another Department. A copy of the dissertation manuscript and an abstract must be submitted to the committee members no later than four weeks before the defense. The dissertation normally should be completed within three years after the Special Field Examination. Please note that students matriculating in AU25 and after have a maximum time to degree of 7 years. Students can request an extension for up to one additional year if they cannot meet this 7-year deadline by completing the form here. This will be coordinated with the Dean of Students Office, the department, and the dissertation advisor. If an extension is approved and the student cannot meet the new deadline, they will be administratively withdrawn. Please note that students who matriculated before August 2025 have a 9 year time to degree so long as they are making good academic progress and there are no extensions allowed.

Defense

The defense is a final oral examination in defense of the Dissertation. At least nine months (three quarters) must normally elapse between admission to candidacy and the final examination. All other requirements must be completed before the defense is scheduled.

N.B. Students may not apply for the Ph.D. degree until all degree requirements have been met.

Ph.D. Program in History and Theory of Music

Courses

Students will normally take fourteen courses of 30000- or 40000 level instruction, including the following:

History Concentration

- 2 or 3 Musicology Proseminars (MUSI 32500, 32600, 32700)
- Tonal Analysis 1 (MUSI 31100)
- Ethnomusicology Course 1 (Ethnomusicology Proseminar MUSI 33300 or Intro to World Music MUSI 33504)
- Ethnomusicology Course 2 (Any other at the 30000 level)
- First-year seminar (2 quarters)
- + seven electives (the third musicology proseminar may count towards an elective)

Theory Concentration

(1) Tonal Analysis 1 (31100/25100)

(2) Tonal Analysis 2 (31200/25200) or Ethnomusicology Analysis (31500)

(3) Post-Tonal Analysis (31300/25300) in consultation with the composition faculty

(4) Global History of Theory 1 (was 37100)

(5) Global History of Theory 2 (was 37200)

(6) One proseminar in music history

(7) One course in ethnomusicology

(8) First-year seminar 1

(9) First-year seminar 2

(10)–(14) Five electives (no restrictions, e.g. how many are seminars, etc.)

Minor in Composition

History and Theory students pursuing a minor in composition normally complete six quarters of MUSI 34000/341000 (Composition/Composer's Seminar) and thirteen courses of 30000- or 40000-level instruction, including the following:

- Three courses in Music Analysis (MUSI 31100 through 31500)
- One proseminar in Music History (MUSI 32500, 32600 or 32700)
- Two ethnomusicology courses. These should include MUSI 33000 (Proseminar in Ethnomusicology) or 33504 (Introduction to World Music) and a further ethnomusicology course at the 30000 level.

- Seven elective courses at the 30000 or 40000 level. These courses should be relevant to the student's research objectives and be taken in consultation with the faculty mentor or Director of Graduate Studies.
    - At least four of these electives will normally be 40000-level seminars in the Department of Music.
    - Students preparing for a career oriented toward theory and analysis should take MUSI 31200 (Tonal Analysis II) and MUSI 31300 (Analysis of 20th Century Music) as well as MUSI 37100 (History of Music Theory I) and 37200 (History of Music Theory II).
    - Dissertation Proposal Seminar (MUSI 41500) counts as a for-credit elective.

Entering with an M.A. in Music

Students entering with an M.A. in Music and pursuing Track 1 will normally complete the following twelve courses:

- MUSI 32500
- One Proseminar in Music since 1500 (MUSI 32600–32700)
- One course in Music Analysis (MUSI 31100–31500)
- MUSI 33000: Proseminar in Ethnomusicology or MUSI 33500: Introduction to World Music (with strong encouragement to take both if possible)
- Eight elective courses at the 30000 or 40000 level. These courses should be relevant to the student's research objectives and be taken in consultation with the faculty mentor or Director of Graduate Studies.
    - At least three of these electives will normally be 40000-level seminars in the Department of Music.
    - Dissertation Proposal Seminar (MUSI 41500) counts as a for-credit elective.

Dissertation

Students are encouraged to take advantage of the Dissertation Development Seminars that aid in the crafting of a dissertation topic, proposal, and document.

Defense of the Dissertation Proposal

A two-hour oral examination, based on a proposal which must be approved by the faculty committee for purposes of the defense and submitted in final form to the committee no later than two weeks before the examination. The proposal should demonstrate, and the student will be examined on, the propriety and feasibility of the topic, as well as the student's broad knowledge of literature and repertory, both directly related to the topic and in areas surrounding the topic, as appropriate. A bibliography, incorporating both directly related writings in music and relevant works in other fields, should be included. The defense should not be scheduled until all parts of the Comprehensive Examination have been successfully completed. Following a successful defense, the proposal will be filed in the student's

dossier in the Department of Music. Substantive changes to the topic must be submitted to the Director of Graduate Studies for faculty approval.

