



## SCHOOL OF MUSIC

### 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

## **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,*  
Moscow Tchaikovsky State Conservatory

AGLIKA ANGELOVA, M.M.,  
*Lecturer, Piano*  
*Hochschule fur Musik und Theater*

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*  
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

OTO CARILLO, M.M.,  
*Lecturer, French Horn*  
Northwestern 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*  
Northwestern University

LARRY COMBS, B.M.E.,  
*Lecturer, Clarinet*  
Eastman School of Music

SUSAN COOK, MUS. M.,  
*Coordinator of Woodwinds Program*  
*Lecturer, Saxophone,*  
Northwestern University

FLOYD COOLEY,  
*Coordinator of Brass Program*  
*Lecturer, Tuba*

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

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

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

JULIE DEROCHE, 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.,  
*Lecturer, Liberal Studies*  
 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

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.  
*Coordinator of Percussion Program  
 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.,  
*Coordinator of Vocal Program  
 Lecturer, Piano,*  
 Indiana University

DAVID HOPPE, M.M.,  
*Lecturer, Music Education*  
 S.U.N.Y.

DAVID HUTTEN, M.M.,  
*Lecturer, Jazz Studies*  
 DePaul University

GREGORY HUTTER, M.M.,  
*Lecturer, Musicianship*  
University of Michigan

JAE HWANG-HOESLEY, D.M.A.,  
*Lecturer, Class Piano*  
Rutgers University

SCOTT HOULNE ISEMINGER, B.M.E.,  
*Lecturer, Music Education*  
Wheaton College

ILYA KALER, PH.D.,  
*Professor, Violin*  
The Moscow State Conservatory

ROB KASSINGER, B.M.,  
*Lecturer, String Bass*  
Manhattan School of Music

TINA LAUGHLIN KIETEL, B.M.,  
*Lecturer, Music Education, Musicianship*  
DePaul University

LEWIS KIRK, B.M.,  
*Lecturer, Bassoon*  
Manhattan School of Music

KATINKA KLEIJN,  
*Lecturer, Cello*  
Maastricht Conservatory

ALEX KLEIN, DIPLOMA  
*Lecturer, Oboe*  
Oberlin

JEFFREY KOWALKOWSKI, D.M.A.,  
*Lecturer, Liberal Studies and  
Composition*  
Northwestern University

LISA KRISTINA, D.M.A.,  
*Lecturer, Piano*  
University of Illinois

TRESSA LABELLA, M.M.,  
*Lecturer, Music Education*  
Northwestern University

CATHRYN LAI, M.M.,  
*Lecturer, Class Piano*  
University of Houston

ROBERT LARK, D.M.A.,  
*Professor, Chair  
of Jazz Studies*  
University of North Texas

CATHERINE LARSEN, PH.D.,  
*Lecturer, Music Education*  
Northwestern University

MATT LEE, MUS.M.,  
*Lecturer, Trumpet*  
Northwestern University

CHRISTOPHER LEMONS, PH.D.,  
*Lecturer, Liberal Studies*  
Northwestern University

