





**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

TIM MAZUREK

College Office Coordinator

ALANNA HUTCHENS

PeopleSoft Functional Manager

## 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
- NICOLE ALLGOOD, MS.Ed.,  
*Lecturer, Music Education*  
Northern Illinois University
- HIDEKO AMANO, M.A.,  
*Lecturer, Flute*  
New England Conservatory of Music
- ETERI ANDJAPARIDZE, D.M.A.,  
*Associate Professor, Piano,*  
Moscow Tchaikovsky State  
Conservatory
- AGLIKA ANGELOVA, M.M.,  
*Lecturer, Piano*  
*Hochschule fur Musik und Theater*
- TED ATKATZ, PERFORMANCE CERT.  
*Lecturer, Percussion*  
Temple University
- SUSANNE BAKER, D.M.,  
*Lecturer, Class Piano*  
Northwestern University
- STEPHEN BALDERSTON, M.M.,  
*Coordinator of String Program*  
*Associate Professor, Cello*  
The Juilliard School
- VIRGINIA BENNETT, PD.D.,  
*Lecturer, Music Education*  
University of Iowa
- GREGORY BIMM, M.A.,  
*Lecturer, Music Education*  
Western Illinois University
- PATRICK BLACKWELL, CERTIFICATE  
*Lecturer, Voice*  
The Juilliard School
- 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.,  
*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
- JUAN CAMPOVERDE Q, PH.D.,  
*Assistant Professor, Musicianship,*  
*Composition*  
University of California
- TANYA CAREY, D.M.A.,  
*Lecturer, Cello*  
University of Iowa
- 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
- 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
- AMY CONN, B.M.,  
*Lecturer, Voice*  
Northwestern University
- SUSAN COOK, MUS. M.,  
*Coordinator of Woodwinds Program*  
*Lecturer, Saxophone,*  
Northwestern University
- FLOYD COOLEY,  
*Coordinator of Brass Program*
- MARK CUNNINGHAM, B.A.,  
*Lecturer, Performing Arts Management*  
Michigan State University
- JULIAN DAWSON, B.M.,  
*Opera Conductor*  
Royal College of Music
- CONSTANCE DEFOTIS, D.M.A.,  
*Visiting Director, Choral Organizations*  
University of Cincinnati
- CRAIG DENNY, B.M  
*Lecturer, Music Education*  
DePaul University
- DONALD DEROCHE, PH.D.,  
*Professor, Director of Wind*  
*Organizations, Chair,*  
*Performance Studies*  
Northwestern University
- JULIE DEROCHE, MUS. B.,  
*Associate Professor, Coordinator of*  
*Winds Program, Northwestern*  
University

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

CATHY ELIAS, PH.D.,  
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 University of Chicago

PAUL FAILLA, M.M.,  
*Lecturer, Liberal Studies*  
 Northwestern University

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

GEORGE FLYNN, D.M.A.,  
*Professor Emeritus*  
 Columbia University

KIRK GARRISON, M.M.,  
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 DePaul University

ROGER GOODMAN, MUS.M.,  
*Lecturer, Harpsichord*  
 Northwestern University

MICHAEL GREEN, B.M.E.,  
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*Lecturer, Percussion,*  
 Northwestern University

JOHN HAGSTROM, M.M.,  
*Lecturer, Trumpet*  
 Wichita State University

THOMAS HALL, M.M.,  
*Lecturer, Chamber Orchestra*  
 Florida State University  
 University of Iowa

B. LYNN HEBERT, D.M.A.,  
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 Stanford University

JOHN HENES, MUS.B.,  
*Lecturer, Alexander Technique*  
 Indiana University

LINDA HIRT, MUS.M.,  
*Lecturer, Voice,*  
 Indiana University

DAVID HOPPE, M.M.,  
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 S.U.N.Y.