Dissertation Timeline

The dissertation must be approved by at least three members of the Department who can verify that it meets the necessary requirements. A copy of the dissertation manuscript and an abstract must be submitted to the committee no later than four weeks before the defense. The dissertation should normally be completed within three years after the special field examination. Please note that students matriculating in AU25 and after have a maximum time to degree of 7 years. Students can request an extension for up to one additional year if they cannot meet this 7-year deadline by completing the form here. This will be coordinated with the Dean of Students Office, the department, and the dissertation advisor. If an extension is approved and the student cannot meet the new deadline, they will be administratively withdrawn. Please note that students who matriculated before August 2025 have a 9 year time to degree so long as they are making good academic progress and there are no extensions allowed.

Defense

A final oral examination in defense of the Dissertation. At least nine months (three quarters) must normally elapse between admission to candidacy and the final examination. All other requirements must be completed before the defense is scheduled.

N.B. Students may not apply for the Ph.D. degree until all degree requirements have been met.

3.2 Annual Review Procedures

Every Spring, students will submit a Dissertation Completion Plan (DCP) if they are in candidacy. Students working towards candidacy will submit a Spring Review Form.

Students in candidacy will document in the DCP any dissertation tasks completed, including but not limited to research, field/archival work, writing, performing, etc., as well as any remaining tasks. In addition, students will document their expected graduation date and any outstanding PTP requirements. All DCP's are reviewed by committee chairs. Satisfactory progress will be communicated in the Spring Feedback Report.

Students in pre-candidacy will submit a Spring Review form to document coursework requirements, colloquium, musicianship/performance and comprehensive exam requirements. Students meet with two faculty members in Spring to review their progress. Satisfactory progress will be communicated in the Spring Feedback Report.

3.3 Exceptions/Appeals Process

Not applicable

3.4 Processes or policies related to the assignment/selection of faculty advisers, composition of dissertation committee

Students will select a dissertation committee chair by the quarter before the proposal defense. Full committee selection must be done before the end of year 4. One a committee is chosen, students will fill out the Dissertation Committee Form and submit it to the Student Affairs Administrator.

To change a member of a committee or advisor, students must first consult with the DGS. After approval, the student will submit an updated Dissertation Committee Form to the Student Affairs Administrator.

The Division recommends that a dissertation committee consist of at least three and no more than five members. The majority of the committee members must be University of Chicago faculty; any exception has to be approved by the DGS and the graduate curriculum committee. The dissertation committee chair (aka adviser), must be a faculty member in the student's home department. Students typically choose a faculty member with whom they have worked on the development of their dissertation topic. In cooperation with the chair/adviser, students typically ask other Department faculty to serve on the committee. Students may invite a faculty member from a different UChicago department with whom they have worked closely, or an outside faculty member who teaches at a different institution. Such invitations should be made in consultation with the chair/adviser.

The role of the dissertation adviser is to supervise the timely progress of the student's development of the dissertation topic, the research and writing of the dissertation, and to support the student in working with other dissertation committee members. The membership of the dissertation committee may be modified as long as the committee adheres to the requirements stated above. The role of committee members is to provide feedback on portions of the dissertation within a reasonable time period. Generally, this means that committee members workshop the proposal with the student during the proposal defense, read drafts of chapters when requested, provide written or oral responses to draft materials, and participate in the dissertation defense. The adviser and the student should be in conversation about how much input, and what kind of input, is desired from committee members during the writing stage between the proposal defense and the dissertation defense.

3.5 Policies on course registration and grading

Registration is conducted at the beginning of fall quarter and during the 8th week of subsequent quarters. Students should check my.UChicago.edu, the University's online student gateway, for any restrictions, or "service indicators." Students with restrictions (from the bursar, library, student wellness, etc.) are not permitted to register and may be subject to additional enrollment consequences including administrative leave of absences or withdrawals. Additionally, failing to complete the registration process by the quarter's deadline will result in a late registration fee.

3.6 Policy on residency requirements (if applicable)

Students are encouraged to fulfill their teaching requirements sooner rather than later, to ensure that conflicts do not arise later with regard to dissertation research, external fellowships, internship opportunities, or residency away from Chicago. Students in coursework and those in pedagogical training (PTP) must be in residence.

3.7 Information about where to access program/division forms related to requirements (if applicable)

Please contact your Student Affairs Administrator for all forms related to requirements.

