ADMINISTRATION

DONALD E. CASEY, ED.D.
  Dean
JUDY BUNDRA, PH.D.
  Associate Dean
ROBERT KRUEGER, MUS.M., M.B.A.
  Director of Operations
ERIC NELSON, B.S.
  Business Manager
ROSS BEACRAFT, MUS.B.
  Coordinator of Admissions
PURPOSES

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

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

ETERI ANDJAPARIDZE, D.M.A.,
Associate Professor, Piano, Coordinator of Keyboard Program
Moscow Tchaikovsky State Conservatory

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

TED ATKATZ, PERFORMANCE CERT.
Lecturer, Percussion
Temple University

ANNE AUSTIN, B.M.,
Lecturer, Music Education
Eastman School of Music

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

STEPHEN BALDERSTON, M.M.,
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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FLOYD COOLEY,
Lecturer, Tuba

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

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

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

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

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

LOUISE DIXON, M.M.,
Lecturer, Flute
Northwestern University

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

CATHY ELIAS, PH.D.,
Assistant Professor, Musicianship
University of Chicago

MARTHA FARAHAT, PH.D.,
Lecturer, Liberal Studies
University of Chicago

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

DAVID FIVECOAT, M.M.,
Lecturer, Music Education
University of North Texas
GREGORY FLINT, B.M.,
Lecturer, French Horn
Northwestern University

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

KIRK GARRISON, M.M.,
Lecturer, Jazz Studies
DePaul 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

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

ELIZABETH GOTTLEB, 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

THOMAS HALL, M.M.,
Lecturer, Chamber Orchestra
Florida State University

BRUCE HALL, M.M.,
Lecturer, Choral Organizations
University of Michigan

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

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

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

LINDA HIRT, MUS.M.,
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
GREGORY HUTTER, M.M.,
   Lecturer, Musicianship
   University of Michigan

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

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

HILEL KAGAN,
   Lecturer, Violin
   University of Leningrad

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

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

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

KATINKA KLEIJN,
   Lecturer, Cello
   Maastricht Conservatory

ALEX KLEIN, DIPLOMA
   Lecturer, Oboe
   Oberlin

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DAVID MCGILL, B.M.,
Lecturer, Bassoon
Curtis Institute of Music

JASON MELTZER, PH.D.,
Lecturer, Music Education
University Of Illinois

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

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

JANICE MITCHELL, D.M.,
Lecturer, Musicianship
Northwestern University

ROBERT MORGAN, MUS.B.,
Lecturer, Oboe
Indiana University

ROBERT MYERS, M.M.,
Associate Dean Emeritus
Pennsylvania State University

LARRY NOVAK,
Lecturer, Jazz Piano
University of Minnesota

BRADLEY OPLAND,
Lecturer, String Bass

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

DMITRY PAPERNO, MUS.M.,
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Tchaikovsky State Conservatory

CLAYTON G. PARR, D.M.A.,
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Michigan State University

ALBERT PAYSON, B.M.,
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University of Illinois

HERMAN PEDTKE, MUS.M.,
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DePaul University

JEFF PEEK, B.A.,
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Northern Illinois University

SUSAN PHELPS, M.M.,
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Northern Illinois University
DAVID PITUCH, D.M.,
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Lecturer, Music Education
Tufts University

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University of Illinois

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Associate Professor,
Director, DePaul Opera Theatre

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Associate Professor, Music Education
University of Minnesota

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

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

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

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

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

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

BRUCE TAMMEN, M.M.,
Lecturer, Choral Organizations
Northwestern University

CHARMIAN TASHJIAN, D.M.A.,
Lecturer, Liberal Studies
Northwestern University
Four-year programs are offered leading to the degrees of Bachelor of Arts in Music, Bachelor of Music (with majors in performance, composition, jazz studies, music/business, and music education), and Bachelor of Science in Music (with emphasis in sound recording technology). Programs leading to the Master of Music Degree are described in the Graduate Programs Bulletin.

**BACHELOR OF ARTS**

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

**LIBERAL STUDIES REQUIREMENTS (BA IN MUSIC)**

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

- **Liberal Studies Core:** 28 quarter hours required (4 Discover Chicago or Explore Chicago, 8 composition and Rhetoric, 4 Quantitative Reasoning, 4 Sophomore Seminar on Multiculturalism in the United States, 4 Junior Experiential Learning, and 4 Senior Capstone Seminar.)
• **Arts and Literature:** 8 quarter hours required in two different departments (** For music students, courses in music cannot be used to fulfill Arts and Literature requirements.)
• **Philosophical Inquiry:** 8 quarter hours required

• **Religious Dimensions:** 8 quarter hours required (4 patterns and problems and 4 traditions in context)

• **Scientific Inquiry:** 12 quarter hours required (4 scientific inquiry lab, 4 scientific inquiry quantitative, and 4 scientific inquiry elective)

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

• **Understanding the Past:** 8 quarter hours required (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.)

