SCHOOL
OF
MUSIC
ADMINISTRATION
DONALD E. CASEY, Ed.D.
Dean
JUDY BUNDRA, Ph.D.
Associate Dean
ROBERT KRUEGER, MUS.M., M.B.A.
Director of Operations
ERIC NELSON, B.S.
Business Manager
ROSS BEACRAFT, MUS.B.
Coordinator of Admissions

FACILITIES

ADMISSION

FINANCIAL AID

FACULTY

CURRICULUM
BACHELOR OF ARTS
BACHELOR OF MUSIC
   Performance
   Composition
   Music Education
   Jazz Studies
   Music/Business
BACHELOR OF SCIENCE
   Elective Studies in Sound Recording Technology

SAMPLE PROGRAMS/COURSES
The purpose of the School of Music is to develop each student’s potential to its highest level. Recognizing that students have unique combinations of abilities, needs, and goals, the School of Music provides a series of structured and independent learning situations which will fulfill both common and individual objectives.

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

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

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

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

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

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

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

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

DONALD E. CASEY, Ed.D.,
Professor, Dean
University of Illinois

COLLIN ANDERSON, M.M.,
Lecturer, Liberal Studies
Northwestern University

ERICA BURTNER ANDERSON, M.M.,
Lecturer, Oboe
DePaul University

DAN ANDERSON, Mus.M.,
Lecturer, Tuba
Northwestern University

LISA ARGIRIS, Mus.B.,
Lecturer, Music Business
Northwestern University

ERIC ARUNAS, B.S.,
Lecturer, Sound Recording Technology
DePaul University

TED ATKATZ, PERFORMANCE CERTIFICATE
Lecturer, Percussion
Temple University

SUSANNE BAKER, D.M.,
Lecturer, Class Piano
Northwestern University

STEPHEN BALDERSTON, M.M.,
Lecturer, Cello
The Juilliard School

PETER BALLIN, Mus.B.,
Lecturer, Jazz Studies
University of Miami

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

JON BOEN, B.M.,
Lecturer, Horn
Coordinator of Brass Program
Northern Illinois University

THERESA BRANCACCIO, Mus.M.,
Lecturer, Voice
Northwestern University

Kit BRIDGES, D.M.,
Lecturer, Voice
Northwestern University

THOMAS A. BROWN, Ph.D.,
Professor Emeritus
University of Wisconsin

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

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

JEROME BUTERA, D.M.A.,
Lecturer, Organ
American Conservatory of Music

IDONA CABRINHA, M.M.,
Lecturer, Class Piano
Northwestern University

ELSIA CHARLSTON, Mus.B.,
Lecturer, Voice
St. Olaf College

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

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

MARK COLBY, Mus.M.,
Lecturer, Jazz Saxophone
University of Miami

CLIFF COLNOT, Ph.D.,
Conductor, DePaul Symphony Orchestra
Northwestern University

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

SUSAN COOK, Mus. M.,
Lecturer, Saxophone
Northwestern University

FLOYD COOLEY,
Lecturer, Tuba

CHRISTOPHER COSTANZA, Mus.B.,
Associate Professor, Cello
Chicago String Quartet
New England Conservatory

KIMBERLY CRAFT, J.D.,
Coordinator, Music Business
John Marshall Law School

L. STANLEY DAVIS, MUS.M.,
Lecturer, Liberal Studies
Northwestern University

DONALD DEROCHE, Ph.D.,
Professor, Director of Wind Organizations, Chair, Performance Studies
Northwestern University
SCHOOL OF MUSIC

JULIE DEROCHE, Mus. B.,
Lecturer, Clarinet Coordinator
of Woodwind Program
Northwestern University

MATTHEW DEFOUR, Ph.D.,
Lecturer, Flute
National Conservatory of Music,
Lyon, France

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

CATHY ELIAS, Ph.D.,
Assistant Professor, Music
University of Chicago

MARTHA FARAHAAT, Ph.D.,
Lecturer, Liberal Studies
University of Chicago

MARK FISHER, Mus. M.,
Lecturer, Trombone
New England Conservatory

GREGORY FLINT, B.M.,
Lecturer, French Horn
Northwestern University

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

JOSEPH GENUALDI,
Professor, Violin
Chicago String Quartet

TRACELYN GESTELAND, M.M.,
Lecturer, Liberal Studies
Roosevelt University

FRED GIFFORD, M.M.,
Lecturer, Musicianship Studies
Northwestern University

KATHLEEN GOLL-WILSON, Mus.M.,
Lecturer, Music Education
Paris Conservatory

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

ELIZABETH GOTTLIEB, Mus.M.,
Lecturer, Voice
University of Illinois

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

NORMAN GULBRANDSEN, Mus.M.,
Lecturer, Voice
Northwestern University

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

PATRICIA HAMIL, Mus.B.,
Lecturer, Orff-Schulwerk
Mundelein College

JOHN HATMAKER, Ph.D.,
Lecturer, Musicianship
University of Iowa

B. LYNN HEBERT, D.M.A.,
Assistant Professor, Music
Stanford University

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

STEVEN HERSH,
Associate Professor, Violin, Coordinator
of String Program
Chicago String Quartet

LINDA HIRT, Mus.M.,
Lecturer, Piano, Coordinator of Vocal
Program
Indiana University

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

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

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

HILEL KAGAN,
Lecturer, Violin
University of Leningrad

ROBERT KAMINSKAS, M.M.,
Opera Conductor
Northwestern University

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

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

SCHOOL OF MUSIC

369
LEWIS KIRK, B.M.,
Lecturer, Bassoon
Manhattan School of Music

KATINKA KLEIJN,
Lecturer, Cello
Maastricht Conservatory

ALEX KLEIN, Diploma
Lecturer, Oboe
Oberlin

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

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

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

CATHERINE LARSEN, Ph.D.,
Lecturer, Music Education
Northwestern University

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

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

MELODY LORD, M.M.,
Lecturer, Piano
DePaul University

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

THOMAS MATTA, M.M.,
Lecturer, Jazz Studies
University of Northern Colorado

CATHERINE MALFITANO, B.A.,
Lecturer, Voice
Manhattan School of Music

JUNE MATAYOSHI, M.,
Lecturer, Music Education
Northern Illinois University

MARK MAXWELL, M.M.,
Lecturer, Guitar
Southern Methodist University

MARK MCDUNN,
Associate Professor, Trombone, Trumpet

SUSAN MENTZER, M.M.,
Associate Professor, Voice
The Juilliard School

FREDERICK MILLER, D.M.A.,
Dean Emeritus
University of Iowa

THOMAS MILLER, M.M.,
Assistant Professor, Chair, Sound Recording Technology
DePaul University

JANICE MITCHELL,
Lecturer, Musicianship
Northwestern University

ROBERT MORGAN, M.M.,
Lecturer, Oboe
Indiana University

LARRY NOVAK,
Lecturer, Jazz Piano
University of Minnesota

MARION O’CONNELL, M.M.,
Lecturer, Orff-Schulwerk
DePaul University

BRADLEY OPLAND,
Lecturer, String Bass

SUSAN OSBORN, D.M.,
Lecturer, Class Piano
Northwestern University

ROBERT PALMIERI, B.M.,
Lecturer, Jazz Guitar
University of Miami

DMITRY PAPENO, M.M.,
Professor Emeritus, Piano
Tchaikovsky State Conservatory

CLAYTON G. PARR, D.M.A.,
Associate Professor, Director of Choral Organizations
Michigan State University

ALBERT PAYSON, B.M.,
Lecturer, Percussion
University of Illinois

DONALD PECK,
Lecturer, Flute
Curtis Institute of Music

HERMAN PENDLETON, M.M.,
Associate Professor Emeritus
DePaul University

ANNE PERILLO, M.M.,
Lecturer, Voice
DePaul University
DAVID PITUCH, D.M.,
Lecturer, Liberal Studies
Northwestern University

Teresa Reilly, M.M.,
Lecturer, Sound Recording Technology
Northwestern University

Gerald Rizzer, M.M.,
Lecturer, Liberal Studies
Yale University

Neil Rosenheim,
Lecturer, Voice
The Juilliard School

Mary Sauer, Mus.M.,
Lecturer, Piano, Coordinator of Keyboard Program
Chicago Musical College

Fredrick Selvaggio, D.M.,
Lecturer, Percussion
Northwestern University

Kelly Sill, B.A.,
Lecturer, Jazz Studies
University of Illinois

Harry Silverstein,
Associate Professor, Director, DePaul Opera Theatre

Michael Smith, Ph.D.,
Associate Professor, Music Education
University of Minnesota

Rami Solomonow, B.A.,
Professor, Viola
Chicago String Quartet
Northern Illinois University

