





ADMINISTRATION

DONALD E. CASEY, ED.D.

Dean

JUDY BUNDRA, PH.D.

Associate Dean of Academics

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

Associate Dean of Administration

ERIC NELSON, B.S.

Business Manager

ROSS BEACRAFT, MUS.B.

Coordinator of Admissions

SCHOOL OF MUSIC

PURPOSES

The 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
- NICOLE ALLGOOD, MS.Ed.,
Lecturer, Music Education
Northern Illinois University
- HIDEKO AMANO, M.A.,
Lecturer, Flute
New England Conservatory of Music
- COLLIN ANDERSON, M.M.,
Lecturer, Liberal Studies
Northwestern University
- ETERI ANDJAPARIDZE, D.M.A.,
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- AGLIKA ANGELOVA, M.M.,
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Hochschule fur Musik und Theater
- LISA ARGIRIS, MUS.B.,
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Northwestern University
- TED ATKATZ, PERFORMANCE CERT.
Lecturer, Percussion
Temple University
- ANNE AUSTIN, B.M.,
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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
- GREGORY BIMM, M.A.,
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Western Illinois University
- JON BOEN, B.M.,
Lecturer, Horn
Northern Illinois University
- NATASHA BOGOJEVICH
Lecturer, Musicianship
University of Arts, School of Music
- 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.,
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- JEROME BUTERA, D.M.A.,
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- WAGNER CAMPOS, M.M.,
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Composition
University of California
- 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.,
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Eastman School of Music
- SUSAN COOK, MUS. M.,
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Lecturer, Saxophone,
Northwestern University
- FLOYD COOLEY,
Coordinator of Brass Program
Lecturer, Tuba
- TIMOTHY CRAIN, PH.D.,
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Florida State University
- JULIAN DAWSON, B.M.,
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Royal College of Music
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 Wichita State University

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 University of Michigan

JOHN HATMAKER, PH.D.,
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 Indiana University

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Wichita State University
SARAH WILLIAMS, MM
Lecturer, Liberal Studies
Northwestern University
BRAD WILLIAMS,
Lecturer, Jazz History
MARK ZINGER,
Professor, Violin
Odessa State Conservatory

CURRICULUM

Four-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: 4 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)

- 12 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	4
Large Ensemble	1
Religious Dimensions	4
Scientific Inquiry: Lab	4
Modern Language	4
	<u>17</u>

Spring

Large Ensemble	1
Philosophical Inquiry	4
Scientific Inquiry: Quantitative	4
Modern Language	4
Non-Music Electives	4

SENIOR YEAR

17

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	3
Modern Language	4
Non-Music Electives	4
Senior Year Capstone	4
	<u>15</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, 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: 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.) Guitarists may substitute Guitar Ensemble or Jazz Ensemble for the last 6 quarters of their large ensemble requirement. Pianists may substitute an appropriate alternate ensemble experience as approved by the Performance Chair, Dr. Donald DeRoche. Performing Arts Management and Music Education students may use any ensemble to fulfill the last two quarters of the ensemble requirement.

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
• Large Ensemble (beyond the initial 9 quarter hours)	3
• Chamber Music (guitar).....	6
• 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)	24
• Counterpoint (2 courses)	8
• Orchestration I, II	8
• Analytical Studies	4
• Electro-Acoustic Music I	4
• Final Composition Project	0
• Music Electives	5
• Free Electives	10
• Ensemble (beyond the initial 9 quarters of participation).....	2

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
<i>Instrumental Emphasis Only</i>	
•Secondary Instrumental Methods and Lab	2
•Instrumental Techniques Classes (Brass, Woodwind, String, Percussion Classes).....	8
•Music Education Electives.....	6
<i>Vocal Emphasis Only</i>	
•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, 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
- Ensemble 2
- 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
- 16

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.....	4
Large Ensemble.....	1
Philosophical Inquiry.....	4
	<u>17</u>

Spring

Specialization.....	4
Applied Music.....	4
Large Ensemble.....	1
Religious Dimensions.....	4
Music Elective.....	2
	<u>15</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: 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
- Introduction to Music Business: 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>

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

Winter

Large Ensemble.....	1
Composition and Rhetoric II.....	4
Introduction to SRT.....	2
	<u>17</u>

SOPHOMORE YEAR

Autumn

Musicianship Studies.....	6
Large Ensemble.....	1
Electro-acoustic Music I.....	4
PHY 110, Basic Electronics.....	4
Music Elective.....	1
	<u>16</u>

Winter

Musicianship Studies.....	6
Large Ensemble.....	1
Electro-acoustic Music II.....	4
PHY 206, Sound & Acoustics.....	4
Musical Traditions.....	2
	<u>17</u>

Spring

Musicianship Studies.....	6
Large Ensemble.....	1
Sophomore Seminar.....	4
PHY 232, Intro to Digital Interfacing.....	4
Music Electives.....	1
	<u>16</u>

JUNIOR YEAR

Autumn

Arts and Literature.....	4
Computer Science.....	4
MAT 130, College Algebra.....	4
Sound Recording Technology I.....	4
	<u>16</u>

Winter

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

Spring

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

SENIOR YEAR

Autumn

Business of Music.....	2
Conducting.....	4
Religious Dimensions.....	4
SRT IV.....	4
SRT Practicum.....	2
	<u>16</u>

Winter

Understanding the Past.....	4
Free Elective.....	4
SRT V.....	4
SRT Practicum.....	2
Music Elective.....	2
	<u>16</u>