3.8 Information about awarding of degree(s)

Scheduling a Defense:

To schedule a dissertation defense, students should find a time that works best for their committee, then confirm the date, time, and location with the Student Affairs Administrator. A final draft of the dissertation should be sent to the committee members, as well as the Student Affairs Administrator, normally four weeks before the defense and no later than two weeks before the defense. The Administrator will create an announcement and share a copy of your dissertation in the Department ahead of the defense.

Dissertation defenses are open to the public, including family and friends. The majority of the conversation takes place between student and committee members; then the floor is opened to questions from other faculty members in attendance; and finally to other students and attendees. The committee deliberates in private to reach a decision at the end of the defense.

After a successful defense, the Chair of the committee will sign the Dissertation Defense Form for submission to the division.

Final Submission:

Before submitting, students must check with the Dissertation Office for guidelines. Students must submit their completed, properly formatted dissertation electronically to the University's Dissertation Office in Regenstein Library no later than the deadline distributed by the Dean of Students office in the quarter in which you expect to graduate. Students who submit their final, approved version by the first Friday of the quarter in which they plan to graduate do not have to register as a student in that quarter and thus will not pay the associated tuition and fees. The Dissertation Office will send this copy to Knowledge@UChicago to place in its database, limited by any embargo for which you have received permission. The University Library does not retain a copy independent of Knowledge@UChicago's electronic service. Well in advance of filing, familiarize yourself with the Dissertation Office's formatting requirements, most of which concern legibility and reproducibility.

Changes may be suggested at or immediately after the defense. Dissertations requiring extensive revisions must be approved by a dissertation committee member via form (available in the Department office) before submitting the final version to the Dissertation Office. Knowledge@UChicago processes dissertations for the University and notifies the Dissertation Office once it has received all required materials. It is imperative that submitted dissertations are formatted according to the Dissertation Office formatting guidelines, which can be found on their website. Following final submission of the dissertation, the candidate submits a departmental approval form to the Dissertation Office.

Graduation:

At the start of every quarter, a reminder of graduation deadlines will be sent over email. Graduation applications can be submitted through my.uchicago. Applications should be submitted the first week of the same quarter students plan to graduate during. If plans change, please contact the Student Affairs Administrator.

Please note the Dissertation and Defense policy that may impact timeline of defense.

SECTION 4 Teaching Requirements

4.1 Number of required assignments

For 2026–27. Starting in year two or three, graduate students in music accumulate seven units of teaching experience through a combination of Graduate Student Teaching Assistantships (TA) (one unit each) and Graduate Student Lectureships (two units each). NB: Students who began teaching *before* Autumn 2022 may complete six (as in the previous iteration of the PTP) units. Students who have completed their PTP may request additional teaching duties based on departmental need through the Student Teaching Support (STS) approval process via the department/division. STS Graduate Student-TA positions are not guaranteed.

Graduate Student TA-ships typically precede Graduate Student Lectureships, though their sequence and combination are flexible. Teaching assignments will be informed by students' requested teaching experience, their areas of specialization, whether they are enrolled in Track 1 or Track 2 of the graduate curriculum, their research commitments away from campus including fieldwork and archival study, and departmental availability and capacity.

In consultation with the DGS and DPD, students may choose to fulfill some of the seven units with teaching opportunities outside of the Department, such as Graduate Student Lecturer positions for stand-alone 200-level courses, and Graduate Student Lecturer or Teaching Assistantships for courses offered in other departments, centers, and programs.

Students in TAPS or those pursuing a joint degree will determine their teaching units in consultation with the DGS from both programs. Please refer to those programs' pedagogical training plans to review teaching requirements, and discuss with the DGS what, if anything, can be double counted as satisfying both area's requirements.

4.2 Sequence of assignments

Some Possible Scenarios in Years 3–5 NB: These examples do not cover all possibilities.

	Year 3	Year 4	Year 5
	2 Graduate Student TA (101/2/3/4, or another 100- or 200-level)	1 Graduate Student TA + 1 Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)	1 Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)
units	2	3	2
	Year 3	Year 4	Year 5

	1 Graduate Student TA (101/2/3/4, or another 100- or 200-level)	1 Graduate Student TA + 1 Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)	1 Graduate Student TA + 1 Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)
units	1	3	3
	1 Graduate Student TA + 1 Graduate Student Lecturer (101/2/3/4)	1 Graduate Student TA (101/2/3/4, or another 100- or 200-level)	1 Graduate Student TA + Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)
units	3	1	3
	3 Graduate Student TA (151/2/3)	1 Graduate Student TA + 1 Graduate Student TA (101/2/3/4, or another 100- or 200-level)	1 Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)
units	3	2	2
	3 Graduate Student TA (151/2/3)	1 Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)	1 Graduate Student Lecturer (101/2/3/4, or another 100- or 200-level)
units	3	2	2

4.3 Teaching resources

Acquiring Teaching Experience:

Doctoral students in music seek teaching positions in varied environments such as liberal arts colleges and research universities. Increasingly, applicants may have to demonstrate teaching experience in other subfields. The Department seeks to support graduate students as they gain pedagogical competence across subfields in order to enrich their academic profile and enhance their prospects on the job market.