Joel Spencer, B.S.,
Lecturer, Jazz Percussion
University of Illinois

Elizabeth Start, Ph.D.,
Lecturer, Musicianship Studies
University of Chicago

Diane Stedman-Martin, M.M.,
Lecturer, Music Education
DePaul University

Leon Stein, Ph.D.,
Professor Emeritus, Dean Emeritus
DePaul University

Mary Stolper, Mus.M.,
Lecturer, Flute
Northwestern University

Alan Swain, Mus.M.,
Lecturer, Jazz Studies
Northwestern University

Charman Tashjian, D.M.A.,
Lecturer, Liberal Studies
Northwestern University

George Tenegal, Mus.M.,
Lecturer, Vocal Diction
DePaul University

Meng-Kong Tham, Mus.M.,
Assistant Professor, Musicianship
Northwestern University

Brian Torosian, M.M.,
Lecturer, Class Guitar
Northwestern University

Charles Vennon,
Lecturer, Trombone

Christie Vohs, M.M.,
Lecturer, Music Education
DePaul University

Vicki Vorreiter, M.M.,
Lecturer, Music Education
University of Michigan

Wesley Vos, Ph.D.,
Associate Professor, Musicianship
Washington University

Jeffrey Wasson, Ph.D.,
Professor, Musicianship
Northwestern University

Kurt Westerberg, D.M.,
Associate Professor, Musicianship, Composition
Northwestern University

James Westhoff, M.M.,
Lecturer, Music Education
Wichita State University

Brad Williams,
Lecturer, Jazz History

Richard Wright, M.M.,
Lecturer, Musicianship
Brigham Young University

John Bruce Yeh, Mus.B.,
Lecturer, Clarinet
The Juilliard School

Mark Zinger,
Professor, Violin
Odessa State Conservatory
Four-year programs are offered leading to the degrees of Bachelor of Arts in Music, Bachelor of Music (with majors in performance, composition, jazz studies, music/business, and music education), and Bachelor of Science in Music (with emphasis in sound recording technology). Programs leading to the Master of Music Degree are described in the Graduate Programs Bulletin.

Bachelor of Arts

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

Liberal Studies Requirements (B.A in Music)

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

- **Liberal Studies Core:** 28 quarter hours required (4 Discover Chicago or Explore Chicago, 8 Composition and Rhetoric, 4 Quantitative Reasoning, 4 Sophomore Seminar on Multiculturalism in the United States, 4 Junior Experiential Learning, and 4 Senior Capstone Seminar.)
- **Arts and Literature:** 8 quarter hours required in two different departments (**For music students, courses in music cannot be used to fulfill Arts and Literature requirements.)
- **Philosophical Inquiry:** 8 quarter hours required
- **Religious Dimensions:** 8 quarter hours required (4 patterns and problems and 4 traditions in context)
- **Scientific Inquiry:** 12 quarter hours required (4 scientific inquiry lab, 4 scientific inquiry quantitative, and 4 scientific inquiry elective)
- **Self, Society, and Modern World:** 8 quarter hours required in two different departments
- **Understanding the Past:** 8 quarter hours required (4 quarter hours of history pre-1800 and 4 quarter hours of history primarily between 1800-1945. In addition, courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America or Europe, and 5) intercontinental or comparative)

Music Requirements (B.A. in Music)

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

Modern Language Requirements (B.A. in Music)

- 24 quarter hours: A two-year sequence of modern language or its equivalent.
**FREE ELECTIVES (B.A. IN MUSIC)**

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

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

### FRESHMAN YEAR

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### SOPHOMORE YEAR

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### JUNIOR YEAR

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### SENIOR YEAR

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</table>
BACHELOR OF MUSIC

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

LIBERAL STUDIES REQUIREMENTS (B.M.)

The student’s course of study in the Liberal Studies Program is part of the undergraduate program devoted exclusively to liberal education. The program seeks to balance and augment the student’s course of study in music. Students pursuing a Bachelor of Music degree are required to complete 52 quarters hours distributed among the Liberal Studies Core and the six Liberal Studies Learning Domains (Arts and Literature, Philosophical Inquiry, Religious Dimensions, Self, Society and Modern World, Scientific Inquiry, Understanding the Past)

Liberal Studies Core: 20 quarter hours required (4 Discover Chicago or Explore Chicago, 8 Composition and Rhetoric, 4 Quantitative Reasoning, 4 Sophomore Seminar on Multiculturalism in the United States)

- Arts and Literature: 8 quarter hours required in two different departments (** For music students, courses in music cannot be used to fulfill Arts and Literature requirements.)
- Philosophical Inquiry: 4 quarter hours required
- Religious Dimensions: 4 quarter hours required
- Self, Society, and Modern World: 4 quarter hours required
- Scientific Inquiry: 4 quarter hours required (4 scientific inquiry lab or scientific inquiry quantitative)
- Understanding the Past: 8 quarter hours required (4 quarter hours of history pre-1800 and 4 quarter hours of history primarily between 1800-1945. In addition, courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America or Europe, and 5) intercontinental or comparative)

MODERN LANGUAGE OPTION (B.M.)

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

MUSIC REQUIREMENTS (B.M.)

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

- Musicianship Sequence: 36 quarters hours
- Musical Traditions of America and the World: 2 quarters hours
- Conducting I and II: 4 quarter hours
- Applied Music: 24 quarters hours (** Students may enroll in a maximum of 4 quarter hours of applied study per quarter. Up to half of the hours may be applied jazz study.)
- Ensemble: 9 quarters of large ensemble participation (** Large ensemble participation must take place over 9 quarters of study.)
MUSIC AND FREE ELECTIVES (B.M.)
The quantity of elective hours for the Bachelor of Music degree vary by specialization. Electives are chosen by the students in consultation with a faculty advisor.

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

**PERFORMANCE**

**Brass**
- Applied lessons (beyond the initial 24 quarter hours) ...................................................... 24
- Recital ...................................................................................................................................... 0
- Brass Concepts ........................................................................................................................ 4
- Brass Instrument Performance Style .................................................................................... 2
- Large Ensemble (beyond the initial 9 quarters of participation) .............................................. 3
- Chamber Music ...................................................................................................................... 6
- Music Electives .................................................................................................................... 14
- Free Electives ......................................................................................................................... 12

**Guitar**
- Applied lessons (beyond the initial 24 quarter hours) ...................................................... 24
- Recital ...................................................................................................................................... 0
- Guitar/Lute History and Literature I, II, III .............................................................................. 6
- String/Guitar Pedagogy I, II, III ............................................................................................. 6
- Chamber Music (guitar) ......................................................................................................... 9
- Music Electives .................................................................................................................... 18
- Free Electives ......................................................................................................................... 12

**Percussion**
- Applied lessons (beyond the initial 24 quarter hours) ...................................................... 24
- Recital ...................................................................................................................................... 0
- Concert Accessories .............................................................................................................. 2
- Latin Accessories .................................................................................................................. 2
- Percussion Pedagogy ............................................................................................................. 2
- Orchestral Repertoire for Percussion ..................................................................................... 6
- Large Ensemble (beyond the initial 9 quarters of participation) .............................................. 3
- Chamber Music (percussion ensemble) ................................................................................ 6
- Music Electives .................................................................................................................... 18
- Free Electives ......................................................................................................................... 12

**Piano**
- Applied lessons (beyond the initial 24 quarter hours) ...................................................... 24
- Recital ...................................................................................................................................... 0
- Accompanying ...................................................................................................................... 6
- Piano Pedagogy ..................................................................................................................... 4
- Piano Literature ...................................................................................................................... 4
- Piano Masterclass .................................................................................................................. 2
- Chamber Music ..................................................................................................................... 6
- Music Electives .................................................................................................................... 18
- Free Electives ......................................................................................................................... 12
String
- Applied lessons (beyond the initial 24 quarter hours)...................................................... 24
- Recital .................................................................................................................................... 0
- Orchestral Repertoire for Strings.......................................................................................... 6
- String Pedagogy .................................................................................................................... 6
- Large Ensemble(beyond the initial 9 quarters of participation) ........................................ 3
- Chamber Music .................................................................................................................. 6
- Music Electives .................................................................................................................... 8
- Free Electives ...................................................................................................................... 12

Voice
- Applied lessons (beyond the initial 24 quarter hours)...................................................... 24
- Recital .................................................................................................................................... 0
- Vocal Diction (4 quarters for 0 credit, 2 quarters for 1 credit each) ................................... 2
- Interpretation of Vocal Literature I and II .......................................................................... 4
- Techniques of the Musical Stage I and II ............................................................................ 4
- Vocal Pedagogy ................................................................................................................... 3
- Large Ensemble(beyond the initial 9 quarters of participation) ........................................ 3
- Music Electives .................................................................................................................... 5
- Free Electives ...................................................................................................................... 4
- Modern Language
  (1 course each in 2 the following languages: French, German, or Italian) ....................... 8
  One year of Modern Language *Apply the Modern Language Option, see p. 374
  (3 courses in a third language: French, German or Italian).............................................. 12