CHRISTOPHER LORIMER, M.M.,  
*Lecturer, Voice*  
Northwestern University

TIMOTHY MAH, M.M.,  
*Lecturer, Class Piano*  
Northwestern University

THOMAS MATTA, MUS.M.,  
*Lecturer, Jazz Studies*  
 University of Northern Colorado  
 CATHERINE MALFITANO, B.A.,  
*Lecturer, Voice*  
 Manhattan School of Music  
 MARK MAXWELL, M.M.,  
*Coordinator of Guitar Program*  
*Lecturer, Guitar*  
 Southern Methodist University  
 SUSAN MENTZER, M.M.,  
*Associate Professor, Voice*  
 The Juilliard School  
 DAVID MCGILL, B.M.,  
*Lecturer, Bassoon*  
 Curtis Institute of Music  
 JASON MELTZER, PH.D.,  
*Lecturer, Music Education*  
 University Of Illinois  
 FREDERICK MILLER, D.M.A.,  
*Dean Emeritus*  
 University of Iowa  
 THOMAS MILLER, MUS.M.,  
*Assistant Professor, Chair, Sound*  
*Recording Technology*  
 DePaul University  
 JANICE MITCHELL, D.M.,  
*Lecturer, Musicianship*  
 Northwestern University  
 ROBERT MORGAN, MUS.B.,  
*Lecturer, Oboe*  
 Indiana University  
 ROBERT MYERS, M.M.,  
*Associate Dean Emeritus*  
 Pennsylvania State University  
 LARRY NOVAK,  
*Lecturer, Jazz Piano*  
 University of Minnesota  
 BRADLEY OPLAND,  
*Lecturer, String Bass*  
 ROBERT PALMIERI, B.M.,  
*Lecturer, Jazz Guitar*  
 University of Miami  
 DMITRY PAPERNO, MUS.M.,  
*Professor Emeritus, Piano*  
 Tchaikovsky State Conservatory  
 CLAYTON PARR, D.M.A.,  
*Associate Professor, Director of Choral Organizations*  
 Michigan State University  
 ALBERT PAYSON, B.M.,  
*Lecturer, Percussion*  
 University of Illinois  
 HERMAN PEDTKE, MUS.M.,  
*Associate Professor Emeritus*  
 DePaul University  
 JEFF PEEK, B.A.,  
*Lecturer, Music Education*  
 Northern Illinois University  
 SUSAN PHELPS, M.M.,  
*Lecturer, Flute*  
 Northern Illinois University



DAVID PITUCH, D.M.,  
*Lecturer, Liberal Studies*  
 Northwestern University

AVO RANDRUUT, M.A.,  
*Lecturer, Music Education*  
 Tufts University

TERESA REILLY, M.M.,  
*Lecturer, Sound Recording Technology*  
 Northwestern University

GERALD RIZZER, M.M.,  
*Lecturer, Liberal Studies*  
 Yale University

ALAN SALZENSTEIN, J.D.,  
*Assistant Professor, Performing Arts Management*  
 Chicago Kent College of Law

MARY SAUER, M.M.,  
*Lecturer, Piano*  
 Chicago Musical College

AUDREY SCHADT, B.M.  
*Lecturer, Music Education*  
 DePaul University

FREDRICK SELVAGGIO, D.M.,  
*Lecturer, Percussion*  
 Northwestern University

KELLY SILL, B.A.,  
*Lecturer, Jazz Studies*  
 University of Illinois

HARRY SILVERSTEIN,  
*Associate Professor,*  
*Director, DePaul Opera Theatre*

MICHAEL SMITH, PH.D.,  
*Associate Professor, Music Education*  
 University of Minnesota

RAMI SOLOMONOW, B.A.,  
*Professor, Viola*  
 Chicago String Quartet  
 Northern Illinois University

JOEL SPENCER, B.S.,  
*Lecturer, Jazz Percussion*  
 University of Illinois

DIANE STEDMAN-MARTIN, M.M.,  
*Lecturer, Music Education*  
 DePaul University

LEON STEIN, PH.D.,  
*Professor Emeritus, Dean Emeritus*  
 DePaul University

DANIEL STEINMAN, B.S.,  
*Lecture, Sound Recording Technology*  
 DePaul University

MARY STOLPER, MUS.M.,  
*Lecturer, Flute*  
 Northwestern University

CHARMIAN TASHJIAN, D.M.A.,  
*Lecturer, Liberal Studies*  
 Northwestern University

MENG-KONG THAM, MUS.M.,  
*Assistant Professor, Musicianship*  
 Northwestern University

BRIAN TOROSIAN, M.M.,  
*Lecturer, Class Guitar*  
 Northwestern University

CHARLES VERNON,  
*Lecturer, Trombone*  
 JEFFREY WASSON, PH.D.,  
*Professor, Musicianship*  
 Northwestern University  
 ROBERT WATERS, M.M.,  
*Professor, Violin*  
 Yale School of Music  
 KURT WESTERBERG, D.M.,  
*Associate Professor, Musicianship,*  
*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, two courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America 5) Europe, or 6) 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
	<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
Large Ensemble.....	1
Sophomore Seminar .....	4
Arts and Literature .....	4
Music Elective.....	1
	<u>16</u>