GREGORY HUTTER, M.M.,  
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 Rutgers University

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 The Moscow State Conservatory

OLGA KALER M.M.,  
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 Moscow State Conservatory

ROB KASSINGER, B.M.,  
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 Manhattan School of Music

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 Manhattan School of Music

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 Maastricht Conservatory

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*Composition*  
 Northwestern University

LISA KRISTINA, D.M.A.,  
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 University of Illinois

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

MATT LEE, MUS.M.,  
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 Northwestern University

CHRISTOPHER LEMONS, PH.D.,  
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 Eastman School of Music

CHRISTOPHER LORIMER, M.M.,  
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 Northwestern University

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*Management*  
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GERALD RIZZER, M.M.,  
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 Yale University

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 Theatre*

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 Education*  
 University of Wisconsin

DAVID SMALLEY, M.M.,  
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 Chicago String Quartet  
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MICHAEL STARON, M.M.,  
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DIANE STEDMAN-MARTIN, M.M.,  
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 DePaul University

LEON STEIN, PH.D.,  
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DANIEL STEINMAN, B.S.,  
*Lecture, Sound Recording Technology*  
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JAMES STEVENS, M.S.,  
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 Kent State

MARY STOLPER, MUS.M.,  
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 Northwestern University

CHARMIAN TASHJIAN, D.M.A.,  
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 Northwestern University

BRENT TURNEY, BM  
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PANTELIS VASSILAKIS, Ph.D.,  
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 University of California Los Angeles

CHARLES VERNON,  
*Lecturer, Trombone*

JEFFREY WASSON, PH.D.,  
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ROBERT WATERS, M.M.,  
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KURT WESTERBERG, D.M.,  
*Associate Professor, Chair,  
 Musicianship,  
 Composition*  
 Northwestern University

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

BRAD WILLIAMS,  
*Lecturer, Jazz History*  
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 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: 6 quarter hours of large ensemble (Wind Symphony, Wind Ensemble, University Singers, Concert Choir, Women’s Choir, Symphony Orchestra, or Chamber Orchestra) in the 1<sup>st</sup> and 2<sup>nd</sup> years; 3 quarter hours of any size/type of ensemble in the 3<sup>rd</sup> or 4<sup>th</sup> year. (\*\*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
Ensemble .....	1
Music Electives .....	1
Experiential Learning .....	4
Philosophical Inquiry .....	4
Modern Language .....	4
	<u>16</u>

### Winter

Conducting .....	4
Ensemble .....	1
Religious Dimensions .....	4
Scientific Inquiry: Lab .....	4
Modern Language .....	4
	<u>17</u>

### Spring

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 .....	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 freshman or sophomore year, 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 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) will be applied towards 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: Ensemble participation varies according to specialization. See below for requirements by major. The following ensembles are considered “Large Ensembles”: Wind Symphony, Wind Ensemble, University Singers, Concert Choir, Women’s Choir, Symphony Orchestra, or Chamber Orchestra.

**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 .....	12
• 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 (1 <sup>st</sup> year).....	3
• Chamber Music (Guitar Ensemble).....	12
• Music Electives .....	11
• 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 .....	12
• 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
• Accompanying Practicum .....	3
• Piano Pedagogy.....	4
• Piano Literature .....	2
• Art of the Piano .....	6
• Large Ensemble (1 <sup>st</sup> and 2 <sup>nd</sup> years, choir preferred,) .....	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.....	12
• Chamber Music .....	6
• Music Electives .....	8
• Free Electives .....	12

**Voice**

• Applied lessons (beyond the initial 24 quarter hours) .....	24
• Recital .....	0
• Vocal Diction (3 quarters for 0 credit, 3 quarters for 1 credit each) .....	3
• Interpretation of Vocal Literature I, II and III .....	6
• Techniques of the Musical Stage I and II .....	4
• Vocal Pedagogy .....	2
• Introduction to Acting for singers.....	4
• Large Ensemble (beyond the initial 9 quarters of participation).....	3
• Vocal Coaching .....	2
• Music Electives .....	5
• Free Electives .....	4
• One year of Modern Language *Apply the Modern Language Option, see p. 374 .....	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 ..... 12  
• 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  
• Large Ensemble (1<sup>st</sup> and 2<sup>nd</sup> years) ..... 6  
• Any Ensemble (3<sup>rd</sup> and 4<sup>th</sup> years) ..... 5  
• Music Electives ..... 5  
• Free Electives ..... 10