Woodwind
- Applied lessons (beyond the initial 24 quarter hours)...................................................... 24
- Junior Recital ...................................................................................................................... 0
- Senior Recital .................................................................................................................... 0
- Woodwind Orchestral Repertoire ...................................................................................... 2
- Choices in Performance ................................................................................................... 2
- Large Ensemble(beyond the initial 9 quarters of participation) ........................................ 3
- Chamber Music ................................................................................................................ 6
- Music Electives ................................................................................................................... 16
- Free Electives .................................................................................................................... 12

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

## 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 ....................................................................... 8
- Vocal Emphasis Only
  - Choral Literature ....................................................................................... 2
  - Middle School Vocal Methods and Lab ....................................................... 2
  - Secondary Vocal Methods and Lab ............................................................. 2
  - Accompanying for Music Educators ......................................................... 2
  - Instrumental Techniques Classes (Brass, Woodwind, String, Percussion Classes) ... 4
  - Music Education Electives ....................................................................... 4
- Liberal Studies Learning Domain Specifications
  (** In the liberal studies learning domains, specific courses are required of music education majors: Philosophical Inquiry, LSE 380; Self, Society, and the Modern World, PSC 120, and Understanding the Past, 1 of the 2 history courses must be American History)

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

BACHELOR OF MUSIC WITH ELECTIVE STUDIES IN BUSINESS

- Introduction to the Business of Music ................................................................. 2
- Topics in Music Business: Legal Issues, Career Development, Marketing for the Arts .... 8
- Internship ............................................................................................................... 2
- Accounting 101 and 102 ....................................................................................... 8
- Economics 106 ....................................................................................................... 4
- Finance 310 .......................................................................................................... 4
- Management 300 .................................................................................................. 4
- CSC 110 .................................................................................................................. 4
- Marketing 301 ....................................................................................................... 4
- Music Business or Business Electives ................................................................... 12
- Music Electives .................................................................................................... 7
- Free Electives ........................................................................................................ 6
- Liberal Studies Learning Domain Specifications

(** In the liberal studies learning domains, specific courses are suggested for music business majors: Replace Quantitative Reasoning with BMS 125; Self, Society, and Modern World, Econ 105)**
** SAMPLE PROGRAM — BACHELOR OF MUSIC **

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

** FRESHMAN YEAR **

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** SOPHOMORE YEAR **

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** SENIOR YEAR **

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

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

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

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

REQUIREMENTS IN THE SPECIALIZATION (B.S. IN MUSIC)
• Intro to Sound Recording Technology: 2 quarter hours
• Sound Recording Technology I-VI: 21 quarter hours
• Sound Recording Practicum I-III: 6 quarter hours
• Business of Music, MUS 330 or MUS 333: 2 quarter hours
• Electro-Acoustic Music I, II: 8 quarter hours
SCHOOL OF MUSIC

- 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

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#### Junior Year

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#### Senior Year

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Applied Brass/Percussion
110 BARITONE HORN
130 FRENCH HORN
145 PERCUSSION
165 TROMBONE
170 TRUMPET
175 TUBA
345 JAZZ PERCUSSION
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
320 REVEALING THE ACTORSINGER WITHIN
328 ORCHESTRAL REPERTOIRE FOR STRINGS I
340 ORCHESTRAL REPERTOIRE FOR STRINGS II
341 ORCHESTRAL REPERTOIRE FOR STRINGS III
342 ORCHESTRAL REPERTOIRE FOR STRINGS IV
343 ORCHESTRAL REPERTOIRE FOR PERCUSSION
344 ORCHESTRAL REPERTOIRE FOR PERCUSSION I
345 ORCHESTRAL REPERTOIRE FOR PERCUSSION II
346 ORCHESTRAL REPERTOIRE FOR PERCUSSION III
350 INTERPRETATION OF VOCAL LITERATURE I
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
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
389 ADVANCED VOCAL DICTION
397 INTERNSHIP
398 INDEPENDENT STUDY

Applied Strings/Voice
127 GUITAR
137 HARP
160 STRING BASS
180 VIOLA
185 VIOLIN
190 VIOLONCELLO
195 VOICE-STUDIO
Applied Woodwinds
115 BASSON
120 CLARINET
125 FLUTE
SCHOOL OF MUSIC

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
307 COMPOSITION I
308 COMPOSITION II
309 COMPOSITION III
310 COMPOSITION IV
311 COMPOSITION V
312 COMPOSITION VI
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 METHODS 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 ORCHESTRA
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
5 GUITAR ENSEMBLE
21 MEN’S CHORUS
22 WOMEN’S CHORUS
31 ORCHESTRA
37 WIND ENSEMBLE
41 CHAMBER MUSIC
47 UNIVERSITY SINGERS
81 JAZZ ENSEMBLE
83 JAZZ CHAMBER ENSEMBLE
101 WIND SYMPHONY
121 MEN’S CHORUS
122 WOMEN’S CHORUS
131 ORCHESTRA
221 WIND ENSEMBLE
231 UNIVERSITY SINGERS
241 CHAMBER MUSIC
281 JAZZ ENSEMBLE
283 JAZZ CHAMBER ENSEMBLE
285 JAZZ VOCAL ENSEMBLE

Musicianship
100 UNDERSTANDING MUSIC
102 COMPOSITION AND SOUND ART FOR NON-MUSIC MAJORS
105 "ROCK MUSIC-THE BEATLES: MUSIC, AESTHETICS AND CULTURE"
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<td>From Wagner to MTV: The Wedding of Music and Drama</td>
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COURSES

APB 110  BARITONE HORN  (2 or 4 credits) Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APB 130  FRENCH HORN  (2 or 4 credits) Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APB 145  PERCUSSION  (2 or 4 credits) Open only to music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APB 165  TROMBONE  (2 or 4 credits) Open only to music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APB 170  TRUMPET  (2 or 4 credits) Open only to music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APB 175  TUBA  (2 or 4 credits) Open only to music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APB 345  JAZZ PERCUSSION  (2 or 4 credits) Open only to music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APB 370  JAZZ TRUMPET  (2 or 4 credits) Open only to music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APK 140  ORGAN  (2 or 4 credits) Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APK 150  PIANO  (2 or 4 credits) Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter.

APK 160  HARPSCICHORD  (2 or 4 credits) Open only to music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APK 350  JAZZ PIANO  (2 or 4 credits) Open only to School of Music students. Music student may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.

APM 125  ITALIAN DICTION I  (0 credits) Beginning level Italian and English diction, international phonetic alphabet. COREQUISITE: Students must be enrolled in applied voice lessons simultaneously.

APM 126  GERMAN DICTION I  (0 credit) Beginning level German diction. PREREQUISITE(S): APM 125. COREQUISITE: Students must be enrolled in applied voice lessons simultaneously.

APM 127  FRENCH DICTION I  (1 credit) Beginning level French diction. PREREQUISITE(S): APM 126.

APM 160  LATIN ACCESSORIES TECHNIQUES  (2 credits) Class playing techniques for cymbals, triangle, tambourine, and other Latin accessories.
APM 170  **CONCERT ACCESSORIES TECHNIQUES CLASS** (2 credits) Class playing technique for cymbals, triangle, tambourine, and other percussion accessories.

APM 200  **APPLIED IMPROVISATION** (2 credits)

APM 205  **JUNIOR RECITAL** A short, 30-60 minute public recital performance of solo and/or chamber repertoire to be completed in the junior year. This recital is required as partial fulfillment of the degree of Bachelor of Music in Performance. **COREQUISITE:** Students must be registered for a total of 4 credits of applied lessons during the quarter the recital is presented.

APM 215  **INTRODUCTION TO THE HARPSC HORD** (2 credits) This course will give pianists a basic background in the literature, technique, and performance practices associated with the harpsichord. Open to piano students only.

APM 225  **ITALIAN DICTION II** (0 credit) Intermediate level Italian diction. **PREREQUISITE(S):** APM 125.

APM 226  **GERMAN DICTION II** (0 credit) Intermediate level German diction. **PREREQUISITE(S):** APM 126.

APM 227  **FRENCH DICTION II** (1 credit) Intermediate level French diction. **PREREQUISITE(S):** APM 127.

