





**ADMINISTRATION**

DONALD E. CASEY, ED.D.

Dean

JUDY BUNDRA, PH.D.

Associate Dean

ROBERT KRUEGER, MUS.M., M.B.A.

Director of Operations

ERIC NELSON, B.S.

Business Manager

ROSS BEACRAFT, MUS.B.

Coordinator of Admissions

## SCHOOL OF MUSIC

### PURPOSES

**T**he purpose of the School of Music is to develop each student's potential to its highest level. Recognizing that students have unique combinations of abilities, needs, and goals, the School of Music provides a series of structured and independent learning situations which will fulfill both common and individual objectives.

As a division of the university concerned with professional preparation, emphasis is placed on specific career requirements in music. A variety of courses chosen from the College of Liberal Arts and Sciences generates the liberalizing influence of a university experience. The integral place of music in a liberal education is affirmed by participation of music faculty in courses for non-music majors.

Located at Fullerton Avenue and Halsted Street on the Lincoln Park Campus, the School of Music and its student body are deeply involved in the cultural life of Chicago. Orchestra Hall, the Art Institute of Chicago, and the Lyric Opera are less than 15 minutes away by rapid-transit. DePaul's location in an active cultural center enables the School of Music to draw its faculty from professionals in the Chicago musical scene, including more than twenty members of the Chicago Symphony and Chicago Lyric Opera Orchestras. Qualified students may perform with the Civic Orchestra and the Lyric Opera chorus. Many other performing and teaching opportunities are also available in the metropolitan area.

### FACILITIES

The School of Music is housed in attractive facilities on DePaul's Lincoln Park campus. The Music Building is a three-story facility built in 1968 and contains teaching studios, ensemble rehearsal rooms, classrooms, a recording studio, faculty offices and a 140-seat lecture-recital hall which provides a forum for master classes, faculty and student recitals, and guest appearances. Modular practice facilities are located in the adjacent McGaw Building.

The Concert Hall has a seating capacity of 400 and serves as the performance home of the DePaul Symphony Orchestra, the Wind Ensemble, Wind Symphony, and University Chorus as well as many Lincoln Park cultural events.

Students commuting to the School of Music have convenient access via the CTA's Howard Street-Englewood elevated train, the Ravenswood elevated, Lake Shore Drive, and the Edens and Kennedy Expressways. On-campus residence halls are available for resident students.

### ADMISSION

Admission as a degree seeking student in the School of Music is contingent upon a superior high school record and successful completion of a performance audition. As a rule, entering freshmen are expected to audition before March 15th for admission the following September. Transfer students should complete their entrance audition at least six weeks prior to enrollment. Transfer students are required to validate credits earned in musicianship studies (theory, music history and literature, aural skills, and keyboard) through a placement examination prior to initial registration.

All students are encouraged to audition as early as possible to allow sufficient time for housing, scholarship, and financial aid applications. For audition requirements and a list of scheduled audition dates, contact the Coordinator of Admission, DePaul University School of Music, 804 West Belden Avenue, Chicago, IL 60614, or call (773) 325-7444.

### FINANCIAL AID

Students may apply for financial assistance based on family need through the Office of Financial Aid, DePaul University, 1 East Jackson, Chicago, IL 60604. Incoming freshmen may also compete for privately funded music performance awards at the time of audition. Since the number and amount of these music awards vary each year, contact the School of Music for further information.

## **FACULTY**

- DONALD E. CASEY, ED.D.,  
*Professor, Dean*  
University of Illinois
- COLLIN ANDERSON, M.M.,  
*Lecturer, Liberal Studies*  
Northwestern University
- DAN ANDERSON, MUS.M.,  
*Lecturer, Tuba*  
Northwestern University
- ETERI ANDJAPARIDZE, D.M.A.,  
*Associate Professor, Piano, Coordinator of Keyboard Program*  
Moscow Tchaikovsky State Conservatory
- LISA ARGIRIS, MUS.B.,  
*Lecturer, Music Business*  
Northwestern University
- TED ATKATZ, PERFORMANCE CERT.  
*Lecturer, Percussion*  
Temple University
- ANNE AUSTIN, B.M.,  
*Lecturer, Music Education*  
Eastman School of Music
- SUSANNE BAKER, D.M.,  
*Lecturer, Class Piano*  
Northwestern University
- STEPHEN BALDERSTON, M.M.,  
*Coordinator of String Program*  
*Associate Professor, Cello*  
The Juilliard School
- PETER BALLIN, MUS.B.,  
*Lecturer, Jazz Studies*  
University of Miami
- GREGORY BIMM, M.A.,  
*Lecturer, Music Education*  
Western Illinois University
- JON BOEN, B.M.,  
*Lecturer, Horn*  
*Coordinator of Brass Program*  
Northern Illinois University
- KIT BRIDGES, D.M.,  
*Lecturer, Voice*  
Northwestern University
- ROBERT BROOM, JR., B.A.,  
*Lecturer, Jazz Guitar*  
Columbia College
- THOMAS A. BROWN, PH.D.,  
*Professor Emeritus*  
University of Wisconsin
- WILLIAM BUCHMAN, B.S.,  
*Lecturer, Bassoon*  
Brown University
- JUDY BUNDRA, PH.D.,  
*Associate Professor, Associate Dean*  
Northwestern University
- JEROME BUTERA, D.M.A.,  
*Lecturer, Organ*  
American Conservatory of Music
- WAGNER CAMPOS, M.M.,  
*Lecturer, Clarinet*