**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  
    ▪ Large Ensemble (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> years) ..... 9  
    ▪ Any Ensemble (4<sup>th</sup> year) ..... 2

• 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
- Large Ensemble (1<sup>st</sup> year)..... 3
- Jazz Ensemble (2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> years)..... 9
- History of Jazz ..... 2
- Jazz Pedagogy ..... 2
- Jazz Arranging I, II, III ..... 9
- Applied Jazz ..... 6
- Recital ..... 0
- Music Electives ..... 11
- 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
- Large Ensemble (1<sup>st</sup> year)..... 3
- Any Ensemble (2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> years)..... 9
- 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

**Spring**

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

**Winter**

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

**SOPHOMORE YEAR**

**Autumn**

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

**Winter**

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

**Spring**

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

**JUNIOR YEAR****Autumn**

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

**Winter**

Specialization .....	4
Applied Music .....	4
Conducting .....	4
Ensemble .....	1
Philosophical Inquiry .....	4
	<u>17</u>

**Spring**

Specialization .....	4
Applied Music .....	4
Ensemble .....	1
Religious Dimensions .....	4
Music Elective .....	2
	<u>15</u>

**SENIOR YEAR****Autumn**

Specialization .....	7
Ensemble .....	1
Scientific Inquiry .....	4
Understanding the Past .....	4
	<u>16</u>

**Winter**

Specialization .....	7
Ensemble .....	1
Self, Society & Mod. World .....	4
Free Electives .....	4
	<u>16</u>

**Spring**

Specialization .....	7
Ensemble .....	1
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: 3 quarter hours of large ensemble (Wind Symphony, Wind Ensemble, University Singers, Concert Choir, Women's Choir, Symphony Orchestra, or Chamber Orchestra) in the 1<sup>st</sup> year; 3 quarter hours of any ensemble in the 2<sup>nd</sup>, 3<sup>rd</sup>, or 4<sup>th</sup> years. (\*\* 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>

**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
	<u>17</u>

**SOPHOMORE YEAR**

**Autumn**

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

**Winter**

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

**Spring**

Musicianship Studies .....	6
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>



## Music Teacher Certification Program

### Admissions

Applicants to the DePaul music teacher certification program must meet the following standards:

- Undergraduate degree in music
- Grade Point Average of 2.75 or higher
- Recommendations from two individuals familiar with the candidate's potential as a teacher
- Music audition

### Program of study

All certification students must meet the core requirements of the undergraduate students in music education. Certification students must take courses in four basic areas: music, liberal studies, music education, and education. A transcript review will be done by the music education department, to determine any deficiencies in any of these areas of study. Substitutions will be determined by the associate dean where appropriate.

Music courses:

- Applied music study (2 years)
- Musicianship/music theory and history (2 years)
- Aural training (2 years)
- Keyboard skills (2 years)
- Conducting (1 course)
- Music Traditions (world music and jazz)
- Ensemble (4 years)

Liberal studies:

- Writing (8 quarter hour credits)
- Math (4)
- Science, lab or quantitative (4)
- American government (4)
- American history (4)

Music education (V=vocal specialization only, I=instrumental specialization only)