**Spring**

Musicianship Studies.....	6
Large Ensemble.....	1
Arts and Literature .....	4
Religious Dimensions .....	4
	<u>15</u>

**JUNIOR YEAR**

**Autumn**

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

**Winter**

Conducting I.....	2
Large Ensemble.....	1
Music Electives .....	1

**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 quarters hours distributed among the Liberal Studies Core and the six Liberal

Religious Dimensions.....	4
Scientific Inquiry (Lab.....)	4
Modern Language.....	4
	<u>16</u>

**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>

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, two courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America 5) Europe, or 6) 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

**MUSIC 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

**PERFORMING ARTS MANAGEMENT**

- Introduction to the Business of Music.....2
- Performing Arts Management I-IV.....16
- Internship .....4
- Accounting 101 and 102.....8
- Elements of Statistics MAT 242.....4
- Finance for Non-Commerce Majors FIN 290.....4
- Management 300.....4
- Business Law BLW 201.....4
- Marketing 301.....4
- Music Electives .....9
- Free Electives.....4
- 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
- 16

**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: 6 quarters of large ensemble participation (\*\* Large ensemble participation must take place over 6 quarters of study.)

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

- Intro to Sound Recording Technology: 2 quarter hours
- Sound Recording Technology I-VI: 24 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  
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  
 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  
 MAT 130, College Algebra .....4  
 Sound Recording Technology I.....4  
16

**Winter**

Philosophical Inquiry .....4  
 MAT 131, Trigonometry .....4  
 PHY 231,  
 Linear Electronic Circuits .....4  
 SRT II.....4  
16

**Spring**

Arts and Literature .....4  
 PHY 312 Computer Interfacing.....4  
 MAT 150, Calculus I .....4  
 SRT III .....4  
16

**SENIOR YEAR**

**Autumn**

Business of Music.....2  
 Conducting I.....2  
 Religious Dimensions .....4  
 SRT IV .....4  
 SRT Practicum.....2  
 Music Elective.....2  
16

**Winter**

Conducting II .....2  
 Understanding the Past .....4  
 Free Elective.....4  
 SRT V.....4  
 SRT Practicum.....2  
16

**Spring**

Self, Society,  
 and the Modern World .....4  
 Free Electives.....4  
 SRT VI .....4  
 SRT Practicum.....2  
14

## 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

341	STRINGS I ORCHESTRAL REPERTOIRE FOR STRINGS II
342	ORCHESTRAL REPERTOIRE FOR STRINGS III
346	PERCUSSION PEDAGOGY
347	ORCHESTRAL REPERTOIRE FOR PERCUSSION
350	INTERPRETATION OF VOCAL LITERATURE
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

### **Performing Arts Management**

301 PERFORMING ARTS MANAGEMENT  
 I: INTRODUCTION TO  
 PERFORMANCE ARTS  
 MANAGEMENT  
 302 PERFORMING ARTS MANAGEMENT  
 II: FINANCIAL MANAGEMENT AND  
 AUDIENCE DEVELOPMENT  
 303 PERFORMING ARTS MANAGEMENT  
 III: MARKETING FOR THE ARTS  
 304 PERFORMING ARTS MANAGEMENT  
 IV: INSTITUTIONAL ADVANCEMENT  
 & COMMUNITY ENGAGEMENT

### **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.





Campus Info

Home

Guests

*Help*

Please login using your Campus Connection ID and password, then press the login button.

User ID:

Password:

[Forgot your password?](#)

**PLEASE NOTE:**

- To view your grades go to **For Students > Your Grades** > Select the arrow button located next to the Term field.> Select the term.> Hit the Search button.
- [Guests click here to get into the site.](#)