**FREE ELECTIVES (B.A. IN MUSIC)**

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

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

**FRESHMAN YEAR**

**Autumn**

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

**Winter**

Musicianship Studies...............6  

**Spring**

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

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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 .......................................................................................................... 8
• Free Electives .......................................................................................................... 12

Percussion

• Applied lessons (beyond the initial 24 quarter hours) .............................................. 24
• Recital ......................................................................................................................... 0
• Concert Accessories .................................................................................................... 2
• Latin Accessories ........................................................................................................ 2
• Percussion Pedagogy ................................................................................................... 2
• Orchestral Repertoire for Percussion ......................................................................... 6
• Large Ensemble (beyond the initial 9 quarters of participation) .............................. 3
• Chamber Music (percussion ensemble) ....................................................................... 6
• Music Electives .......................................................................................................... 8
• Free Electives .......................................................................................................... 12

Piano

• Applied lessons (beyond the initial 24 quarter hours) .............................................. 24
• Recital ......................................................................................................................... 0
• Accompanying ............................................................................................................ 6
• Piano pedagogy ............................................................................................................ 4
• Piano Literature ........................................................................................................... 4
• Piano Masterclass ....................................................................................................... 2
• Chamber Music .......................................................................................................... 6
• Music Electives .......................................................................................................... 7
• 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

MUSIC EDUCATION

• Introduction to Music Education ..........................................................................................2
• Elementary Vocal General Music Methods and Lab ...............................................................4
• Elementary/Middle School Instrumental Methods and Lab ...................................................4
• Music for the Exceptional Child ............................................................................................4
• Class Guitar ............................................................................................................................1
• Class Voice .............................................................................................................................1
• Music Technology ..................................................................................................................2
• Conducting for Music Educators ..........................................................................................2
• Clinical Experiences with Children and Youth ......................................................................0
• Student Teaching ..................................................................................................................12
• Student Teaching Seminar ...................................................................................................0
• Professional Education Courses ..........................................................................................8
• Music Electives .......................................................................................................................9
• Instrumental Emphasis Only
• Secondary Instrumental Methods and Lab .........................................................................2
• Instrumental Techniques Classes (Brass, Woodwind, String, Percussion Classes) .................8
• Music Education Electives .....................................................................................................6
• Vocal Emphasis Only
• Choral Literature ..................................................................................................................2
• Middle School Vocal Methods and Lab ..................................................................................2
• Secondary Vocal Methods and Lab .......................................................................................2
• Accompanying for Music Educators ....................................................................................2
• Instrumental Techniques Classes (Brass, Woodwind, String, Percussion Classes) ..................... 4
• Music Education Electives .................................................................................................. 4
• Liberal Studies Learning Domain Specifications
  (** In the liberal studies learning domains, specific courses are required of music education majors: Philosophical Inquiry, LSE 380; Self, Society, and the Modern World, PSC 120, and Understanding the Past, 1 of the 2 history courses must be American History)

**JAZZ STUDIES**

• Essentials of Jazz I, II, III .......................................................................................... 6
• Improvisation I, II, III, IV ....................................................................................... 8
• Jazz Chamber Ensemble .......................................................................................... 6
• Jazz Ensemble ........................................................................................................... 6
• History of Jazz ............................................................................................................ 2
• Jazz Pedagogy ............................................................................................................. 2
• Jazz Arranging I, II, III ............................................................................................ 9
• Applied Jazz ............................................................................................................... 6
• Recital ..................................................................................................................... 0
• Music Electives ....................................................................................................... 8
• Free Electives ......................................................................................................... 12

**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**

**Autumn**

Musicianship Studies..................6
Applied Music.............................4
Large Ensemble.........................1
Discover/Explore Chicago.............4
Music Elective............................1

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**Spring**

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

16

**Winter**

Musicianship Studies..................6
Applied Music.............................4

**SOPHOMORE YEAR**

**Autumn**
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicianship Studies</td>
<td>6</td>
</tr>
<tr>
<td>Applied Music</td>
<td>4</td>
</tr>
<tr>
<td>Large Ensemble</td>
<td>1</td>
</tr>
<tr>
<td>Quantitative Reasoning</td>
<td>4</td>
</tr>
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<td>Music Elective</td>
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**JUNIOR 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

• **Mathematics, MAT 130 (College Algebra), MAT 131 (Trigonometry and Pre-Calculus), and MAT 150 (Calculus I), MAT 151 (Calculus II) or MAT 152 (Calculus III) may be used to substitute for MAT 130 and MAT 131:** 12 quarter hours

• **Physics, PHY 110 (Basic Electronics: Principles and Techniques), PHY 206 (Sound and Acoustics), PHY 231 (Linear Electric Circuits), PHY 232 (Introduction to Digital Electronics), and PHY 312 (Introduction to Computer Interfacing):** 20 quarter hours

• **Computer Science, CSC 110 (Elements of Computer and Information Science) or equivalent CSC 110, CSC 150, CSC 200, or CSC 215:** 4 quarter hours

• **Music Electives:** 6 quarter hours

• **Free Electives:** 8 quarter hours

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

| FRESHMAN YEAR |  |
|---------------|  |
| Autumn        |  |
| Musicianship Studies.................6 | Discover/Explore Chicago............4 |
| Applied Music................................| Music Elective........................1 |
| Large Ensemble................................| 16 |
| Winter        |  |
| Musicianship Studies......................6 |  |
Applied Music.................................4
Large Ensemble................................1
Composition and Rhetoric I..............4
Music Elective...............................1

Winter
Philosophical Inquiry .....................4
Large Ensemble.............................1
MAT 131, Trigonometry ....................4
PHY 231,
Linear Electronic Circuits ...............4
SRT II............................................4

Spring
Arts and Literature ..........................4
PHY 312 Computer Interfacing...........4
MAT 150, Calculus I .........................4
Large Ensemble................................1
SRT III............................................4

COURSE LISTING BY CATEGORY

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
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**Musicianship**

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**FOR NON-MUSIC MAJORS**

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**COURSES**

Please visit Campus Connection at [https://campusconnect.depaul.edu](https://campusconnect.depaul.edu) for current course information. If you do not have a password for Campus Connection you may log on as a guest. Once you are on Campus Connection please select Course Catalog followed by the department.