Students achieve excellence and versatility through experience as both Graduate Student Teaching Assistants and Graduate Student Lecturers. How much graduate students will teach is laid out in the Pedagogical Training Plan or PTP. Classroom teaching experience is complemented by workshops at the Chicago Center for Teaching and Learning (CCTL), in the Department, and by faculty mentoring (see below).

The Director of Professional Development (DPD) oversees Departmental teaching workshops, faculty mentoring, and advises graduate students on professional issues related to teaching. Teaching assignments are made during the Spring quarter, and progress in teaching is part of students' spring mentoring meetings. Assignments take into account graduate students' requests, prior experience, professional trajectory, course of study, and academic progress, including fieldwork, archival visits, and writing progress on the dissertation.

After the pedagogical training of the PhD, graduate students should be able to do the following:

- design and teach introductory courses in their subdiscipline
- design and teach or be prepared to teach introductory courses in other subdisciplines
- design and teach or be prepared to teach upper-level courses in their sub-discipline or field of specialization
- effectively facilitate class discussion
- design and deliver an effective lecture
- design effective assignments, exams, and paper prompts
- effectively offer feedback and grade assignments, exams, and papers
- effectively interact with students in one-on-one consultations during office hours
- be well-versed in methods of and approaches to:
    - undergraduate writing instruction
    - inclusive pedagogy
    - music-specific skills depending on subfield (ear-training, keyboard-skills, etc.)

Faculty Supervision for Teaching:

Faculty supervision is an essential component of students' development as teachers. Graduate Student TAs will be supervised by the faculty supervisor teaching the course; stand-alone lecturers will have a faculty supervisor assigned to them by the Director of Professional Development. Your supervisor is available if you would like consultation for the following:

Teaching Assignment	Student's expected activities during the course	Faculty's expected supervision during course
Graduate Student TA	lead a class, discussion section, or give a lecture design at least one assignment or exercise (in-class or written) participate in grading student work (assignments, exams, papers)	consult with student-teacher about learning objectives and class design prior to class taught; provide written and in-person feedback after class consult on learning objectives and give/receive feedback on design and execution consult on grading objectives and give/receive feedback on grading and written comments
Graduate Student LEC	design syllabus prepare and execute the course material solicit and arrange two classroom observations (the first in weeks 2 or 3; the second in weeks 6 or 7) review, workshop, and revise course	meet with student before the beginning of course to discuss syllabus design and objectives; provide written feedback, including syllabus design, assignments, paper prompts, and grading methods consult about the planning and execution of the class; troubleshoot issues that may arise during the course (attendance, accommodations, respect, conflict, etc.) provide written and in-person feedback after two observations of the class (early and mid-quarter) consult and debrief after the completion of the course; provide report to colleagues and/or adviser to help with ongoing mentoring of student

SECTION 5 Roles

5.1. Department Chair/Program Director

Chair, Anna Christine Schultz (schultza@uchicago.edu)

- responsible for appointment recommendations
- a resource for other concerns
- evaluates department's discretionary commitments

5.2. Director of Graduate Studies

Director of Graduate Studies (DGS), Jessica Baker (jessicabaker@uchicago.edu)

- advises students on curricular policies and recommended paths
- accepts petitions for an adjusted course of study
- oversees degree milestones
- addresses other issues of student progress

5.3. Any department/program staff members who work with graduate students

Director of Professional Development (DPD), Steven Rings (srings@uchicago.edu)

- advises students through professionalization (job market) programming and implementation of teaching plan
- connects graduate student lecturers with teaching mentors
- serves as an advisory resource for graduate student lecturers

Academic Affairs and Operations Administrator, Emili Hansen (ekhansen2@uchicago.edu)

- supervises Goodspeed-based music staff
- budget and finance—approves payments, supply procurement
- hires student workers (not student teaching appointments)
- facilities projects
- keys and building access
- faculty and guest payments
- coordinates faculty search, appointment, promotions, and tenure processes
- manages the department's event sponsorship
- can unlock a room that should be unlocked
- backs up other duties in the absence of others

Student Affairs Administrator, Alison Balaskovits (abalaskovits@uchicago.edu)

