

DEPAUL
UNIVERSITY



Course Catalog

School of Music Undergraduate Studies

Winter/Spring 2007-2008

Table of Contents

| | |
|---|----|
| Table of Contents | 2 |
| General Information | 4 |
| Catalog Version | 4 |
| Administration | 4 |
| Administration | 5 |
| Purposes | 5 |
| Facilities | 5 |
| Admission | 6 |
| Financial Aid | 6 |
| Faculty | 6 |
| Bachelors | 12 |
| Curriculum | 12 |
| Bachelor of Arts | 12 |
| About | 12 |
| Liberal Studies Requirements (BA In Music) | 12 |
| Music Requirements (B.A. In Music) | 13 |
| Modern Language Requirements (B.A. In Music) | 13 |
| Free Electives (B.A In Music) | 14 |
| Sample Program-Bachelor of Arts in Music | 14 |
| Bachelor of Music | 15 |
| About | 15 |
| Liberal Studies (B.M.) | 16 |
| Modern Language Option (B.M.) | 17 |
| Music Requirements (B.M) | 17 |
| Music and Free Electives (B.M.) | 17 |
| Requirements in the Specialization (B.M) | 17 |
| Performance | 18 |
| Composition | 19 |
| Music Education | 19 |
| Jazz Studies | 20 |
| Performing Arts Management | 20 |
| Sample Program-Bachelor of Music | 20 |
| Bachelor of Science in Music | 22 |
| About | 22 |
| Liberal Studies Requirements (B.S. in Music) | 23 |
| Music Requirements (B.S in Music) | 23 |
| Requirements in the Specialization (B.S in Music) | 24 |
| Sample Program-Bachelor of Science in Music | 24 |
| Music Teacher Certification Program | 26 |
| Admissions | 26 |
| Program of Study | 26 |
| School of Music Academic Policies | 28 |
| School of Music Academic Policies | 28 |
| Course Listing By Category | 30 |
| Course Listing by Category | 30 |
| Courses | 35 |
| Courses | 35 |
| Undergraduate Programs of Study | 36 |

General Information

School of Music - Undergraduate Studies ▢ General Information

Catalog Version

UNDERGRADUATE UPDATE: OCTOBER 15, 2007

Please use the menu items to the left for current catalog navigation. Access archived catalogs by choosing the link to the right.

School of Music - Undergraduate Studies ▢ General Information ▢ Administration

Administration

DONALD E. CASEY, ED.D.

Dean

JUDY BUNDRA, Ph.D.

Associate Dean of Academic Affairs

ROBERT KRUEGER, M.B.A.

Associate Dean of Administration

ERIC NELSON, M.B.A.

Business Manager

ROSS BEACRAFT, MUS. B.

Director of Admission

DAVIN YOUNGS

College Office Coordinator

ALANNA AICARDI

PeopleSoft Functional Manager

Committee on Graduate Studies

Purposes

Faculty

Programs of Study

Admission

Degree Seeking Students

Certificate in Performance

Non-Degree Seeking Students

Student-At-Large

International Students

Procedures for Admission

Diagnostic Examinations

Catalog Version

Administration

Purposes

Facilities

Admission

Financial Aid

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 CTAs 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. Entering freshmen and transfer applicants are required to audition before March 1st for admission the following September. 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

ETERI ANDJAPARIDZE, D.M.A.,

Associate Professor, Piano,

Moscow Tchaikovsky State Conservatory

AGLIKA ANGELOVA, M.M.,

Coach, Chamber Music

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

ROBERT BARRIS, M.M.,

Lecturer, Bassoon

University of Michigan

NAOMI BENSDFORF, M.M.,

Lecturer, Music Education
DePaul University

GREGORY BIMM, M.A.,
Lecturer, Music Education
Western Illinois University

JONATHAN BOEN, B.M.,
Lecturer, Horn
Northern Illinois University

NATASHA BOGOJEVICH
Lecturer, Musicianship
University of Arts , School of Music

ALBAN KIT BRIDGES, D.M.,
Lecturer, Voice
Northwestern University

ROBERT BROOM, JR., B.A.,
Lecturer, Jazz Guitar
Columbia College

HOOO

KATHERINE BRUCHER, Ph.D.,
Assistant Professor, Musicianship
University of Michigan

WILLIAM BUCHMAN, B.S.,
Lecturer, Bassoon
Brown University

JUDY BUNDRA, Ph.D.,
Associate Professor, Associate Dean
Northwestern University

JANE BUNNELL, B.M.,
Associate Professor, Voice
Indian University

WAGNER CAMPOS , M.M.,
Lecturer, Clarinet
DePaul University

JUAN CAMPOVERDE Q, Ph.D.,
Assistant Professor, Musicianship, Composition
University of California