APM 242  **ACCOMPANYING CLASS I** (2 credits) Role of pianist as accompanist in the instrumental repertory. **PREREQUISITE(S):** Must be admitted to the piano performance major. **COREQUISITE(S):** Must be enrolled in applied piano lessons simultaneously.

APM 244  **ACCOMPANYING CLASS II** (2 credits each) Role of pianist as accompanist in the vocal repertory and introduction to vocal coaching skills. **PREREQUISITE(S):** Must be admitted to the piano performance major. Successful completion of APM 242. **COREQUISITE:** Must be enrolled in applied piano lessons simultaneously.

APM 245  **ACCOMPANYING CLASS III** (2 credits) Role of pianist as accompanist in the operatic stage rehearsal and a continuation of vocal coaching skills. **PREREQUISITE(S):** Must be admitted to the piano performance major. Successful completion APM 244. **COREQUISITE(S):** Must be enrolled in applied piano lessons simultaneously.

APM 253  **INTRODUCTION TO ACTING FOR SINGERS** (2 credits) Serves as an elective before voice student petition to major.

APM 305  **SENIOR RECITAL** A full 60 minute public recital performance of solo and/or chamber repertoire to be completed in the Senior year. This recital is required as partial fulfillment of the degree of Bachelor of Music in Performance. **COREQUISITE:** Students must be registered for a total of 4 credits of applied lessons during the quarter the recital is presented.

APM 310  **CHOICES IN PERFORMANCE** (2 credits) This course is designed to give a practical overview of the woodwind performance field. It will help students develop strategies for making a living in the field of woodwind performance.

APM 315  **THE BUSINESS OF MUSIC FROM THE PERFORMER’S PERSPECTIVE** (2 credits) Explorations of the business aspects of the performing musician. Topics will include unions, networking, free-lancing, audition preparation, taxes, and ethics. Seminar format.
APM 320 REVEALING THE ACTORSINGER WITHIN A course designed to stimulate and uncover the imagination, instinct, and vulnerability of the ActorSinger. The student will discover and integrate the tools toward becoming an expressive and passionate communicator and story-teller.

APM 328 ORCHESTRAL REPETTOIRE FOR WOODWINDS (2 credits) Study of standard orchestral repertoire, audition preparation, and those skills required in the professional orchestral environment. (Spring Quarter) PREREQUSITE(S): Must be admitted to the woodwind performance major.

APM 332 PIANO PEDAGOGY I (2 credits) History and mechanism of the piano, pedagogy involving tone, technique, pedal, style and ornamentation; critical evaluation of editions and various teaching materials. PREREQUSITE(S): Must be admitted to the piano performance major; can serve as an elective for music education majors.

APM 333 PIANO PEDAGOGY II (2 credits) History and mechanism of the piano, pedagogy involving tone, technique, pedal, style and ornamentation; critical evaluation of editions and various teaching materials. PREREQUSITE(S): Must be admitted to the piano performance major; can serve as an elective for music education majors. Successful completion of APM 332.

APM 335 PIANO MASTER CLASS (1 credit)

APM 336 VOICE PEDAGOGY (3 credits) Study and analysis of fundamentals of vocal training, evidenced in various teaching approaches-scientific, mechanistic, empirical. PREREQUSITE(S): Must be admitted to the voice performance major; can serve as an elective for music education majors.

APM 337 ALEXANDER TECHNIQUE (1 credit) Introduction to the Alexander Technique as applied to musical performance. A repeatable class; serves as an elective.

APM 340 ORCHESTRAL REPETTOIRE FOR STRINGS I (2 credits) Study of standard orchestral repertoire in homogeneous instrument classes: Baroque/Classical. A year-long sequence of courses. PREREQUSITE(S): Must be admitted to the string performance major.

APM 341 ORCHESTRAL REPETTOIRE FOR STRINGS II (2 credits) Study of standard orchestral repertoire in homogeneous instrument classes: Romantic. A year-long sequence of courses. PREREQUSITE(S): Must be admitted to the string performance major. Successful completion of APM 340.

APM 342 ORCHESTRAL REPETTOIRE FOR STRINGS III (2 credits) Study of standard orchestral repertoire in homogeneous instrument classes: 20th Century. A year-long sequence of courses. PREREQUSITE(S): Must be admitted to the string performance major. Successful completion of APM 341.

APM 347 ORCHESTRAL REPETTOIRE FOR PERCUSSION (2 credits) Study of standard orchestral repertoire.

APM 350 INTERPRETATION OF VOCAL LITERATURE I (2 credits) Study and demonstration of performance practices (16th-century to present), language orientation in German; stress on performance demonstrated by students. A repeatable class. PREREQUSITE(S): Must be admitted to the voice performance major.
APM 351  INTERPRETATION OF VOCAL LITERATURE II  (2 credits) Study and demonstration of performance practices (16th-century to present), language orientation in French; stress on performance demonstrated by students. A repeatable class. PREREQUISITE(S): Must be admitted to the voice performance major.

APM 352  INTERPRETATION OF VOCAL LITERATURE III  (2 credits each) Study and demonstration of performance practices (16th-century to present), language orientation in Italian, English, and others; stress on performance demonstrated by students. A repeatable class. PREREQUISITE(S): Must be admitted to the voice performance major.

APM 353  TECHNIQUES OF THE MUSICAL STAGE I  (2 credits) Study, coaching, rehearsal and performance of music drama and opera. PREREQUISITE(S): Must be admitted to the voice performance major.

APM 354  TECHNIQUES OF THE MUSICAL STAGE II  (2 credits) Study, coaching, rehearsal and performance of music drama and opera. PREREQUISITE(S): Must be admitted to the voice performance major.

APM 355  TECHNIQUES OF THE MUSICAL STAGE III  (2 credits) Study, coaching, rehearsal and performance of music drama and opera. PREREQUISITE(S): APM 353, Must be admitted to the voice performance major.

APM 360  TOPICS IN PERFORMANCE  (2-4 credits) In depth investigation of a topic in performance studies. PREREQUISITE(S): APM 354Must be a performance major.

APM 372  ORCHESTRAL REPERTOIRE FOR BRASS  (2 credits) Study of standard orchestral repertoire. PREREQUISITE(S): Must be admitted to the brass performance major.

APM 373  BRASS CONCEPTS  (3 credits) A study of brass literature, performance, pedagogy and crucial professional career responsibilities and opportunities.

APM 374  BRASS INSTRUMENT PERFORMANCE STYLE  (3 credits) Survey of solo and orchestral performance styles through the principal composers of the 19th and 20th centuries. Analysis of new demands placed on performers in the 21st century. Study of stylistic concepts based on historical, technical, national, and aesthetic considerations.

APM 375  CLARINET WORKSHOP  (2 credits) Offered as a summer workshop experience.

APM 377  GUITAR HISTORY AND LITERATURE I  (2 credits) Analytical and historical survey of the literature for plucked instruments from the sixteenth through the twentieth centuries. A year-long sequence of courses. PREREQUISITE(S): Must be admitted to the guitar performance major, or by permission of the instructor.