DePaul University  
 ELSA CHARLSTON, MUS.B.,  
*Lecturer, Voice*  
 St. Olaf College

TIM COFFMAN, B.M.,  
*Lecturer, Jazz Trombone*  
 Indiana University

JENNIFER COHEN, M.M.,  
*Lecturer, Class Piano*  
 Northwestern University

MARK COLBY, MUS.M.,  
*Lecturer, Jazz Saxophone*  
 University of Miami

CLIFF COLNOT, PH.D.,  
*Conductor, DePaul Symphony Orchestra*  
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LARRY COMBS, B.M.E.,  
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 Eastman School of Music

SUSAN COOK, MUS. M.,  
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 Northwestern University

FLOYD COOLEY,  
*Lecturer, Tuba*

TIMOTHY CRAIN, PH.D.,  
*Lecturer, Musicianship*  
 Florida State University

DONALD DEROUCHE, PH.D.,  
*Professor, Director of Wind  
 Organizations, Chair,  
 Performance Studies*  
 Northwestern University

JULIAN DAWSON, B.M.,  
*Opera Conductor*  
 Royal College of Music

JULIE DEROUCHE, MUS. B.,  
*Lecturer, Clarinet*  
 Northwestern University

LOUISE DIXON, M.M.,  
*Lecturer, Flute*  
 Northwestern University

RODNEY DORSEY, M.M.,  
*Assistant Professor, Music*  
 Northwestern University

CATHY ELIAS, PH.D.,  
*Assistant Professor, Musicianship*  
 University of Chicago

MARTHA FARAHAT, PH.D.,  
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 University of Chicago

MARK FISHER, MUS.M.,  
*Lecturer, Trombone*  
 New England Conservatory

DAVID FIVECOAT, M.M.,  
*Lecturer, Music Education*  
 University of North Texas

GEORGE FLYNN, D.M.A.,  
*Professor, Chair, Musicianship  
 Studies and Composition*

Columbia University  
 KIRK GARRISON, M.M.  
*Lecturer, Jazz Studies*  
 DePaul University  
 TRACELYN GESTELAND, M.M.,  
*Lecturer, Liberal Studies*  
 Roosevelt University  
 FRED GIFFORD, M.M.,  
*Lecturer, Musicianship Studies*  
 Northwestern University  
 ROGER GOODMAN, MUS.M.,  
*Lecturer, Harpsichord*  
 Northwestern University  
 ELIZABETH GOTTLIEB, MUS.M.,  
*Lecturer, Voice*  
 University of Illinois  
 MICHAEL GREEN, B.M.E.  
*Lecturer, Percussion,*  
 Northwestern University  
 NORMAN GULBRANDSEN, MUS.M.,  
*Lecturer, Voice*  
 Northwestern University  
 JOHN HAGSTROM, M.M.,  
*Lecturer, Trumpet*  
 Wichita State University  
 THOMAS HALL, M.M.,  
*Lecturer, Chamber Orchestra*  
 Florida State University  
 BRUCE HALL, M.M.,  
*Lecturer, Choral Organizations*  
 University of Michigan  
 JOHN HATMAKER, PH.D.,  
*Lecturer, Musicianship*  
 University of Iowa  
 B. LYNN HEBERT, D.M.A.,  
*Assistant Professor, Musicianship*  
 Stanford University  
 JOHN HENES, MUS.B.,  
*Lecturer, Alexander Technique*  
 Indiana University  
 LINDA HIRT, MUS.M.,  
*Lecturer, Piano, Coordinator of Vocal*  
*Program*  
 Indiana University  
 DAVID HOPPE, M.M.,  
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 S.U.N.Y.  
 DAVID HUTTEN, M.M.,  
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 GREGORY HUTTER, M.M.,  
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 Rutgers University  
 SCOTT HOULNE ISEMINGER, B.M.E.,  
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 Wheaton College  
 HILEL KAGAN,  
*Lecturer, Violin*

University of Leningrad  
 ILYA KALER, PH.D.,  
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 The Moscow State Conservatory  
 ROB KASSINGER, B.M.,  
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 Manhattan School of Music  
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 LEWIS KIRK, B.M.,  
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 Manhattan School of Music  
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 Maastricht Conservatory  
 ALEX KLEIN, DIPLOMA  
*Lecturer, Oboe*  
 Oberlin  
 JEFFREY KOWALKOWSKI, D.M.A.,  
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*Composition*  
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 GERALD RIZZER, M.M.,  
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*Director, DePaul Opera Theatre*

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CHARLES VERNON,  
*Lecturer, Trombone*

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 Yale School of Music

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*Composition*  
 Northwestern University

JAMES WESTHOFF, M.M.,  
*Lecturer, Music Education*  
 Wichita State University

BRAD WILLIAMS,  
*Lecturer, Jazz History*

JOHN BRUCE YEH, MUS.B.,  
*Lecturer, Clarinet*  
 The Juilliard School

MARK ZINGER,  
*Professor, Violin*  
 Odessa State Conservatory

## CURRICULUM

**F**our-year programs are offered leading to the degrees of Bachelor of Arts in Music, Bachelor of Music (with majors in performance, composition, jazz studies, music/business, and music education), and Bachelor of Science in Music (with emphasis in sound recording technology). Programs leading to the Master of Music Degree are described in the Graduate Programs Bulletin.

## BACHELOR OF ARTS

The Bachelors of Arts in Music is a non-professional degree intended for students interested in incorporating the study of music into a broad course of humanistic study. The program emphasizes studies in the liberal arts and prepares students for a wide range of careers.