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

ELSA CHARLSTON, MUS.B.,
Lecturer, Voice
St. Olaf College

JENNIFER CLIPPERT, D.M.A.,
Coordinator of Woodwinds Program
Lecturer, Flute

Northwestern University

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.,
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

DONALD DEROCHE, Ph.D.,
*Professor, Director of Wind
Organizations*

Northwestern University

JULIE DEROCHE, MUS. B.,
Associate Professor, Chair, Performance Studies
Northwestern University

JELENA DIRKS, M.M.,
Lecturer, Oboe

University of Michigan

ALAN DUBOIS, M.M.,
Lecturer, Music Education
DePaul University

MATHIEU DUFOUR, Ph.D.
Lecturer, Flute
National Conservatory of Music, Lyon, France

MARC EMBREE, M.F.A
Lecturer, Voice

Tulane University

CATHY ANN ELIAS, Ph.D.,
Associate Professor, Musicianship
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.
Lecturer, Jazz Studies

DePaul University

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

MICHAEL GREEN, B.M.E.
*Coordinator of Percussion Program
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

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

JULIAN HERSH, M.M.,
Coach, Chamber Music
San Francisco Conservatory of Music

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

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

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

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

EUGENE IZOTOV, B.M.,
Lecturer, Oboe
Boston University

ILYA KALER, Ph.D.,
Professor, Violin
The Moscow State Conservatory

OLGA KALER M.M.,
Lecturer, Violin
Moscow State Conservatory

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

JACKI KELLY-McHALE, M.F.A.,
Visiting Assistant Professor, Music Education
University of St. Thomas

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

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

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

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

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

CHRISTOPHER LEMONS, Ph.D.,
Lecturer, Liberal Studies
Northwestern University

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

THOMAS MATTA, MUS.M.,
Assistant Professor, Jazz Studies
University of Northern Colorado

MARK MAXWELL, M.M.,
*Coordinator of Guitar Program
Lecturer, Guitar*
Southern Methodist University

SCOTT METLICKA, M.M.,
Lecturer, Music Education
Northwestern University

THOMAS MILLER, M.M.,
Professor, Chair, Professional Studies
DePaul University

ERIC MILLSTEIN, M.M.,
Lecturer, Percussion
Temple University

DAVID MORRISON, M.S.,
Lecturer, Music Education

University of Illinois

ERICA NEIDLINGER, Ph.D.,
Assistant Professor, Music Education, Wind Symphony Conductor
University of Minnesota

LARRY NOVAK,
Lecturer, Jazz Piano
University of Minnesota

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

DEBORAH PEOT, M.M.,
Lecturer, Music Education
University of Illinois, Urbana

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

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

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

ROBERT RUMMAGE, MM
Lecturer, Jazz Percussion
DePaul University

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

JUNICHI SATO, M.M.,
Lecturer, Class Piano
Indiana University

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

CHARLES SHAPER, B.M.
Lecturer, Music Education
DePaul University

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

HARRY SILVERSTEIN,
Professor, Director, DePaul Opera Theatre

DAVID SMALLEY, M.M.,
Lecturer, Voice
University of Michigan

RAMI SOLOMONOW, B.A.,
Professor, Viola
Northern Illinois University

MICHAEL STARON, M.M.,
Lecturer, Liberal Studies
Northwestern University

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

DANIEL STEINMAN, B.S.,

Lecture, Sound Recording Technology

DePaul University

JAMES STEVENS, M.S.,

Lecturer, Music Education

Kent State University

MARY STOLPER, MUS.M.,

Lecturer, Flute

Northwestern University

CHARMIAN TASHJIAN, D.M.A.,

Lecturer, Liberal Studies

Northwestern University

BRANT TAYLOR, M.M.,

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Indiana University

MENG-KONG THAM, MUS.M.,

Assistant Professor Emeritus, Musicianship

Northwestern University

BRIAN TOROSIAN, M.M.,

Lecturer, Class Guitar

Northwestern University

BRENT TURNEY, M.M.,

Lecturer, Jazz Studies

DePaul University

PANTELIS VASSILAKIS, Ph.D.,

Lecturer, Musicianship

University of California, Los Angeles

CHARLES VERNON ,

Lecturer, Trombone

JEFFREY WASSON, Ph.D.,

Professor, Musicianship

Northwestern University

ROBERT WATERS, M.M.,

Associate Professor, Violin

Yale School of Music

KURT WESTERBERG, D.M.,

Associate Professor, Chair, Musicianship,

Composition

Northwestern University

BRAD WILLIAMS,

Lecturer, Jazz History

MARK ZINGER,

Professor, Violin

Odessa State Conservatory

ALEXANDER ZINTCHENKO, D.M.A.,

Lecturer, Piano

Rimsky-Korsakov Conservatory of Music

Bachelors

School of Music - Undergraduate Studies ▫ Bachelors

Curriculum

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, performing arts management, and music education), and Bachelor of Science in Music (with emphasis in sound recording technology). In addition, a teacher certification program is offered for musicians with undergraduate degrees in music who wish to earn Illinois K-12 music state licensure. Programs leading to the Master of Music Degree or a Certificate in Music Performance are described in the Graduate Bulletin.