APM 378  GUITAR HISTORY AND LITERATURE II  (2 credits) Analytical and historical survey of the literature for plucked instruments from the sixteenth through the twentieth centuries. A year-long sequence of courses. PREREQUISITE(S): Must be admitted to the guitar performance major. Successful completion of APM 377, or by permission of the instructor.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>APM 379</td>
<td>GUITAR HISTORY AND LITERATURE III</td>
<td>2 credits</td>
<td>Analytical and historical survey of the literature for plucked instruments from the sixteenth through the twentieth centuries. A year-long sequence of courses. PREREQUISITE(S): Must be admitted to the guitar performance major. Successful completion of APM 378, or by permission of the instructor.</td>
</tr>
<tr>
<td>APM 384</td>
<td>STRING PEDAGOGY I</td>
<td>2 credits</td>
<td>Traditional and Suzuki Pedagogy of private instruction for string majors; guitar majors enroll in a separate section. A year-long sequence of courses. PREREQUISITE(S): Must be admitted to the string performance major or music education major; course can serve as an elective for music education majors.</td>
</tr>
<tr>
<td>APM 385</td>
<td>STRING PEDAGOGY II</td>
<td>2 credits</td>
<td>Traditional and Suzuki Pedagogy of private instruction for string majors; guitar majors enroll in a separate section. A year-long sequence of courses. PREREQUISITE(S): Must be admitted to the string performance major or music education major; course can serve as an elective for music education majors. Successful completion of APM 384.</td>
</tr>
<tr>
<td>APM 386</td>
<td>STRING PEDAGOGY III</td>
<td>2 credits</td>
<td>Traditional and Suzuki Pedagogy of private instruction for string majors; guitar majors enroll in a separate section. A year-long sequence of courses. PREREQUISITE(S): Must be admitted to the string performance major or music education major; course can serve as an elective for music education majors. Successful completion of APM 385.</td>
</tr>
<tr>
<td>APM 387</td>
<td>STUDIO TEACHING AS A PROFESSION</td>
<td>(Cross-listed as APM 384) 2 credits</td>
<td>Strategies and techniques for the professional studio teacher.</td>
</tr>
<tr>
<td>APM 389</td>
<td>ADVANCED VOCAL DICTION</td>
<td>2 credits</td>
<td>Advanced study of German, French, or Italian diction. Junior or senior status required. PREREQUISITE(S): APM 125, 126, 127, 225, 226, 227, or by permission of instructor.</td>
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<tr>
<td>APM 397</td>
<td>INTERNSHIP</td>
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<tr>
<td>APM 398</td>
<td>INDEPENDENT STUDY</td>
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<tr>
<td>APS 127</td>
<td>GUITAR</td>
<td>(2 or 4 credits)</td>
<td>Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APS 137</td>
<td>HARP</td>
<td>(2 or 4 credits)</td>
<td>Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APS 160</td>
<td>STRING BASS</td>
<td>(2 or 4 credits)</td>
<td>Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APS 180</td>
<td>VIOLA</td>
<td>(2 or 4 credits)</td>
<td>Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APS 185</td>
<td>VIOLIN</td>
<td>(2 or 4 credits)</td>
<td>Open only to School of Music students. Music students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
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<tr>
<td>APS 190</td>
<td>VIOLONCELLO (2 or 4 credits)</td>
<td>Open</td>
<td>Only to School of Music students.</td>
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<tr>
<td>APS 195</td>
<td>VOICE-STUDIO (2 or 4 credits)</td>
<td>Open</td>
<td>Only to School of Music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APW 115</td>
<td>BASSOON (2 or 4 credits)</td>
<td>Open</td>
<td>Only to School of Music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APW 120</td>
<td>CLARINET (2 or 4 credits)</td>
<td>Open</td>
<td>Only to School of Music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APW 125</td>
<td>FLUTE (2 or 4 credits)</td>
<td>Open</td>
<td>Only to School of Music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APW 135</td>
<td>OBOE (2 or 4 credits)</td>
<td>Open</td>
<td>Only to School of Music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APW 155</td>
<td>SAXOPHONE (2 or 4 credits)</td>
<td>Open</td>
<td>Only to School of Music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>APW 355</td>
<td>JAZZ SAXOPHONE (2 or 4 credits)</td>
<td>Open</td>
<td>Only to music students. Music Students may not enroll in applied lessons in excess of 4 quarter hours per quarter. All applied lessons are repeatable courses.</td>
</tr>
<tr>
<td>COM 300</td>
<td>ORCHESTRATION I (4 credits)</td>
<td>Ranges</td>
<td>Parameters and characteristics of woodwind, brass, percussion and string instruments; orchestral studies of representative works from various periods; arrangements for orchestral ensembles. PREREQUISITE(S): Successful completion of MUS 230.</td>
</tr>
<tr>
<td>COM 301</td>
<td>16TH CENTURY COUNTERPOINT (4 credits)</td>
<td>Species counterpoint; melodic, formal and “harmonic” practices in Renaissance polyphony; free composition in the style; analysis and in-class performances of Renaissance music and original student compositions. PREREQUISITE(S): Successful completion of MUS 230, but transfer students may be exceptions.</td>
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</tr>
<tr>
<td>COM 302</td>
<td>18TH CENTURY COUNTERPOINT (4 credits)</td>
<td>Contrapuntal techniques of Bach and Handel; analysis, composition, and in-class performances of solo and ensemble works in the style. PREREQUISITE(S): Successful completion of MUS 230, but transfer students may be exceptions.</td>
<td></td>
</tr>
<tr>
<td>COM 303</td>
<td>20TH CENTURY COUNTERPOINT (4 credits)</td>
<td>Exploration of new contrapuntal techniques; analysis of selected compositions from the 20th-century, including works of Ives, Schönberg, Webern, Bartok, Hindemith and others as well as music of very recent times. PREREQUISITE(S): Successful completion of MUS 230.</td>
<td></td>
</tr>
<tr>
<td>COM 304</td>
<td>ANALYTICAL TECHNIQUES (4 credits)</td>
<td>Investigation of various analytical approaches to music syntax, structure, style and texture (including timbral and vocal or instrumental configurations) as exhibited in representative compositions from many historical periods. PREREQUISITE(S): Successful completion of MUS 230. No prerequisites for graduate students.</td>
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<tr>
<td>COM 305</td>
<td>ANALYTICAL STUDIES</td>
<td>4</td>
<td>Use of various analytical techniques for detailed studies of selected compositions. PREREQUISITE(S): Successful completion of MUS 230 for Undergraduates.</td>
</tr>
<tr>
<td>COM 307</td>
<td>COMPOSITION I</td>
<td>3</td>
<td>Exploration of twentieth century compositional techniques; course activities may include analytical assignments as well as creative projects. PREREQUISITE(S): Successful completion of MUS 230.</td>
</tr>
<tr>
<td>COM 308</td>
<td>COMPOSITION II</td>
<td>3</td>
<td>Continuation of COM 307. PREREQUISITE(S): Successful completion of COM 307.</td>
</tr>
<tr>
<td>COM 309</td>
<td>COMPOSITION III</td>
<td>3</td>
<td>Continuation of COM 308. PREREQUISITE(S): Successful completion of COM 308.</td>
</tr>
<tr>
<td>COM 310</td>
<td>COMPOSITION IV</td>
<td>4</td>
<td>Advanced composition and analysis of new trends in representative compositions; development of plans for and initial work on individual senior composition project. PREREQUISITE(S): Successful completion of COM 309.</td>
</tr>
<tr>
<td>COM 311</td>
<td>COMPOSITION V</td>
<td>4</td>
<td>Continuation of COM 310. Continued work on senior project. PREREQUISITE(S): Successful completion of COM 310.</td>
</tr>
<tr>
<td>COM 312</td>
<td>COMPOSITION VI</td>
<td>4</td>
<td>Completion of senior project. PREREQUISITE(S): Successful completion of COM 311.</td>
</tr>
<tr>
<td>COM 320</td>
<td>ORCHESTRATION II</td>
<td>4</td>
<td>A survey of 20th-century orchestrational practices. PREREQUISITE(S): Successful completion of COM 300.</td>
</tr>
<tr>
<td>COM 326</td>
<td>ELECTRO-ACOUSTIC MUSIC I</td>
<td>4</td>
<td>Introduction to the history and literature of electro-acoustic music. Introduction to electronic tools and techniques, including MIDI sequencing, timbral manipulation, and digital sampling.</td>
</tr>
<tr>
<td>COM 398</td>
<td>INDEPENDENT STUDY</td>
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<tr>
<td>MED 095</td>
<td>CLINICAL EXPERIENCE WITH CHILDREN AND YOUTH</td>
<td>0</td>
<td>Required of all music education students. Observations and participation experience with children and youth in a school or agency. This course is a prerequisite for student teaching and related professional courses. PREREQUISITE(S): This course serves as a pre-requisite for MED 392.</td>
</tr>
</tbody>
</table>

The following group of classes concentrates on two areas: 1) fundamentals of instrument performance and 2) pedagogy and related information. Instruments studied are Brass I-trumpet and french horn; Woodwind I-clarinet; Woodwind III-flute; Strings - violin and viola; Percussion I-snare drum and related percussion.