### LIBERAL STUDIES REQUIREMENTS (BA IN MUSIC)

The student's course of study in the Liberal Studies Program is part of the undergraduate program devoted exclusively to liberal education. The program seeks to balance and augment the student's course of study in music. In addition to the 28 hours required in the liberal studies core, students pursuing a Bachelor of Arts in Music degree are required to complete 52 additional quarters hours distributed through six learning domains. The number of hours and distribution of courses are as follows:

- **Liberal Studies Core:** 28 quarter hours required (4 Discover Chicago or Explore Chicago, 8 composition and Rhetoric, 4 Quantitative Reasoning, 4 Sophomore Seminar on Multiculturalism in the United States, 4 Junior Experiential Learning, and 4 Senior Capstone Seminar.)
- **Arts and Literature:** 8 quarter hours required in two different departments (\*\* For music students, courses in music cannot be used to fulfill Arts and Literature requirements.)
- **Philosophical Inquiry:** 8 quarter hours required
- **Religious Dimensions:** 8 quarter hours required (4 patterns and problems and 4 traditions in context)

- **Scientific Inquiry:** 12 quarter hours required (4 scientific inquiry lab, 4 scientific inquiry quantitative, and 4 scientific inquiry elective)
- **Self, Society, and Modern World:** 8 quarter hours required in two different departments.
- **Understanding the Past:** 8 quarter hours required (4 quarter hours of history pre-1800 and 4 quarter hours of history primarily between 1800-1945. In addition, courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America or Europe, and 5) intercontinental or comparative)

**MUSIC REQUIREMENTS (B.A. IN MUSIC)**

- Musicianship Sequence: 36 quarter hours
- Musical Traditions of America and the World: 2 quarter hours
- Conducting I: 2 quarter hours
- Applied Music: 16 quarter hours (\*\* Students may enroll in a maximum of 4 quarter hours of applied study per quarter. Up to half of the hours may be applied jazz study.)
- Ensemble: 9 quarters of large ensemble participation (\*\* Large ensemble participation must take place over 9 quarters of study.)
- Music Electives, 9 quarter hours

**MODERN LANGUAGE REQUIREMENTS (B.A. IN MUSIC)**

- 24 quarter hours: A two-year sequence of modern language or its equivalent.

**FREE ELECTIVES (B.A. IN MUSIC)**

- 14 quarter hours (\* The electives may be in any field except music.)

**FREE ELECTIVES (B.A. IN MUSIC)**

- 14 quarter hours (\* The electives may be in any field except music.)

**SAMPLE PROGRAM—BACHELOR OF ARTS IN MUSIC**

**FRESHMAN YEAR**

**Autumn**

Musicianship Studies.....	6
Applied Music.....	4
Large Ensemble.....	1
Discover/Explore Chicago.....	4
Music Elective.....	1
	<u>16</u>

**Winter**

Musicianship Studies.....	6
Applied Music.....	4
Large Ensemble.....	1
Composition and Rhetoric I .....	4
Music Elective.....	1
	<u>16</u>

**Spring**

Musicianship Studies.....6  
Applied Music.....4  
Large Ensemble.....1  
Composition and Rhetoric II .....4  
Music Elective.....1  
16

**SOPHOMORE YEAR**

**Autumn**

Musicianship Studies.....6  
Applied Music.....4  
Large Ensemble.....1  
Quantitative Reasoning..... 4  
Music Elective.....1  
16

**Winter**

Musicianship Studies.....6  
Large Ensemble.....1  
Sophomore Seminar .....4  
Arts and Literature .....4  
Music Elective.....1  
16

**Spring**

Musicianship Studies.....6  
Large Ensemble.....1  
Arts and Literature .....4  
Religious Dimensions .....4  
15

**JUNIOR YEAR**

**Autumn**

Musical Traditions.....2  
Large Ensemble.....1  
Music Electives.....1  
Experiential Learning.....4  
Philosophical Inquiry .....4  
Modern Language .....4  
16

**Winter**

Conducting I.....2  
Large Ensemble.....1  
Music Electives .....1  
Religious Dimensions.....4  
Scientific Inquiry (Lab.....4  
Modern Language.....4  
16

**Spring**

Large Ensemble.....	1
Philosophical Inquiry .....	4
Scientific Inquiry (Quantitative .....	4
Modern Language .....	4
Non-Music Electives .....	4
	<u>17</u>

**SENIOR YEAR**

**Autumn**

Self, Society, & Modern World.....	4
Understanding the Past .....	4
Modern Language .....	4
Non-Music Electives .....	4
	<u>16</u>

**Winter**

Scientific Inquiry (Elective).....	4
Self, Society, & Modern World.....	4
Understanding the Past.....	4
Modern Language.....	4
	<u>16</u>

**Spring**

Music Electives .....	2
Modern Language.....	4
Non-Music Electives.....	6
Senior Year Capstone.....	4
	<u>16</u>

**BACHELOR OF MUSIC**

Programs leading to the degree of Bachelor of Music include requirements in Liberal Studies, music, and the specialization. Once admitted to the School of Music, students declare an “intent to major” and enroll in liberal studies courses and music courses common to all majors during the freshman and sophomore year. Throughout the first two years, music students are encouraged to explore various specializations through introductory courses. At the end of the sophomore year, all music students must “petition to major” for acceptance into an area of specialization. Once accepted, students pursue the required courses which lead to a Bachelor of Music degree in one of five areas of study: Music Performance, Music Education, Music Composition, Music Business, and Jazz Studies.