Bachelor of Arts

School of Music - Undergraduate Studies ▫ Bachelors ▫ Bachelor of Arts

About

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)

Music Requirements (B.A. In Music)

Modern Language Requirements (B.A. In Music)

Free Electives (B.A In Music)

Sample Program-Bachelor of Arts in Music

School of Music - Undergraduate Studies ▫ Bachelors ▫ Bachelor of Arts ▫ Liberal Studies Requirements (BA In Music)

Liberal Studies Requirements (BA In Music)

The BA in Music degree gives students the opportunity to balance and augment music studies with a wide range of liberal studies courses. Courses in the College of Liberal Arts and Sciences comprise a large portion of the BA in Music degree; in addition to the 28 hours required in the liberal studies core, 52 additional quarter hours are to be distributed through the six learning domains. The requirements in liberal studies courses are as follows:

COMMON CORE: 28 quarter hours required

First Year Program :

4 quarter hours in Discover Chicago or Explore Chicago

8 quarter hours in Composition and Rhetoric

4 quarter hours in Mathematical & Technological Literacy [See below for requirement]

Sophomore Year

4 quarter hours in Seminar on Multiculturalism in the U.S.

Junior Year

4 quarter hours in Experiential Learning

Senior Year

4 quarter hours in Capstone Seminar

LEARNING DOMAINS: 52 quarter hours required

Arts and Literature: 8 quarter hours required in two different departments (*Note* : Courses in music cannot be used to fulfill A&L requirements).

Philosophical Inquiry: 8 quarter hours required.

Religious Dimensions: 8 quarter hours required

4 quarter hours in Religious and Ethical Questions

4 quarter hours in Religious Traditions

Scientific Inquiry: 12 quarter hours required

4 quarter hours in an SI laboratory course

4 quarter hours in an SI quantitative course

4 quarter hours in an SI elective course

Self, Society, and Modern World: 8 quarter hours required in two different departments.

Understanding the Past: 8 quarter hours required, two courses in different categories: 1) Africa, 2) Asia, 3) Europe, 4) Intercontinental/Comparative, 5) Latin America, 6) North America

Mathematical and Technological Literacy

All Music students must complete the placement exam for Mathematical and Technological Literacy. Students must complete the one course into which they place. Students placing out of both sections will complete an additional domain elective.

School of Music - Undergraduate Studies ▫ Bachelors ▫ Bachelor of Arts ▫ Music Requirements (B.A. In Music)

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, Womens Choir, Symphony Orchestra, or Chamber Orchestra) in the 1st and 2nd years; 3 quarter hours of any size/type of ensemble in the 3rd or 4th year. (**Ensemble participation must take place over 9 quarters of study.)

Music Electives, 9 quarter hours

School of Music - Undergraduate Studies ▫ Bachelors ▫ Bachelor of Arts ▫ Modern Language Requirements (B.A. In Music)

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

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
Mathematical and Technological
Literacy, ISP 120 or 121 4
Music Elective 1

16

Winter

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

16

Spring

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

15

JUNIOR YEAR

Autumn

Musical Traditions 2

Ensemble 1
Music Electives 1
Experiential Learning 4
Philosophical Inquiry 4
Modern Language 4

16

Winter

Conducting 4
Ensemble 1
Religious Dimensions 4
Scientific Inquiry: Lab 4
Modern Language 4

17

Spring

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

17

SENIOR YEAR

Autumn

Self, Society, & Modern World 4
Understanding the Past 4
Modern Language 4
Non-Music Electives 4

16

Winter

Scientific Inquiry: Elective 4
Self, Society, & Modern World 4
Understanding the Past 4
Modern Language 4

16

Spring

Music Electives 3
Modern Language 4
Non-Music Electives 4
Senior Year Capstone 4

15

Bachelor of Music

School of Music - Undergraduate Studies ▢ Bachelors ▢ Bachelor of Music

About

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, Performing Arts Management, and Jazz Studies.