<table>
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</thead>
<tbody>
<tr>
<td>MED 101</td>
<td>BRASS I</td>
<td>1</td>
<td>Open only to School of Music students.</td>
</tr>
<tr>
<td>MED 103</td>
<td>WOODWINDS I</td>
<td>1</td>
<td>Open only to School of Music students.</td>
</tr>
<tr>
<td>MED 105</td>
<td>STRINGS I</td>
<td>1</td>
<td>Open only to School of Music students.</td>
</tr>
<tr>
<td>MED 107</td>
<td>PERCUSSION I</td>
<td>1</td>
<td>Open only to School of Music students.</td>
</tr>
</tbody>
</table>
MED 109  WOODWINDS III (1 credit) Open only to School of Music students.
The following courses represent a continuation of Level I classes. Instruments studied are: Brass II–low brass; Woodwind II–double reeds; Strings II–cello and bass; Percussion II–mallet instruments; Woodwind IV–saxophone.
MED 102  BRASS II (1 credit) Open only to School of Music students.
MED 104  WOODWINDS II (1 credit) Open only to School of Music students.
MED 106  STRINGS II (1 credit) Open only to School of Music students.
MED 108  PERCUSSION II (1 credit) Open only to School of Music students.
MED 110  WOODWINDS IV (1 credit) Open only to School of Music students.
MED 121  CLASS GUITAR (1 credit) Open only to School of Music students. Techniques of functional guitar.
MED 196  CLASS VOICE (1 credit) Open only to School of Music students. A developmental approach to singing.
The following six methods courses include the study, discussion, demonstration, and presentation of philosophies of music education; organization, administration and curriculum; evaluation of teaching and learning; instructional and source materials; approaches, methods and techniques, with observation and teaching in educational settings. The laboratory component emphasizes students' development of teaching abilities and understandings, while working in actual classroom settings with children in public school music programs.
MED 300  ELEMENTARY & MIDDLE SCHOOL INSTRUMENTAL METHODS & LAB (4 credits) PREREQUISITE(S): Successful completion of MED 303.
MED 301  SECONDARY INSTRUMENTAL METHODS AND LAB (2 credits) PREREQUISITE(S): Successful completion of MED 300.
MED 303  ELEMENTARY VOCAL-GENERAL METHODS & LAB (4 credits) PREREQUISITE(S): Successful completion of MED 306.
MED 304  MIDDLE SCHOOL VOCAL METHODS AND LAB (2 credits) PREREQUISITE(S): Successful completion of MED 303.
MED 305  SECONDARY VOCAL METHODS AND LAB (2 credits) PREREQUISITE(S): Successful completion of MED 304.
MED 306  INTRODUCTION TO MUSIC EDUCATION (2 credits)
MED 310  MUSIC EDUCATION FOR THE EXCEPTIONAL CHILD (4 credits) A survey course highlighting special education mandates that affect music educators, including profiles of giftedness and various areas of disability. Alternative teaching strategies and classroom management techniques are also addressed.
MED 311  MARCHING BAND TECHNIQUES (2 credits) Basic marching techniques and movements, selection and use of music, design and charting of shows.
MED 313  CHORAL LITERATURE I A practical course exploring choral music literature for middle and high school choruses.
MED 316  LITERATURE FOR WIND ORGANIZATIONS (2 credits) A general survey of literature will be undertaken as well as specific projects related to school groups, wind chamber and ensemble organizations, and concert bands. PREREQUISITE(S): Must have been accepted as a music education major and achieved junior standing.
MED 325  TECHNOLOGY FOR MUSIC EDUCATORS  This course will acquaint the music education major with a variety of music technology hardware and software applications, which may be used effectively for instruction in the music classroom and studio.

MED 340  CONDUCTING FOR MUSIC EDUCATORS  This course will equip the music education major with the preliminary abilities to teach from the podium (i.e., in a performance ensemble setting). It will provide a sequential and methodical approach to the knowledge, skills, and attitudes that are necessary for effective and efficient teaching the performing ensemble classroom.

MED 360  TOPICS IN MUSIC EDUCATION  (1-4 credits) Concentrated study of a selected area of music education.

MED 380  KODALY WORKSHOP  (3 credits) Using high quality traditional folk music as the initial core musical material, Kodaly-inspired musician educators engage their students in joyful, sequential, developmentally-appropriate, child-centered, interactive, sound-based instruction. During an intensive two-week summer workshop, the Level I Kodaly Certification program introduces the Kodaly approach in a three-part program: musicianship, Kodaly pedagogy, and folk music and materials. Offered only in the summer as a workshop.

MED 381  KODALY WORKSHOP: LEVEL II  (3 credits) Continued intensive study of materials, techniques, and pedagogy for sequential skill and curriculum development in beginning level concepts and elements for developing dictation and sight-reading skills; repertoire for singing, moving, and listening. Folk music materials and analysis; continuation of personal retrieval system. Modes, diatony, simple functional harmony; Conducting. Chorus. PREREQUISITE(S): Kodaly Level I.

MED 383  DALCROZE WORKSHOP: LEVEL I  (2 credits) Eurhythmics, solfege, improvisation, pedagogy, composition, and body technique.

MED 386  ORFF WORKSHOP: LEVEL I  (3 credits) Introduction to Orff-Schulwerk through the process of integrating rhythm and movement, speech and song, rhythm instruments, Orff instruments, and soprano recorder for creative music-making with children in pre-school, elementary grades, and those with special needs; emphasis on materials in major and minor pentatonic scales.

MED 390  ORFF WORKSHOP: LEVEL II  (3 credits) Continuation of all aspects of the Schulwerk process; emphasis on a variety of materials, vocal, instrumental, and improvisational techniques for children in the middle and upper elementary grades; introduction of alto recorder; experience with dorian, aeolian, phrygian modes, major and minor tonalities. PREREQUISITE(S): Successful completion of Orff Level I at DePaul or another accredited program.

MED 391  ORFF WORKSHOP: LEVEL III  (3 credits) Advanced course leading to certificate in Orff-Schulwerk; additional exploration of Schulwerk materials found in volumes 35 and techniques of contemporary music; further development of skills in arranging rhythmic, speech, movement, and melodic materials for a variety of educational settings; recorder ensemble, lesson planning, and teaching opportunities. PREREQUISITE(S): Successful completion of Orff Level II at DePaul or another accredited program.
**MED 392 STUDENT TEACHING** (12 credits) A variety of supervised and directed experiences in the teaching of music in elementary and secondary schools. The teaching in schools is supplemented with conferences, evaluations, and seminars. **PREREQUISITE(S):** Successful completion of MED 300, 303, 306, 310, 095. **COREQUISITE:** MED 393.

**MED 393 STUDENT TEACHING SEMINAR** (0 credit) Taken concurrently with MED 392, student teachers meet together weekly to consider issues relevant to the student teaching experience, certification, and career planning. **COREQUISITE(S):** MED 392.

**MED 398 INDEPENDENT STUDY**

**MEN 001 WIND SYMPHONY** (0 credit) Study and rehearsal of traditional and new band repertoire in preparation for concerts presented regularly each year. Placement audition required. All MEN courses are repeatable courses.

**MEN 005 GUITAR ENSEMBLE** (0 credit)

**MEN 021 MEN’S CHORUS** (0 credit) Men’s and mixed choir repertoire. Audition not required. All MEN courses are repeatable courses.

**MEN 022 WOMEN’S CHORUS** (0 credit) Women’s and mixed choir repertoire. Audition not required. All MEN courses are repeatable courses.

**MEN 031 ORCHESTRA** (0 credit) Study and rehearsal of traditional and new orchestra repertoire. Placement audition required. All MEN courses are repeatable courses.

**MEN 037 WIND ENSEMBLE** (0 credit) A select organization, rehearsal and performance of literature for ensembles of eight to forty players, with special emphasis on original literature for winds, from all historic periods. All MEN courses are repeatable courses. Placement audition required.

**MEN 041 CHAMBER MUSIC** (0 credit) A practical application of performance techniques for advanced instrumentalists and vocalists; repertoire adapted to the instrumentation of the class according to the ability of the class member; public performance. All MEN courses are repeatable courses.

**MEN 047 UNIVERSITY SINGERS** (0 credit) A choral ensemble of selected voices. Placement audition required. All MEN courses are repeatable courses.

**MEN 081 JAZZ ENSEMBLE** (0 credit) Current performance styles for large ensemble; new arrangements and compositions emphasized; performances both on and off campus. Placement audition required. All MEN courses are repeatable courses.

**MEN 083 JAZZ CHAMBER ENSEMBLE** (0 credit) Study, rehearsal, and performance of literature for jazz chamber groups. All of the MEN courses are repeatable courses.

**MEN 101 WIND SYMPHONY** (1 credit) Study and rehearsal of traditional and new band repertoire in preparation for concerts presented regularly each year. All of the MEN courses are repeatable courses. **PREREQUISITE(S):** Placement audition required.

**MEN 121 MEN’S CHORUS** (1 credit) Rehearsals and performances of larger works of the choral repertoire. All of the MEN courses are repeatable courses. **PREREQUISITE(S):** Placement audition required.
MEN 122 WOMEN'S CHORUS (1 credit) Women's and mixed choir repertoire. Auditions not required. All MEN courses are repeatable courses.

MEN 131 ORCHESTRA (1 credit) Study and rehearsal of traditional and new orchestra repertoire. All of the MEN courses are repeatable courses. PREREQUISITE(S): Placement audition required.

MEN 221 WIND ENSEMBLE (1 credit) A select organization; rehearsal and performance of literature for ensembles of eight to forty players, with special emphasis on original literature for winds, from all historic periods. All of the MEN courses are repeatable courses. PREREQUISITE(S): Placement audition required.

MEN 231 UNIVERSITY SINGERS (1 credit) A choral ensemble of selected voices. All of the MEN courses are repeatable courses. PREREQUISITE(S): Placement audition required.