**LIBERAL STUDIES REQUIREMENTS (B.M.)**

The student’s course of study in the Liberal Studies Program is part of the undergraduate program devoted exclusively to liberal education. The program seeks to balance and augment the student’s course of study in music. Students pursuing a Bachelor of Music degree are required to complete 52 quarter hours distributed among the Liberal Studies Core and the six Liberal Studies Learning Domains (Arts and Literature, Philosophical Inquiry, Religious Dimensions, Self, Society and Modern World, Scientific Inquiry, Understanding the Past) Liberal Studies Core: 20 quarter hours required (4 Discover Chicago or Explore Chicago, 8 Composition and Rhetoric, 4 Quantitative Reasoning, 4 Sophomore Seminar on Multiculturalism in the United States)

- **Arts and Literature:** 8 quarter hours required in two different departments (\*\* For music

students, courses in music cannot be used to fulfill Arts and Literature requirements.)

- **Philosophical Inquiry:** 4 quarter hours required
- **Religious Dimensions:** 4 quarter hours required
- **Self, Society, and Modern World:** 4 quarter hours required
- **Scientific Inquiry:** 4 quarter hours required (4 scientific inquiry lab or scientific inquiry quantitative)
- **Understanding the Past:** 8 quarter hours required (4 quarter hours of history pre-1800 and 4 quarter hours of history primarily between 1800-1945. In addition, courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America or Europe, and 5) intercontinental or comparative)

**MODERN LANGUAGE OPTION (B.M.)**

Students who wish to study a modern language may enroll in a three-course sequence (12 quarter hours). One quarter of language study (4 quarter hours) may be used to replace a course in Arts and Literature, Philosophical Inquiry, or Religious Dimensions. The remaining two quarters of language (8 quarter hours) may be taken as free electives.

**MUSIC REQUIREMENTS (B.M)**

All students in the Bachelors of Music program are required to enroll in the following music courses, regardless of the specialization:

- Musicianship Sequence: 36 quarters hours
- Musical Traditions of America and the World: 2 quarters hours
- Conducting I and II: 4 quarter hours
- Applied Music: 24 quarters hours (\*\* Students may enroll in a maximum of 4 quarter hours of applied study per quarter. Up to half of the hours may be applied jazz study.)
- Ensemble: 9 quarters of large ensemble participation (\*\* Large ensemble participation must take place over 9 quarters of study.)

**MUSIC AND FREE ELECTIVES (B.M.)**

The quantity of elective hours for the Bachelor of Music degree, vary by specialization. Electives are chosen by the students, in consultation with a faculty advisor.

**REQUIREMENTS IN THE SPECIALIZATION (B.M.)**

Students are admitted to a specialization (music performance, music education, music composition, music business, or jazz studies) on the basis of a petition process. This “petition to major” must occur by the end of the sophomore year. Once accepted into the specialization, students enroll in requirements and electives as follows:

**PERFORMANCE**

**Brass**

- Applied lessons (beyond the initial 24 quarter hours).....24
- Recital .....0
- Brass Concepts.....2
- Brass Instrument Performance Style.....2
- Business of Music from the Performer’s Perspective.....2
- Orchestral Repertoire for Brass.....2

- Large Ensemble (beyond the initial 9 quarters of participation).....3
- Chamber Music .....6
- Music Electives .....12
- Free Electives .....12

**Guitar**

- Applied lessons (beyond the initial 24 quarter hours).....24
- Recital .....0
- Guitar/Lute History and Literature I, II, III .....6
- String/Guitar Pedagogy I, II, III.....6
- Chamber Music (guitar).....9
- Music Electives .....8
- Free Electives .....12

**Percussion**

- Applied lessons (beyond the initial 24 quarter hours).....24
- Recital .....0
- Concert Accessories.....2
- Latin Accessories .....2
- Percussion Pedagogy.....2
- Orchestral Repertoire for Percussion.....6
- Large Ensemble (beyond the initial 9 quarters of participation).....3
- Chamber Music (percussion ensemble).....6
- Music Electives .....8
- Free Electives .....12

**Piano**

- Applied lessons (beyond the initial 24 quarter hours).....24
- Recital .....0
- Accompanying.....6
- Piano pedagogy.....4
- Piano Literature .....4
- Art of the Piano... .....6
- Chamber Music .....6
- Music Electives .....9
- Free Electives .....8

**String**

- Applied lessons (beyond the initial 24 quarter hours).....24
- Recital .....0
- Orchestral Repertoire for Strings.....6
- String Pedagogy .....6
- Large Ensemble (beyond the initial 9 quarters of participation).....3
- Chamber Music.....6
- Music Electives .....8
- Free Electives .....12

**Voice**

- Applied lessons (beyond the initial 24 quarter hours).....24
- Recital .....0
- Vocal Diction (4 quarters for 0 credit, 2 quarters for 1 credit each) .....2
- Interpretation of Vocal Literature I and II .....4
- Techniques of the Musical Stage I and II .....4
- Vocal Pedagogy .....3
- Large Ensemble (beyond the initial 9 quarters of participation).....3
- Music Electives .....5

- Free Electives .....4
- Modern Language  
(1 course each in 2 the following languages: French, German, or Italian) .....8
- One year of Modern Language \*Apply the Modern Language Option, see p. 374  
(3 courses in a third language: French, German or Italian).....12

**Woodwind**

- Applied lessons (beyond the initial 24 quarter hours).....24
- Junior Recital .....0
- Senior Recital .....0
- Woodwind Orchestral Repertoire .....2
- Business of Music from the Performer’s Perspective.....2
- Large Ensemble (beyond the initial 9 quarters of participation).....3
- Chamber Music .....6
- Music Electives .....16
- Free Electives .....12