Liberal Studies (B.M.)

Modern Language Option (B.M.)

Music Requirements (B.M.)

Music and Free Electives (B.M.)

Requirements in the Specialization (B.M)

Performance

Composition

Music Education

Jazz Studies

Performing Arts Management

Sample Program-Bachelor of Music

School of Music - Undergraduate Studies □ Bachelors □ Bachelor of Music □ Liberal Studies (B.M.)

Liberal Studies (B.M.)

The students 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 students course of study in music. Students pursuing a Bachelor of Music degree are required to complete 52 Liberal Studies Program quarter hours distributed among the Common Core and the six Learning Domains (Arts and Literature, Philosophical Inquiry, Religious Dimensions, Self, Society and Modern World, Scientific Inquiry, Understanding the Past).

COMMON CORE: 20 quarter hours required

First Year Program:

4 quarter hours in Discover Chicago or Explore Chicago

8 quarter hours in Composition and Rhetoric

4 quarter hours in Mathematical and Technological Literacy [See section below regarding requirement]

Sophomore Year:

4 quarter hours in Seminar on Multiculturalism in the United States

LEARNING DOMAINS: 32 quarter hours required

Arts and Literature: 8 quarter hours required in two different departments (*Note* : Courses in music cannot be used to fulfill A&L requirements).

Philosophical Inquiry: 4 quarter hours required.

Religious Dimensions: 4 quarter hours required in either Religious and Ethical Questions or Religious Traditions.

Self, Society, and Modern World: 4 quarter hours required

Scientific Inquiry: 4 quarter hours required in any approved SI lab or quantitative course.

Understanding the Past: 8 quarter hours required, two courses in different categories: 1) Africa, 2) Asia, 3) Europe, 4) Intercontinental/Comparative, 5) Latin America, 6) North America

Mathematical and Technological Literacy:

All Music students must complete the placement exam for Mathematical and Technological Literacy. Students must complete the one course into which they place. Students placing out of both sections will complete an additional domain elective.

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, Womens 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, performing arts management, 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 (1st 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 (1st and 2nd years, choir preferred) 6
- Chamber Music (3rd and 4th years) 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 12
- 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

School of Music - Undergraduate Studies □ Bachelors □ Bachelor of Music □ Composition

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 st and 2 nd years) _____ | 6 |
| Any Ensemble (3 rd and 4 th years) _____ | 5 |
| Music Electives 5 | |
| Free Electives 10 | |

School of Music - Undergraduate Studies □ Bachelors □ Bachelor of Music □ Music Education

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 | |
| Large Ensemble (1 st , 2 nd , 3 rd years) _____ | 9 |
| Any Ensemble (4 th 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 (1st year) 3
Jazz Ensemble (2nd, 3rd, 4th 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 (1st year) 3
Any Ensemble (2nd, 3rd, 4th years) 8
Music Electives 9
Free Electives 4
Liberal Studies Learning Domain Specifications (** In the liberal studies learning domains specific courses are suggested for performing arts management 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
Ensemble 1
Mathematical and Technological
Literacy, ISP 120 or 4
Music Elective 1
16
Winter

Musicianship Studies 6
Applied Music 4
Ensemble 1
Sophomore Seminar 4
Music Elective 1
16

Spring

Musicianship Studies 6
Applied Music 4
Ensemble 1
Arts and Literature 4
Music Elective 1
16

JUNIOR YEAR

Autumn

Specialization 4
Applied Music 4
Musical Traditions 2
Ensemble 1
Arts and Literature 4
Music Elective 1
16

Winter

Specialization 4
Applied Music 4

Conducting 4
Ensemble 1
Philosophical Inquiry 4
17

Spring

Specialization 4
Applied Music 4
Ensemble 1
Religious Dimensions 4
Music Elective 2
15

SENIOR YEAR

Autumn

Specialization 7
Ensemble 1
Scientific Inquiry 4
Understanding the Past 4
16

Winter

Specialization 7
Ensemble 1
Self, Society & Mod. World 4
Free Electives 4
16

Spring

Specialization 7
Ensemble 1
Understanding the Past 4
Free Electives 4
16

Bachelor of Science in Music

School of Music - Undergraduate Studies ▢ Bachelors ▢ Bachelor of Science in Music

About

The Bachelor of Science in Sound Recording Technology is designed to prepare students for careers in the expanding audio industry. The program includes the musicianship sequence, applied music, and ensemble experience, as well as classes in analog and digital microelectronics, computer science, and the sound recording specialization.