MEN 241 CHAMBER MUSIC (1 credit) A practical application of performance techniques for advanced instrumentalists and vocalists; repertoire adapted to the instrumentation of the class, according to the ability of the class members; public performance. All of the MEN courses are repeatable courses.

MEN 281 JAZZ ENSEMBLE (1 credit) Current performance styles for large ensemble; new arrangements and compositions emphasized; performances both on and off campus. All of the MEN courses are repeatable courses. PREREQUISITE(S): Placement audition required; junior standing or consent of instructor.

MEN 283 JAZZ CHAMBER ENSEMBLE (1 credit) Study, rehearsal, and performance of literature for jazz chamber groups. All of the MEN courses are repeatable courses. Placement audition required. PREREQUISITE(S): Junior standing or consent of instructor.

MEN 285 JAZZ VOCAL ENSEMBLE (1 credit) Study, rehearsal and performance of literature for jazz ensemble. PREREQUISITE(S): Placement audition required.

MUS 100 UNDERSTANDING MUSIC (4 credits) Developing an understanding of musical elements and forms, and how composers use them to create music. This course also includes a look at the music's of the world. This course is not available to students in the School of Music.

MUS 102 COMPOSITION AND SOUND ART FOR NON-MUSIC MAJORS Students in this course develop their own creative music projects. Activities include performing, recording, and emulating styles of all kinds in new compositions. Instrumental, vocal, and computer music ability can be fostered in this course. No previous experience necessary. This course may only be used as an elective for School of Music Students.

MUS 105 ROCK MUSIC-THE BEATLES: MUSIC, AESTHETICS AND CULTURE This course is a survey of the music and movies of the Beatles. Topics covered in this class include the basic elements of music to allow students to analyze and compose simple songs. No previous knowledge of music is necessary. This course may only be used as an elective for School of Music Students.

MUS 106 THE ART OF ELECTRONIC MUSIC An examination of the art and techniques of electronic music and the influence electronics have had on contemporary music from Varese to rap. This course will examine the literature and cultural implications of electronic music as well as contemporary music techniques such as analog and digital recording, synthesis, sequencing and sampling.
MUS 108  ROCK MUSICS OF THE WORLD  A historical survey of the world's main styles of rock music, extending from Chuck Berry to Puff Daddy, from Bob Marley to Black Sabbath. This course may only be used as an elective for School of Music Students.

MUS 109  FROM WAGNER TO MTV: THE WEDDING OF MUSIC AND DRAMA  Examines the use of music to reinforce drama and visual image in opera, film and rock video. This course may only be used as an elective for School of Music Students.

Musicianship Studies: The two-year program in Musicianship Studies offers both a common theoretical and historical background for all students, and a foundation for specialized courses in the student’s field of concentration. The history of western music provides the chronology and framework for an integrated and comparative approach to the study of theoretical materials and their creative use, the acquisition of music reading, writing, ear and keyboard skills, and the development of analytical facility, stylistic awareness, and repertory experience.

Musicianship, Aural Training, and Group Piano I through III are completed in the freshman year; levels IV-VI, the sophomore year. Placement tests are given in aural training and group piano, in which students may place out of the course but not the credit. If a student passes out of a level of aural training or group piano, music elective credits must be substituted.

MUS 110  MUSICIANSHIP I  (4 credits)  (Autumn)  Music fundamentals—a survey of basic concepts in music. Melody, chant, medieval polyphony. Introduction to Renaissance studies and species counterpoint. A two-year sequence in the music core. Open only to School of Music students.

MUS 111  AURAL TRAINING I  (1 credit)  A three-quarter sequence of sight-singing and dictation. Each quarter is a pre-requisite for the next.

MUS 113  GROUP PIANO I  (1 credit)  The first three courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. PREREQUISITE(S): Must successfully complete Group Piano I.

MUS 120  MUSICIANSHIP II  (4 credits)  (Winter)  Continuation and conclusion of Renaissance studies; Baroque studies, part 1. PREREQUISITE(S): MUS 110.

MUS 121  AURAL TRAINING II  (1 credit)  A three-quarter sequence of sight-singing and dictation. Each quarter is a pre-requisite for the next. PREREQUISITE(S): MUS 111.

MUS 123  GROUP PIANO II  (1 credit)  The first three courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience described above. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. PREREQUISITE(S): Must successfully complete Group Piano I.

MUS 130  MUSICIANSHIP III  (4 credits)  (Spring)  Continuation of Baroque studies. Includes a survey of World Music. PREREQUISITE(S): MUS 120.
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<tr>
<td>MUS 131</td>
<td>AURAL TRAINING III (1 credit)</td>
<td></td>
<td>A three-quarter sequence of sight-singing and dictation. Each quarter is a pre-requisite for the next. PREREQUISITE(S): MUS 121.</td>
</tr>
<tr>
<td>MUS 133</td>
<td>GROUP PIANO III (1 credit)</td>
<td></td>
<td>The first three courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. PREREQUISITE(S): MUS 123.</td>
</tr>
<tr>
<td>MUS 208</td>
<td>COMMUNITY AUDIO ART PRODUCTION</td>
<td></td>
<td>Students enrolled in this class will work collaboratively with instructor on the production of an audio documentary/soundscape which involves a collection of recordings from every neighborhood in the entire city of Chicago. According to official maps, this will involve over 77 field recordings upon completion (projected for Fall 2002). In addition, students will have an opportunity to produce their own audio art projects, and survey the history of audio art. (Junior Experiential Learning)</td>
</tr>
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</table>
MUS 270 MUSIC OF THE WORLD’S PEOPLE (4 credits) A survey of music roles and practices in a variety of countries and continents. (Sophomore Multiculturalism Seminar)

MUS 272 TRENDS IN 20TH CENTURY ART AND MUSIC (4 credits) Appreciative approach to the styles of selected 20th-century artists and composers.

MUS 274 THE GOSPEL MUSIC TRADITION IN AMERICA (4 credits) The origins, people, context, spirit and music. Art and Literature Domain.

MUS 275 HISTORY OF THE SYMPHONY (4 credits) An examination of the development, literature and spirit of one of humanity's great artistic traditions.

MUS 278 JAZZ (4 credits) A comprehensive study of the origins and developments of jazz, specifically concentrated on important jazz styles and performers since 1917.

MUS 300 CONDUCTING I (2 credits) An introduction to conducting; rudiments of baton technique, instrumentation and score reading.

MUS 301 CONDUCTING II (2 credits) A continuation of Conducting I; concentration on style and expression; consideration of rehearsal techniques; choral conducting practices; podium experience. PREREQUISITE(S): MUS 300.

MUS 302 ADVANCED CONDUCTING (2 credits) This course will focus on rehearsal technique, score preparation, and development of choral tone in the rehearsal. Participants will conduct a demonstration choir and review rehearsals and videotapes. PREREQUISITE(S): MUS 301 or graduate status.

MUS 307 INTRODUCTION TO COMPOSITION (2 credits) Basic composition. Recommended as preparatory for COM 307. This course may be repeated for credit.

MUS 314 ESSENTIALS OF JAZZ I (2 credits) Basic and advanced chord constructions in written and keyboard applications. PREREQUISITE(S): Consent of jazz studies coordinator required.

MUS 315 ESSENTIALS OF JAZZ II (2 credits) Harmonizing melodies by the use of advanced harmonies and techniques of modern chord substitutions. Developing the ability to “play by ear.” PREREQUISITE(S): MUS 314.

MUS 316 ESSENTIALS OF JAZZ III (2 credits) Improvisation with particular emphasis on the blues arranging and accompanying techniques; a survey of recent trends in popular music. PREREQUISITE(S): MUS 315.

MUS 317 JAZZ HISTORY AND STYLE (2 credits) An intensive study of the periods of jazz, major performers and composers, trends, influences, stylistic features and related materials. PREREQUISITE(S): Consent of jazz studies coordinator required.

MUS 318 JAZZ HISTORY AND STYLE II

MUS 327 JAZZ ARRANGING I (3 credits) Investigation of jazz harmony, and concepts of weight and density in scoring for jazz ensemble, studio orchestra, and jingle writing. A year-long sequence of courses.