**COMPOSITION**

- Composition (six quarters) .....23
- Counterpoint (2 courses) .....8
- Orchestration I, II .....8
- Analytical Studies .....4
- Electro-Acoustic Music I .....4
- Final Composition Project .....0
- Music Electives .....6
- Free Electives .....12

**MUSIC EDUCATION**

- Introduction to Music Education .....2
- Elementary Vocal General Music Methods and Lab.....4
- Elementary/Middle School Instrumental Methods and Lab.....4
- Music for the Exceptional Child.....4
- Class Guitar .....1
- Class Voice.....1
- Music Technology.....2
- Conducting for Music Educators .....2
- Clinical Experiences with Children and Youth.....0
- Student Teaching .....12
- Student Teaching Seminar .....0
- Professional Education Courses.....8
- Music Electives .....9
- Instrumental Emphasis Only
- Secondary Instrumental Methods and Lab .....2
- Instrumental Techniques Classes (Brass, Woodwind, String, Percussion Classes).....8
- Music Education Electives.....6
- Vocal Emphasis Only
- Choral Literature.....2
- Middle School Vocal Methods and Lab .....2
- Secondary Vocal Methods and Lab .....2
- Accompanying for Music Educators.....2
- Instrumental Techniques Classes (Brass, Woodwind, String, Percussion Classes).....4
- Music Education Electives.....4
- Liberal Studies Learning Domain Specifications

(\*\* In the liberal studies learning domains, specific courses are required of music education majors: Philosophical Inquiry, LSE 380; Self, Society, and the Modern World, PSC 120, and Understanding the Past, 1 of the 2 history courses must be American History)



**JAZZ STUDIES**

- Essentials of Jazz I, II, III .....6
- Improvisation I, II, III, IV .....8
- Jazz Chamber Ensemble .....6
- Jazz Ensemble.....6
- History of Jazz .....2
- Jazz Pedagogy .....2
- Jazz Arranging I, II, III .....9
- Applied Jazz .....6
- Recital .....0
- Music Electives .....8
- Free Electives .....12

**BACHELOR OF MUSIC WITH ELECTIVE STUDIES IN BUSINESS**

- Introduction to the Business of Music.....2
- Topics in Music Business: Legal Issues, Career Development, Marketing for the Arts.....8
- Internship .....2
- Accounting 101 and 102.....8
- Economics 106 .....4
- Finance 310.....4
- Management 300.....4
- CSC 110.....4
- Marketing 301.....4
- Music Business or Business Electives .....12
- Music Electives .....7
- Free Electives.....6
- Liberal Studies Learning Domain Specifications (\*\* In the liberal studies learning domains specific courses are suggested for music business majors: Replace Quantitative Reasoning with BMS 125; Self, Society, and Modern World, Econ 105)

**SAMPLE PROGRAM—BACHELOR OF MUSIC**

\*\* The allocation of specialization courses and electives vary by specialization. See the School of Music College Office for a more specific distribution of courses.

**FRESHMAN YEAR**

**Autumn**

- Musicianship Studies.....6
- Applied Music.....4
- Large Ensemble.....1
- Discover/Explore Chicago.....4
- Music Elective.....1
- 16

**Winter**

- Musicianship Studies.....6
- Applied Music.....4
- Large Ensemble.....1
- Composition and Rhetoric I .....4
- Music Elective.....1
- 16

**Spring**

- Musicianship Studies.....6

Applied Music.....	4
Large Ensemble.....	1
Composition and Rhetoric II .....	4
Music Elective.....	1
	<u>16</u>

**SOPHOMORE YEAR**

**Autumn**

Musicianship Studies.....	6
Applied Music.....	4
Large Ensemble.....	1
Quantitative Reasoning .....	4
Music Elective.....	1
	<u>16</u>

**Winter**

Musicianship Studies.....	6
Applied Music.....	4
Large Ensemble.....	1
Sophomore Seminar .....	4
Music Elective.....	1
	<u>16</u>

**Spring**

Musicianship Studies.....	6
Applied Music.....	4
Large Ensemble.....	1
Arts and Literature .....	4
Music Elective.....	1
	<u>16</u>

**JUNIOR YEAR**

**Autumn**

Specialization .....	4
Applied Music.....	4
Musical Traditions .....	2
Large Ensemble.....	1
Arts and Literature .....	4
Music Elective.....	1
	<u>16</u>

**Winter**

Specialization .....	4
Applied Music.....	4
Conducting I.....	2
Large Ensemble.....	1
Philosophical Inquiry .....	4
Music Elective.....	1
	<u>16</u>

**Spring**

Specialization .....	4
Applied Music.....	4
Conducting II .....	2

Large Ensemble.....	1
Religious Dimensions .....	4
Music Elective.....	1
	<u>16</u>

**SENIOR YEAR**

**Autumn**

Specialization .....	8
Scientific Inquiry.....	4
Understanding the Past .....	4
	<u>16</u>

**Winter**

Specialization .....	8
Self, Society & Mod. World .....	4
Free Electives.....	4
	<u>16</u>

**Spring**

Specialization .....	8
Understanding the Past .....	4
Free Electives.....	4
	<u>16</u>

**BACHELOR OF SCIENCE IN MUSIC**

**WITH ELECTIVE STUDIES IN RECORDING SOUND TECHNOLOGY**

The DePaul Sound Recording Technologies Program is designed to prepare students for a career in the rapidly expanding audio industry by developing a solid foundation of traditional musical skills and extensive training in contemporary music technology. SRT students are admitted with the same standard as all undergraduate programs in music, and take the full musicianship sequence as well as classes in analog and digital microelectronics, electronic music, and calculus.