Liberal Studies Requirements (B.S. in Music)

Music Requirements (B.S in Music)

Requirements in the Specialization (B.S in Music)

Sample Program-Bachelor of Science in Music

Liberal Studies Requirements (B.S. in Music)

The students 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 students course of study in music. In addition to the 16 quarter hours required in the Common Core, Bachelor of Science in Music students are required to complete 24 hours distributed through five of the six Learning Domains (Arts and Literature, Philosophical Inquiry, Religious Dimensions, Scientific Inquiry, Self, Society and Modern World, and Understanding the Past).

COMMON CORE: 16 quarter hours required

First Year Program :

4 quarter hours in Discover Chicago or Explore Chicago

8 quarter hours in Composition and Rhetoric

Sophomore Year :

4 quarter hours in Seminar on Multiculturalism in the United States

LEARNING DOMAINS:

Arts and Literature: 8 quarter hours required in two different departments (*Note* : Courses in music cannot be used to fulfill A&L requirements).

Philosophical Inquiry: 4 quarter hours required.

Religious Dimensions: 4 quarter hours required.

Self, Society, and Modern World: 4 quarter hours required.

Scientific Inquiry: 0 quarter hours; SI requirement is already met through the Bachelors of Science in Music degree program.

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, Womens Choir, Symphony Orchestra, or Chamber Orchestra) in the 1st year; 3 quarter hours of any ensemble in the 2nd, 3rd, or 4th 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 236 (Science of Digital Audio): 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

Ensemble 1

Electro-acoustic Music I 4

PHY 110, Basic Electronics 4

Music Elective 1

16

Winter

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

17

Spring

Musicianship Studies 6
Ensemble 1
Sophomore Seminar 4
PHY 232,
Intro to Digital Interfacing 4
Music Electives 1

16

SCHOOL OF MUSIC

382

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 4
Religious Dimensions 4
SRT IV 4
SRT Practicum 2

16

Winter

Understanding the Past 4
Free Elective 4
SRT V 4
SRT Practicum 2
Music Elective 2

16

Spring

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

14

Music Teacher Certification Program

School of Music - Undergraduate Studies ▢ 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 candidates potential as a teacher
- ~ Music audition

Program of Study

School of Music - Undergraduate Studies ▢ Music Teacher Certification Program ▢ Program of Study

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

School of Music - Undergraduate Studies ▢ School of Music Academic Policies

School of Music Academic Policies

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 majors curricular requirements

Supplemental Transfer Credits

Incoming undergraduate students: transfer credits

At the point of admission, non-music courses are reviewed and posted by the Transfer Credit Center. All music courses will be reviewed by the Associate Dean, and acceptable courses will be applied towards the degree program. The transfer of musicianship studies courses, i.e., theory aural training, and group piano are contingent upon proficiency examination results. Applied lessons and ensemble credits taken during high school are transferable but not applicable towards a music baccalaureate degree.

Current undergraduate students: supplemental transfer credits

Once a student has enrolled at DePaul University School of Music, only liberal studies or elective courses are transferable; courses in the specialization are not. If a current student wishes to transfer supplemental to DePaul from a community college or other four-year institution, approval in the course(s) must be obtained from the Associate Dean prior to enrolling. If a student does not obtain prior approval, the course(s) may not be applicable towards a DePaul University Degree. After completing the course(s) students must submit an official transcript to the College Office to be reviewed by the Associate Dean. It is important to note that supplemental transfer credits cannot be taken during the last 60 quarter hours of a degree, in accordance with the DePaul University residency requirement.

Academic Probation

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

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

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.

**** Please refer to the School of Music Student Handbook for further information on policies and procedures.**

Course Listing By Category

School of Music - Undergraduate Studies ▢ Course Listing By Category

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
201 INTRO TO BRASS PLAYING
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
254 INTRODUCTION TO ACTING FOR
SINGERS II
300 ACOMPANYING PRACTICUM I
301 ACOMPANYING PRACTICUM II
302 ACOMPANYING PRACTICUM III
303 MUSICAL COACHING
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
356 OPERA WORKSHOP
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

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

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

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
107 GUIDE TO MUSIC THEORY
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
267 MUSIC OF THE U.S.
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
210 PRINCIPLES OF AUDIO
215 SOUND RECORDING FOR MULTIMEDIA
216 PRO TOOLS RECORDING
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

Courses

School of Music - Undergraduate Studies ▢ Courses

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.

Undergraduate Programs of Study

School of Music - Undergraduate Studies ▢ Undergraduate Programs of Study

Undergraduate Programs of Study

Bachelor of Arts in Music

Bachelor of Music

Composition

Jazz Studies

Music Education

Performance

Performing Arts Management

Bachelor of Science in Sound Recording Technology

Illinois Music Teacher Certificate