Spring

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

COURSE LISTING BY CATEGORY

Applied Brass

110	BARITONE HORN
130	FRENCH HORN
165	TROMBONE
170	TRUMPET
175	TUBA
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	386	STRING PEDAGOGY III
245	ACCOMPANYING CLASS III	387	STUDIO TEACHING AS A
253	INTRODUCTION TO ACTING FOR		PROFESSION
	SINGERS	397	INTERNSHIP
305	SENIOR RECITAL	398	INDEPENDENT STUDY
310	CHOICES IN PERFORMANCE		
315	THE BUSINESS OF MUSIC FROM	Applied Percussion	
	THE PERFORMER'S PERSPECTIVE	100	PERCUSSION
318	THE ART OF MUSIC PHRASING	300	JAZZ PERCUSSION
320	REVEALING THE ACTORSINGER		
	WITHIN	Applied Strings/Voice	
328	ORCHESTRAL REPERTOIRE FOR	127	GUITAR
	WOODWINDS	137	HARP
331	THE ART OF THE PIANO	160	STRING BASS
332	PIANO PEDAGOGY I	180	VIOLA
333	PIANO PEDAGOGY II	185	VIOLIN
335	PIANO MASTER CLASS	190	VIOLONCELLO
336	VOICE PEDAGOGY	329	JAZZ GUITAR
337	ALEXANDER TECHNIQUE	362	JAZZ STRING BASS
339	ORCHESTRAL AUDITION		
	PREPERATION FOR STRING	Applied Voice	
	PLAYERS	100	VOICE-STUDIO
340	ORCHESTRAL REPERTOIRE FOR		
	STRINGS I	Applied Woodwinds	
341	ORCHESTRAL REPERTOIRE FOR	115	BASSOON
	STRINGS II	120	CLARINET
342	ORCHESTRAL REPERTOIRE FOR	125	FLUTE
	STRINGS III	135	OBOE
346	PERCUSSION PEDAGOGY	155	SAXOPHONE
347	ORCHESTRAL REPERTOIRE FOR	355	JAZZ SAXOPHONE
	PERCUSSION		
350	INTERPRETATION OF VOCAL	Composition	
	LITERTURE	300	ORCHESTRATION I
351	INTERPRETATION OF VOCAL	301	16TH CENTURY COUNTERPOINT
	LITERATURE II	302	18TH CENTURY COUNTERPOINT
352	INTERPRETATION OF VOCAL	303	20TH CENTURY COUNTERPOINT
	LITERATURE III	304	ANALYTICAL TECHNIQUES
353	TECHNIQUES OF THE MUSICAL	305	ANALYTICAL STUDIES
	STAGE I	315	COMPOSITION
354	TECHNIQUES OF THE MUSICAL	320	ORCHESTRATION II
	STAGE II	326	ELECTRO-ACOUSTIC MUSIC I
355	TECHNIQUES OF THE MUSICAL	327	ELECTRO-ACOUSTIC MUSIC II
	STAGE III	398	INDEPENDENT STUDY
360	TOPICS IN PERFORMANCE		
361	PIANO LITERATURE I	Music Education	
362	PIANO LITERATURE II	95	CLINICAL EXPERIENCE WITH
372	ORCHESTRAL REPERTOIRE FOR		CHILDREN AND YOUTH
	BRASS	101	BRASS I
373	BRASS CONCEPTS	102	BRASS II
374	BRASS INSTRUMENT	103	WOODWINDS I
	PERFORMANCE STYLE	104	WOODWINDS II
375	CLARINET WORKSHOP	105	STRINGS I
376	FLUTE WORKSHOP	106	STRINGS II
377	GUITAR HISTORY AND	107	PERCUSSION I
	LITERATURE I	108	PERCUSSION II
378	GUITAR HISTORY AND	109	WOODWINDS III
	LITERATURE II	110	WOODWINDS IV
379	GUITAR HISTORY AND	121	CLASS GUITAR
	LITERATURE III	196	CLASS VOICE
384	STRING PEDAGOGY I	300	ELEMENTARY & MIDDLE SCHOOL
385	STRING PEDAGOGY II		

- 360 TOPICS IN PERFORMING ARTS
MANAGEMENT
- 398 PERFORMING ARTS MANAGEMENT
INTERNSHIP

Sound Recording Technology

- 200 INTRODUCTION TO SOUND
RECORDING TECHNOLOGY
- 201 RECORDING TECHNOLOGY I
- 202 RECORDING TECHNOLOGY II
- 203 RECORDING TECHNOLOGY III
- 215 SOUND RECORDING FOR
MULTIMEDIA
- 300 CONTEMPORARY FILM SCORING
- 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

Jazz Studies

- 1 JAZZ ENSEMBLE (ZERO CREDIT)
- 200 JAZZ ENSEMBLE
- 201 JAZZ CHAMBER ENSEMBLE
- 300 ESSENTIALS OF JAZZ I
- 301 ESSENTIALS OF JAZZ II
- 302 ESSENTIALS OF JAZZ III
- 303 JAZZ HISTORY AND STYLE
- 304 JAZZ ARRANGING I
- 305 JAZZ ARRANGING II
- 306 JAZZ ARRANGING III
- 307 JAZZ ARRANGING AND
COMPOSITION IV
- 308 JAZZ IMPROVISATION I
- 309 JAZZ IMPROVISATION II
- 310 JAZZ IMPROVISATION III
- 311 JAZZ IMPROVISATION IV
- 312 JAZZ IMPROVISATION V
- 313 JAZZ IMPROVISATION VI
- 314 JAZZ PEDAGOGY
- 315 JAZZ SENIOR RECITAL

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.