**LIBERAL STUDIES REQUIREMENTS (B.S. IN MUSIC)**

The student's course of study in the Liberal Studies Program is part of the undergraduate program devoted exclusively to liberal education. The program seeks to balance and augment the student's course of study in music. In addition to the 16 quarter hours required in the Liberal Studies Core, Bachelor of Science in Music students are required to complete 24 hours distributed through five Liberal Studies Learning Domains (Arts and Literature, Philosophical Inquiry, Religious Dimensions, Self, Society and Modern World, and Understanding the Past).

- **Liberal Studies Core:** 16 quarter hours required (4 Discover Chicago or Explore Chicago, 8 composition and Rhetoric, 4 Sophomore Seminar on Multiculturalism in the United States)
- **Arts and Literature:** 8 quarter hours required in two different departments (\*\* For music students, courses in music cannot be used to fulfill Arts and Literature requirements.)
- **Philosophical Inquiry:** 4 quarter hours required
- **Religious Dimensions:** 4 quarter hours required
- **Self, Society, and Modern World:** 4 quarter required
- **Scientific Inquiry:** science courses are required as part of the specialization
- **Understanding the Past:** 4 quarter hours required

**MUSIC REQUIREMENTS (B.S. IN MUSIC)**

- Musicianship Sequence: 36 quarters hours
- Musical Traditions of America and the World: 2 quarters hours
- Conducting I and II: 4 quarter hours
- Applied Music: 12 quarters hours (\*\* Students may enroll in a maximum of 4 quarter hours of applied study per quarter. Up to half of the hours may be applied jazz study.)
- Ensemble: 9 quarters of large ensemble participation (\*\* Large ensemble participation must take place over 9 quarters of study.)

**REQUIREMENTS IN THE SPECIALIZATION (B.S. IN MUSIC)**

- Intro to Sound Recording Technology: 2 quarter hours
- Sound Recording Technology I-VI: 21 quarter hours
- Sound Recording Practicum I-III: 6 quarter hours
- Business of Music, MUS 330 or MUS 333: 2 quarter hours
- Electro-Acoustic Music I, II: 8 quarter hours
- Mathematics, MAT 130 (College Algebra), MAT 131 (Trigonometry and Pre-Calculus), and MAT 150 (Calculus I).MAT 151 (Calculus II) or MAT 152 (Calculus III) may be used to substitute for MAT 130 and MAT 131: 12 quarter hours
- Physics, PHY 110 (Basic Electronics: Principles and Techniques), PHY 206 (Sound and Acoustics), PHY 231 (Linear Electric Circuits), PHY 232 (Introduction to Digital Electronics), and PHY 312 (Introduction to Computer Interfacing): 20 quarter hours
- Computer Science, CSC 110 (Elements of Computer and Information Science) or equivalent CSC 110, CSC 150 CSC 200, or CSC 215: 4 quarter hours
- Music Electives: 6 quarter hours
- Free Electives: 8 quarter hours

**SAMPLE PROGRAM—BACHELOR OF SCIENCE IN MUSIC**

**FRESHMAN YEAR**

**Autumn**

Musicianship Studies.....	6
Applied Music.....	4
Large Ensemble.....	1
Discover/Explore Chicago.....	4
Music Elective.....	1
	<u>16</u>

**Winter**

Musicianship Studies.....	6
Applied Music.....	4
Large Ensemble.....	1
Composition and Rhetoric I .....	4
Music Elective.....	1
	<u>16</u>

**Spring**  
Musicianship Studies.....6  
Applied Music.....4  
Large Ensemble.....1  
Composition and Rhetoric II.....4  
Introduction to SRT.....2  
17

**SOPHOMORE YEAR**

**Autumn**  
Musicianship Studies.....6  
Large Ensemble.....1  
Electro-acoustic Music I.....4  
PHY 110, Basic Electronics .....4  
Music Elective.....1  
16

**Winter**  
Musicianship Studies.....6  
Large Ensemble.....1  
Electro-acoustic Music II .....4  
PHY 206, Sound & Acoustics.....4  
Musical Traditions .....2  
17

**Spring**  
Musicianship Studies.....6  
Large Ensemble.....1  
Sophomore Seminar .....4  
PHY 232,  
Intro to Digital Interfacing .....4  
Music Electives .....1  
16

**JUNIOR YEAR**

**Autumn**  
Arts and Literature .....4  
Computer Science .....4  
Large Ensemble.....1  
MAT 130, College Algebra .....4  
Sound Recording Technology I.....4  
17

**Winter**  
Philosophical Inquiry .....4  
Large Ensemble.....1  
MAT 131, Trigonometry .....4  
PHY 231,  
Linear Electronic Circuits .....4  
SRT II..... 4  
17

**Spring**  
Arts and Literature .....4  
PHY 312 Computer Interfacing.....4  
MAT 150, Calculus I .....4  
Large Ensemble.....1  
SRT III .....4  
17

## SENIOR YEAR

### Autumn

Business of Music.....	2
Conducting I.....	2
Religious Dimensions .....	4
SRT IV .....	3
SRT Practicum.....	2
Music Elective.....	2
	<u>15</u>

### Winter

Conducting II .....	2
Understanding the Past .....	4
Free Elective.....	4
SRT V.....	3
SRT Practicum.....	2
	<u>15</u>