- MED 306, Introduction to Music Education (2 credits)
- MED 303, Elementary Vocal General Music Methods (4)
- MED 304 Middle School Vocal General Music Methods (2), V
- MED 300, Elementary Instrumental Music Methods (4)
- MED 305, Secondary Vocal Music Methods (2), V
- MED 301, Secondary Instrumental Music Methods (2), I
- MED 310, Music for the Exceptional Child (4)
- MED 325, Conducting for the Music Educator (2)
- MED 340, Technology for the Music Educator (2)
- MED 121, Class Guitar (1)
- MED 196, Class Voice (1)
- Instrumental techniques classes (4 for V, 8 for I):
  - MED 101 Brass I, MED 102 Brass II, MED 103 Woodwinds I, MED 104 Woodwinds II, MED 105 Woodwinds III, MED 107 Percussion, MED 105 Strings I, MED 106 Strings II, MED 101 Brass I, MED 102 Brass II
- MED 313, Choral Literature (2), V
- MED 360, Topics in Music Education: Accompanying for the Music Educator (2), V
- MED electives (4 for V, 6 for I)
- MED 095 (0)
- MED 392, Student Teaching (12)
- MED 393, Student Teaching Seminar (0)

#### Professional education

- SCU 207, Social and Historical Foundations of Education (4)
- SCU 336 or PSY 303, Human Growth and Development (4)
- LSE 380, Philosophical Foundations of Education (4)

## **SCHOOL OF MUSIC ACADEMIC POLICIES**

### **Performance Awards**

All students who receive performance awards must participate in ensembles as needed. Failure to do so may result in the forfeiture of performance award dollars. Undergraduate performance awards are offered for a maximum of 12 quarters, except for music education majors (13 quarters) or double majors (15 quarters). Graduate performance awards are provided for a maximum of 6 quarters. Questions about the performance awards may be directed to Mr. Ross Beacraft, Director of Admission.

*Curricular ensemble requirements may differ from performance award requirements. A student on a performance awards may be required to participate in ensembles different than or beyond their major's curricular requirements*

### **Undergraduate Transfer Credits**

Only undergraduate students are allowed to transfer credits to the School of Music. Once a student is enrolled at DePaul, only liberal studies or elective courses are transferable; courses in the specialization are not. If a student wishes to take courses at another college or university, s/he must request permission from the Associate Dean prior to enrolling in the course. If a student does not obtain prior approval, the course(s) may not be applicable towards degree requirements. After completing the course(s), students must submit official transcripts to the School of Music College Office, to be reviewed by the Associate Dean. It is important to note that music students must adhere to the University residency requirement, which states that the last 60 quarter hours of a degree must be completed at DePaul.

### **Academic Probation**

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Students who fail to make meaningful progress towards their degree may be placed on academic probation. Furthermore, students who do not maintain a 2.0 grade point average, may be placed on academic probation. Any student who is placed on probation will be notified in writing and should meet with the Associate Dean.

### **Academic Dismissal**

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Students who fail to meet the academic standards of the University or School of Music may be dismissed. Any student who is dismissed will be notified in writing and should meet with the Associate Dean. Conditions for dismissal and procedures for re-application are detailed in the University Student Handbook.

### **Withdrawal**

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Any student who wishes to withdraw from the School of Music should first meet with his or her advisor and then the Associate Dean. If the student is receiving a performance award, s/he should also meet with Mr. Ross Beacraft, Director of Admissions. A withdrawal form must be submitted to the Associate Dean, explaining the reasons for withdrawal. If a student withdraws in good standing, s/he may reapply within 3 quarters without re-auditioning or re-applying; if a student is away longer than 3 quarters, s/he must reapply and re-audition to the School of Music, and is subject to the requirements current at the time of their application.

## 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  
 245 ACCOMPANYING CLASS III  
 253 INTRODUCTION TO ACTING FOR  
 SINGERS  
 305 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  
 PREPARATION 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  
 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 Percussion

100 PERCUSSION  
 300 JAZZ PERCUSSION

### Applied Strings/Voice

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

### Applied Voice

100 VOICE-STUDIO

### 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
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

**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
303	BASIC CONDUCTING PRACTICUM
304	BASIC CONDUCTING
302	ADVANCED CONDUCTING

307 INTRODUCTION TO COMPOSITION  
 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**

200 INTRODUCTION TO MUSIC BUSINESS  
 301 PERFORMING ARTS MANAGEMENT  
 I: INTRODUCTION TO PERFORMING  
 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  
 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.