MUS 328 JAZZ ARRANGING II (3 credits) Investigation of jazz harmony, and concepts of weight and density in scoring for jazz ensemble, studio orchestra, and jingle writing. A year-long sequence of courses. PREREQUISITE(S): MUS 327.
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<tr>
<td>MUS 329</td>
<td>JAZZ ARRANGING III</td>
<td>3 credits</td>
<td>Investigation of jazz harmony, and concepts of weight and density in scoring for jazz ensemble, studio orchestra, and jingle writing. A year-long sequence of courses. PREREQUISITE(S): MUS 328</td>
</tr>
<tr>
<td>MUS 330</td>
<td>THE BUSINESS OF MUSIC</td>
<td>2 credits</td>
<td>A study of contracts for artists, agents, managers, and producers, and an investigation of copyrights; BMI, ASCAP, and unions. PREREQUISITE(S): School of Music and College of Commerce students only. Other college enrollment is open only by permission of the instructor.</td>
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<tr>
<td>MUS 331</td>
<td>JAZZ ARRANGING AND COMPOSITION IV</td>
<td>3 credits</td>
<td>Further exploration of jazz harmony including substitutions, quartal voicings, modality, compositional devices, and third stream techniques. PREREQUISITE(S): MUS 329.</td>
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<tr>
<td>MUS 332</td>
<td>JAZZ ARRANGING AND COMPOSITION V</td>
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<tr>
<td>MUS 333</td>
<td>TOPICS IN THE BUSINESS OF MUSIC</td>
<td></td>
<td>An in-depth investigation of topics introduced in MUS 330. These courses include Marketing for the Arts, Career Development, Legal Issues, and Arts Management. PREREQUISITE(S): MUS 330. School of Music and College of Commerce Students only.</td>
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<tr>
<td>MUS 334</td>
<td>JAZZ IMPROVISATION I</td>
<td>2 credits</td>
<td>Techniques of jazz improvisation with an emphasis on basic chord construction and melodic line development. PREREQUISITE(S): MUS 316 or consent of instructor.</td>
</tr>
<tr>
<td>MUS 335</td>
<td>JAZZ IMPROVISATION II</td>
<td>2 credits</td>
<td>Techniques of jazz improvisation with an emphasis on basic chord construction and melodic line development. PREREQUISITE(S): MUS 334.</td>
</tr>
<tr>
<td>MUS 336</td>
<td>JAZZ IMPROVISATION III</td>
<td>2 credits</td>
<td>Techniques of jazz improvisation with an emphasis on basic chord construction and melodic line development. PREREQUISITE(S): MUS 335.</td>
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<tr>
<td>MUS 344</td>
<td>JAZZ IMPROVISATION IV</td>
<td>2 credits</td>
<td>Advanced techniques of improvisation, utilizing transcriptions, patterns and more involved chord construction. PREREQUISITE(S): MUS 336.</td>
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<tr>
<td>MUS 345</td>
<td>JAZZ IMPROVISATION V</td>
<td>2 credits</td>
<td>Advanced techniques of improvisation, utilizing transcriptions, patterns and more involved chord construction. PREREQUISITE(S): MUS 344.</td>
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<tr>
<td>MUS 346</td>
<td>JAZZ IMPROVISATION VI</td>
<td>2 credits</td>
<td>Advanced techniques of improvisation, utilizing transcriptions, patterns and more involved chord construction. PREREQUISITE(S): MUS 345.</td>
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<tr>
<td>MUS 350</td>
<td>JAZZ PEDAGOGY</td>
<td>2 credits</td>
<td>A study of the methods of teaching jazz improvisation arranging, composition, conducting and rhythm section techniques. Can serve as an elective for music education majors. PREREQUISITE(S): Junior standing or consent of instructor.</td>
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<tr>
<td>MUS 360</td>
<td>TOPICS IN MUSICIANSHIP</td>
<td>2-4 credits</td>
<td>In depth investigation of a topic in musicianship studies.</td>
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<tr>
<td>MUS 377</td>
<td>WOMEN AND MUSIC</td>
<td>4 credits</td>
<td>A survey exploring the roles of women musicians in their societies.</td>
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<tr>
<td>MUS 378</td>
<td>MEDIEVAL AND RENAISSANCE MUSIC</td>
<td>2 credits</td>
<td>This course is concerned with the history and development of musical styles and procedures during the Medieval and Renaissance periods, with reference to significant compositions, musical examples, and recordings.</td>
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<tr>
<td>MUS 379</td>
<td>Baroque Music</td>
<td>2</td>
<td>This course is concerned with the history and development of musical styles and procedures during the Baroque period, with reference to significant compositions, musical examples, and recordings.</td>
</tr>
<tr>
<td>MUS 380</td>
<td>Piano Literature</td>
<td>2</td>
<td>A history of piano literature from the Baroque to the present; emphasis on the development of musical style with particular reference to significant compositions, performances and recordings.</td>
</tr>
<tr>
<td>MUS 381</td>
<td>History of Opera</td>
<td>2</td>
<td>A history of opera from the 17th century to the present. Emphasis on the development of musical style with particular reference to significant operas, musical examples, and recordings.</td>
</tr>
<tr>
<td>MUS 382</td>
<td>History of the Symphony</td>
<td>2</td>
<td>A history of symphonic literature from the early 18th-century to the present; emphasis on the development of musical style with particular reference to significant compositions, musical examples, and recordings.</td>
</tr>
<tr>
<td>MUS 384</td>
<td>Classic Music</td>
<td>2</td>
<td>This course is concerned with the history and development of musical styles and procedures during the Classical period, with reference to significant compositions, musical examples, and recordings.</td>
</tr>
<tr>
<td>MUS 385</td>
<td>Romantic Music</td>
<td>2</td>
<td>This course is concerned with the history and development of musical styles and procedures during the Romantic period, with reference to significant compositions, musical examples, and recordings.</td>
</tr>
<tr>
<td>MUS 386</td>
<td>Music Since World War II</td>
<td>2</td>
<td>This course is concerned with the history and development of musical styles and procedures during post World War II period, with reference to significant compositions, musical examples, and recordings.</td>
</tr>
<tr>
<td>MUS 387</td>
<td>Early 20th Century Music</td>
<td>2</td>
<td>This course is concerned with the history and development of musical styles and procedures during the early 20th Century, with reference to significant compositions, musical examples, and recordings.</td>
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<tr>
<td>MUS 395</td>
<td>Senior Capstone Seminar</td>
<td>4</td>
<td>This course is designed to fulfill the senior capstone experience for School of Music Bachelors of Arts students only. Students will develop a final project, culminating their musical studies in relationship to their liberal arts studies. The individual projects should reflect an advanced level of musical understanding, scholarship, and writing. The School of Music faculty member will meet with the students in a biweekly seminar throughout the quarter, and on an individual basis as needed.</td>
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<tr>
<td>MUS 398</td>
<td>Independent Study</td>
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<tr>
<td>REC 200</td>
<td>Introduction to Sound Recording Technology</td>
<td>2</td>
<td>Open only to School of Music students.</td>
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<tr>
<td>REC 201</td>
<td>Recording Technology I</td>
<td>4</td>
<td>Basic studies in electrical engineering with technological application in recording studio settings. Emphasis on acoustics, microphones, and microphone techniques. This is part of a two-year sequence of courses for sound recording technology majors. PREREQUISITE(S): REC 200, MUS 230, PHY 110, PHY 206, and PHY 232 or consent of the instructor.</td>
</tr>
</tbody>
</table>
REC 202 RECORDING TECHNOLOGY II (4 credits) Open only to School of Music students. Basic studies in electrical engineering with technological application in recording studio settings. Emphasis on analog recording and signal processing. This is part of a two-year sequence of courses for sound recording technology majors. PREREQUISITE(S): REC 201

REC 203 RECORDING TECHNOLOGY III (4 credits) Basic studies in electrical engineering with technological application in recording studio settings. Emphasis on consoles. This is part of a two-year sequence of courses for sound recording technology majors. PREREQUISITE(S): REC 202.

REC 203 RECORDING TECHNOLOGY IV (3 credits) Basic studies in electrical engineering with technological application in recording studio settings. Emphasis on consoles. This is part of a two-year sequence of courses for sound recording technology majors. PREREQUISITE(S): REC 203. COREQUISITE(S): REC 304.

REC 202 RECORDING TECHNOLOGY V (3 credits) Basic studies in electrical engineering with technological application in recording studio settings. Emphasis on solid state logic console and audio/video sound design. PREREQUISITE(S): REC 301. COREQUISITE(S): REC 305.


REC 204 SOUND PRACTICUM I (2 credits) Practical experience with technological applications in the recording studio. PREREQUISITE(S): REC 200 and REC 203. COREQUISITE(S): REC 301.

REC 205 SOUND PRACTICUM II (2 credits) Practical experience with technological applications in the recording studio. PREREQUISITE(S): REC 304. COREQUISITE(S): REC 302.

REC 206 SOUND PRACTICUM III (2 credits) Practical experience with technological applications in the recording studio. PREREQUISITE(S): REC 305. COREQUISITE(S): REC 303.

REC 208 INDEPENDENT STUDY