### Spring

Self, Society, and the Modern World .....	4
Free Electives.....	4
SRT VI .....	3
SRT Practicum.....	2
	<u>13</u>

## COURSE LISTING BY CATEGORY

### Applied Brass/Percussion

110	BARITONE HORN
130	FRENCH HORN
145	PERCUSSION
165	TROMBONE
170	TRUMPET
175	TUBA
345	JAZZ PERCUSSION
367	JAZZ TROMBONE
370	JAZZ TRUMPET

### Applied Keyboard

140	ORGAN
150	PIANO
160	HARPSICHORD
350	JAZZ PIANO

### Applied Music

125	ITALIAN DICTION I
126	GERMAN DICTION I
127	FRENCH DICTION I
160	LATIN ACCESSORIES TECHNIQUES
170	CONCERT ACCESSORIES TECHNIQUES CLASS
200	APPLIED IMPROVISATION
205	JUNIOR RECITAL

215	INTRODUCTION TO THE HARPSICHORD
225	ITALIAN DICTION II
226	GERMAN DICTION II
227	FRENCH DICTION II
242	ACCOMPANYING CLASS I
244	ACCOMPANYING CLASS II
245	ACCOMPANYING CLASS III
253	INTRODUCTION TO ACTING FOR SINGERS
305	SENIOR RECITAL
307	JAZZ SENIOR RECITAL
310	CHOICES IN PERFORMANCE
315	THE BUSINESS OF MUSIC FROM THE PERFORMER'S PERSPECTIVE
318	THE ART OF MUSIC PHRASING
320	REVEALING THE ACTORSINGER WITHIN
328	ORCHESTRAL REPERTOIRE FOR WOODWINDS
331	THE ART OF THE PIANO
332	PIANO PEDAGOGY I
333	PIANO PEDAGOGY II
335	PIANO MASTER CLASS
336	VOICE PEDAGOGY
337	ALEXANDER TECHNIQUE
339	ORCHESTRAL AUDITION PREPERATION FOR STRING PLAYERS
340	ORCHESTRAL REPERTOIRE FOR STRINGS I
341	ORCHESTRAL REPERTOIRE FOR STRINGS II
342	ORCHESTRAL REPERTOIRE FOR STRINGS III
346	PERCUSSION PEDAGOGY
347	ORCHESTRAL REPERTOIRE FOR PERCUSSION
350	INTERPRETATION OF VOCAL LITERTURE
351	INTERPRETATION OF VOCAL LITERATURE II
352	INTERPRETATION OF VOCAL LITERATURE III
353	TECHNIQUES OF THE MUSICAL STAGE I
354	TECHNIQUES OF THE MUSICAL STAGE II
355	TECHNIQUES OF THE MUSICAL STAGE III
360	TOPICS IN PERFORMANCE
361	PIANO LITERATURE I
362	PIANO LITERATURE II
372	ORCHESTRAL REPERTOIRE FOR BRASS
373	BRASS CONCEPTS
374	BRASS INSTRUMENT PERFORMANCE STYLE
375	CLARINET WORKSHOP
376	FLUTE WORKSHOP
377	GUITAR HISTORY AND LITERATURE I
378	GUITAR HISTORY AND LITERATURE II
379	GUITAR HISTORY AND LITERATURE III
384	STRING PEDAGOGY I
385	STRING PEDAGOGY II
386	STRING PEDAGOGY III

- 387 STUDIO TEACHING AS A PROFESSION
- 397 INTERNSHIP
- 398 INDEPENDENT STUDY

**Applied Strings/Voice**

- 127 GUITAR
- 137 HARP
- 160 STRING BASS
- 180 VIOLA
- 185 VIOLIN
- 190 VIOLONCELLO
- 195 VOICE-STUDIO
- 329 JAZZ GUITAR
- 362 JAZZ STRING BASS

**Applied Woodwinds**

- 115 BASSOON
- 120 CLARINET
- 125 FLUTE
- 135 OBOE
- 155 SAXOPHONE
- 355 JAZZ SAXOPHONE

**Composition**

- 300 ORCHESTRATION I
- 301 16TH CENTURY COUNTERPOINT
- 302 18TH CENTURY COUNTERPOINT
- 303 20TH CENTURY COUNTERPOINT
- 304 ANALYTICAL TECHNIQUES
- 305 ANALYTICAL STUDIES
- 315 COMPOSITION
- 320 ORCHESTRATION II
- 326 ELECTRO-ACOUSTIC MUSIC I
- 327 ELECTRO-ACOUSTIC MUSIC II
- 398 INDEPENDENT STUDY

**Music Education**

- 95 CLINICAL EXPERIENCE WITH CHILDREN AND YOUTH
- 101 BRASS I
- 102 BRASS II
- 103 WOODWINDS I
- 104 WOODWINDS II
- 105 STRINGS I
- 106 STRINGS II
- 107 PERCUSSION I
- 108 PERCUSSION II
- 109 WOODWINDS III
- 110 WOODWINDS IV
- 121 CLASS GUITAR
- 196 CLASS VOICE
- 300 ELEMENTARY & MIDDLE SCHOOL INSTRUMENTAL METHODS & LAB
- 301 SECONDARY INSTRUMENTAL METHODS AND LAB
- 303 ELEMENTARY VOCAL-GENERAL METHODS & LAB
- 304 MIDDLE SCHOOL VOCAL METHOD AND LAB
- 305 SECONDARY VOCAL METHODS