- primary graduate student–facing staff member and contact for academic milestones: candidacy, comps, musicianship, language exams, dissertation defense/submission
- assists faculty and instructors in developing course schedule, office hours, reserves teaching and meeting spaces

- registers students for classes that require consent, including colloquium, and tracks colloquium attendance
- serves as first point of contact for curricular questions
- assembles and maintains yearly progress review documents
- coordinates and collects Wadmond applications; arranges student payments with Academic Affairs and Operations Manager
- coordinates admissions process and orientation programming
- coordinates the student teaching appointment process
- serves as internal resource for UChicago's student affairs; provides referrals as needed
- along with DUS, DPD, and Chair, can help resolve or refer challenging registration issues
- can unlock a room that should be unlocked

Department Coordinator, Ayanna Williams (ayannawilliams@uchicago.edu)

- Coordinates department-wide events
- Administrative contact for the Colloquium Series
- Primary point of contact for departmental guest faculty, visiting speakers, and job candidates
- Manages travel arrangements and catering for events and visitors
- Supervises the Goodspeed Hall practice room Security Monitors
- Office supply procurement and general departmental purchasing
- Schedules non-curricular Goodspeed Hall room reservations
- Fields general public inquiries
- Shipping and mailing
- can unlock a room that should be unlocked

Operations Assistant, Jonathan Carpenter (jmcarpenter@uchicago.edu)

- procurement
- connectivity support (loading printers, etc.)
- operational support for classroom technology
- technology/software purchasing, licensing, & support

- can unlock a room that should be unlocked

5.4. Dean of Students Office

The Dean of Students Office within the Division of the Arts & Humanities provides clear and critical support structures to students and advances the academic mission through an inclusive and student-centered approach. In collaboration with the departments within the Division of the Arts & Humanities as well as the broader University community, we support students' education and development both inside and outside the classroom. For further information about the Dean of Students Office, please visit our website or contact us at ahd-dos@uchicago.edu.

5.5 Other Campus Resources

Additional resources like UChicagoGRAD, Student Wellness, Equal Opportunity Programs, Center for Identity + Inclusion, Chicago Center for Teaching and Learning, Student Disability Services, UChicago HELP, Department of Safety and Security, Bursar's Office, Office for International Affairs are also available to students.

SECTION 6 Concerns and Clarifications

Departments and academic programs within the Division of the Arts & Humanities have specific academic requirements, milestones, and pedagogical training that are required of students in order to complete the degree program. If these academic requirements are not met, there may be additional consequences for the student, including but not limited to, academic probation, changes to enrollment status, additional program requirements needed, and/or mandatory meetings with departmental faculty.

For further information about these program requirements, please find individual department/program handbooks and pedagogical training plans below.

If there are any questions about department/program requirements, please contact one of the following:

- The Academic Program Administrator/Director of Graduate Studies of your individual department/program at abalaskovits@uchicago.edu or TBD
- Shea Wolfe, Dean of Students and Associate Dean, at swolfe1@uchicago.edu
- Amanda Young, Associate Director of Graduate Student Affairs, at amanday@uchicago.edu

SECTION 7 General Departmental/Program Information

7.1 Departmental communications and events

For larger events, please coordinate any bulk orders (refreshments, supplies, plates, utensils, etc.) with the Department Coordinator at least two weeks before the event. Bulk orders have been typically utilized for larger conferences and workshops.

For smaller events, email the Department Coordinator if you use any department supplies (plates, utensils, refreshments). Include the items and quantities.

7.2 Policies about appropriate usage of listservs

All listservs are moderated by Music department staff with guidance from the Kalvan Report.

All incoming PhD students are automatically subscribed to the Music PhD listserv used by the department musicdepartment@lists.uchicago.edu and music-grads@lists.uchicago.edu once they have a valid CNetID. The purpose of these mailing lists is to notify students of official notifications including program deadlines, calls-for-papers, job and fellowship information, and events such as workshops on campus and elsewhere. Graduate students promoting Music events (for example Grad Social events, other workshops, curatorials, etc.) can feel free to send messages out on either listserv. Once approved, it will be distributed.

7.3 Room reservations

Affiliated students may reserve rooms controlled by their department on a first-come, first-served basis. Priority will be given to departmental academic and/or social programming. Room reservations must fall within building operating hours.

To reserve space, students must email their department administrator with the following information:

- Name and email of the person leading the event
- Title of the event
- Description of event
- Date of event
- Start and end time(s) of the event
- Estimated number of attendees
- Preferred room
- If there will be any food served

All room requests for the purposes of administering the Collective Bargaining Agreement between the University and GSU-UE should be directed through the UChicagoGRAD Room Reservation Form.