- AND LAB
- 306 INTRODUCTION TO MUSIC  
EDUCATION
- 310 MUSIC EDUCATION FOR THE  
EXCEPTIONAL CHILD
- 311 MARCHING BAND TECHNIQUES
- 313 CHORAL LITERATURE I
- 316 LITERATURE FOR WIND  
ORGANIZATIONS
- 325 TECHNOLOGY FOR MUSIC  
EDUCATORS
- 340 CONDUCTING FOR MUSIC  
EDUCATORS
- 360 TOPICS IN MUSIC EDUCATION
- 380 KODALY WORKSHOP
- 381 KODALY WORKSHOP: LEVEL II
- 383 DALCROZE WORKSHOP: LEVEL I
- 386 ORFF WORKSHOP: LEVEL I
- 390 ORFF WORKSHOP: LEVEL II
- 391 ORFF WORKSHOP: LEVEL III
- 392 STUDENT TEACHING
- 393 STUDENT TEACHING SEMINAR
- 398 INDEPENDENT STUDY

### **Music Ensemble**

- 1 WIND SYMPHONY
- 21 MEN'S CHORUS
- 22 WOMEN'S CHORUS
- 23 CONCERT CHOIR
- 31 ORCHESTRA
- 37 WIND ENSEMBLE
- 41 CHAMBER MUSIC
- 47 UNIVERSITY SINGERS
- 81 JAZZ ENSEMBLE
- 83 JAZZ CHAMBER ENSEMBLE
- 101 WIND SYMPHONY
- 121 MEN'S CHORUS
- 122 WOMEN'S CHORUS
- 123 CONCERT CHOIR
- 131 ORCHESTRA
- 221 WIND ENSEMBLE
- 231 UNIVERSITY SINGERS
- 241 CHAMBER MUSIC
- 281 JAZZ ENSEMBLE
- 283 JAZZ CHAMBER ENSEMBLE
- 285 JAZZ VOCAL ENSEMBLE

### **Musicianship**

- 100 UNDERSTANDING MUSIC
- 102 COMPOSITION AND SOUND ART FOR NON-MUSIC MAJORS
- 105 ROCK MUSIC-THE BEATLES:  
MUSIC, AESTHETICS AND CULTURE
- 106 THE ART OF ELECTRONIC MUSIC
- 108 ROCK MUSICS OF THE WORLD
- 109 FROM WAGNER TO MTV: THE WEDDING OF MUSIC AND DRAMA
- 110 MUSICIANSHIP I
- 111 AURAL TRAINING I
- 113 GROUP PIANO I
- 120 MUSICIANSHIP II
- 121 AURAL TRAINING II
- 123 GROUP PIANO II

130 MUSICIANSHIP III  
131 AURAL TRAINING III  
133 GROUP PIANO III  
208 COMMUNITY AUDIO ART PRODUCTION  
210 MUSICIANSHIP IV  
211 AURAL TRAINING IV  
213 GROUP PIANO IV  
220 MUSICIANSHIP V  
221 AURAL TRAINING V  
223 GROUP PIANO V  
230 MUSICIANSHIP VI  
231 AURAL TRAINING VI  
233 GROUP PIANO VI  
265 MUSICAL TRADITIONS OF AMERICA AND THE WORLD  
270 MUSIC OF THE WORLD'S PEOPLE  
272 TRENDS IN 20TH CENTURY ART AND MUSIC  
275 HISTORY OF THE SYMPHONY  
278 JAZZ

279 MUSIC HISTORY I: CHANT TO BACH  
300 CONDUCTING I  
301 CONDUCTING II  
302 ADVANCED CONDUCTING  
307 INTRODUCTION TO COMPOSITION  
314 ESSENTIALS OF JAZZ I  
315 ESSENTIALS OF JAZZ II  
316 ESSENTIALS OF JAZZ III  
317 JAZZ HISTORY AND STYLE  
327 JAZZ ARRANGING I  
328 JAZZ ARRANGING II  
329 JAZZ ARRANGING III  
330 THE BUSINESS OF MUSIC  
333 TOPICS IN THE BUSINESS OF MUSIC  
334 JAZZ IMPROVISATION I  
335 JAZZ IMPROVISATION II  
336 JAZZ IMPROVISATION III  
344 JAZZ IMPROVISATION IV  
350 JAZZ PEDAGOGY  
360 TOPICS IN MUSICIANSHIP  
377 WOMEN AND MUSIC

378 MEDIEVAL AND RENAISSANCE  
MUSIC  
379 BAROQUE MUSIC  
380 PIANO LITERATURE  
381 HISTORY OF OPERA  
384 CLASSIC MUSIC  
385 ROMANTIC MUSIC  
386 MUSIC SINCE WORLD WAR II  
387 EARLY 20TH CENTURY MUSIC  
395 SENIOR CAPSTONE SEMINAR  
398 INDEPENDENT STUDY

### **Sound Recording Technology**

200 INTRODUCTION TO SOUND  
RECORDING TECHNOLOGY  
201 RECORDING TECHNOLOGY I  
202 RECORDING TECHNOLOGY II  
203 RECORDING TECHNOLOGY III  
301 RECORDING TECHNOLOGY IV  
302 RECORDING TECHNOLOGY V

- 303 RECORDING TECHNOLOGY VI
- 304 SOUND PRACTICUM I
- 305 SOUND PRACTICUM II
- 306 SOUND PRACTICUM III
- 398 INDEPENDENT STUDY

## **COURSES**

Please visit Campus Connection at <https://campusconnect.depaul.edu> for current course information. If you do not have a password for Campus Connection you may log on as a guest. Once you are on Campus Connection please select Course Descriptions followed by the department.