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.,
Coordinator of String Program
Associate Professor, 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 BROOM, JR., B.A.,
Lecturer, Jazz Guitar
Columbia College

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

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

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

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

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

GEORGE FLYNN, D.M.A.,
Professor, Chair, Musicianship
Studies and Composition
Columbia University
KIRK GARRISON, M.M.,
Lecturer, Jazz Studies
DePaul University

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 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

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

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

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

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

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

MARK MAXWELL, M.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.,
Professor Emeritus, Piano
Tchaikovsky State Conservatory
CLAYTON PARR, D.M.A.,
Associate Professor, Director of Choral Organizations
Michigan State University
ALBERT PAYSON, B.M.,
Lecturer, Percussion
University of Illinois
HERMAN PEDTKE, MUS.M.,
Associate Professor Emeritus
DePaul University
JEFF PEEK, B.A.,
Lecturer, Music Education
Northern Illinois University
SUSAN PHELPS, M.M.,
Lecturer, Flute
Northern Illinois University
DAVID PITUCH, D.M.,
Lecturer, Liberal Studies
Northwestern University
AVO RANDRUUT, M.A.,
Lecturer, Music Education
Tufts University
TERESA REILLY, M.M.,
Lecturer, Sound Recording Technology
Northwestern University
GERALD RIZZER, M.M.,
Lecturer, Liberal Studies
Yale University
NEIL ROSENSHEIN,  
Lecturer, Voice  
The Juilliard School  
ALAN SALZENSTEIN, J.D.,  
Assistant Professor, Performing Arts Management  
Chicago Kent College of Law  
MARY SAUER, M.M.,  
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Chicago Musical College  
AUDREY SCHADT, B.M.  
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DePaul University  
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  
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 TASHIJAN, 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 VERNON,  
Lecturer, Trombone
CURRICULUM

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

BACHELOR OF ARTS

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

LIBERAL STUDIES REQUIREMENTS (BA IN MUSIC)

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

• **Liberal Studies Core:** 28 quarter hours required (4 Discover Chicago or Explore Chicago, 8 composition and Rhetoric, 4 Quantitative Reasoning, 4 Sophomore Seminar on Multiculturalism in the United States, 4 Junior Experiential Learning, and 4 Senior Capstone Seminar.)

• **Arts and Literature:** 8 quarter hours required in two different departments (** For music students, courses in music cannot be used to fulfill Arts and Literature requirements.)

• **Philosophical Inquiry:** 8 quarter hours required

• **Religious Dimensions:** 8 quarter hours required (4 patterns and problems and 4 traditions in context)
• **Scientific Inquiry**: 12 quarter hours required (4 scientific inquiry lab, 4 scientific inquiry quantitative, and 4 scientific inquiry elective)

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

• **Understanding the Past**: 8 quarter hours required (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
Discover/Explore Chicago...............4
Music Elective.............................1

16

**Winter**

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

16
Spring

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

16

SOPHOMORE YEAR

Autumn

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

16

Winter

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

16

Spring

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

15

JUNIOR YEAR

Autumn

Musical Traditions.....................2
Large Ensemble........................1
Music Electives........................1
Experiential Learning...............4
Philosophical Inquiry.................4
Modern Language.......................4

16

Winter

Conducting I.............................2
Large Ensemble........................1
Music Electives........................1
Religious Dimensions...............4
Scientific Inquiry (Lab).............4
Modern Language.......................4

16

Spring
Large Ensemble..............................1  
Philosophical Inquiry .....................4  
Scientific Inquiry (Quantitative ......4  
Modern Language ..........................4  
Non-Music Electives ............. ......4  
\[17\]

**SENIOR YEAR**

**Autumn**

Self, Society, & Modern World........4  
Understanding the Past .................4  
Modern Language .........................4  
Non-Music Electives .....................4  
\[16\]

**Winter**

Scientific Inquiry (Elective).............4  
Self, Society, & Modern World........4  
Understanding the Past..................4  
Modern Language ..........................4  
\[16\]

**Spring**

Music Electives ......................2  
Modern Language.........................4  
Non-Music Electives.....................6  
Senior Year Capstone...................4  
\[16\]

**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**: ........................................................................................................... 2
- **Brass Instrument Performance Style**: .............................................................................. 2
- **Business of Music from the Performer’s Perspective**: ...................................................... 2
- **Orchestral Repertoire for Brass**: .................................................................................... 2
- Large Ensemble (beyond the initial 9 quarters of participation).......................... 3
- Chamber Music ........................................................................................................ 6
- Music Electives ........................................................................................................ 12
- Free Electives ........................................................................................................ 12

**Guitar**

- Applied lessons (beyond the initial 24 quarter hours)........................................ 24
- Recital ....................................................................................................................... 0
- Guitar/Lute History and Literature I, II, III ............................................................... 6
- String/Guitar Pedagogy I, II, III .............................................................................. 6
- 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 ....................................................................................................... 6
- Piano Literature ....................................................................................................... 4
- Art of the Piano ....................................................................................................... 4
- Chamber Music ....................................................................................................... 6
- Music Electives ....................................................................................................... 9
- Free Electives ........................................................................................................ 8

**String**

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

**Voice**

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

Woodwind
• Applied lessons (beyond the initial 24 quarter hours)..........................................................24
• Junior Recital .........................................................................................................................0
• Senior Recital .......................................................................................................................0
• Woodwind Orchestral Repertoire ..........................................................................................2
• Business of Music from the Performer’s Perspective.............................................................2
• Large Ensemble (beyond the initial 9 quarters of participation)...........................................3
• Chamber Music ....................................................................................................................6
• Music Electives ....................................................................................................................16
• Free Electives ......................................................................................................................12

COMPOSITION
• Composition (six quarters) .................................................................................................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

16

Winter

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

16

Spring

Musicianship Studies......................6
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**SOPHOMORE YEAR**

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**JUNIOR YEAR**

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**Spring**

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Large Ensemble..............................1  
Religious Dimensions ....................4  
Music Elective.................................1

16

SENIOR YEAR

Autumn

Specialization ................................. 8  
Scientific Inquiry.................................4  
Understanding the Past .................4

16

Winter

Specialization ................................. 8  
Self, Society & Mod. World ...........4  
Free Electives.................................4

16

Spring

Specialization ................................. 8  
Understanding the Past .................4  
Free Electives.................................4

16

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
Applied Music..............................4
Large Ensemble..........................1
Discover/Explore Chicago.............4
Music Elective...........................1
\[16\]

Winter
Musicianship Studies..................6
Applied Music..............................4
Large Ensemble..........................1
Composition and Rhetoric I ..........4
Music Elective...........................1
\[16\]
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| Winter        |
| Musicianship Studies | 6       |
| Large Ensemble             | 1       |
| Electro-acoustic Music II  | 4       |
| PHY 206, Sound & Acoustics | 4       |
| Musical Traditions      | 2       |
|                                   | 17      |

| Spring        |
| Musicianship Studies | 6       |
| Large Ensemble             | 1       |
| Sophomore Seminar       | 4       |
| PHY 232, Intro to Digital Interfacing | 4       |
| Music Electives            | 1       |
|                                   | 16      |

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| Winter       |
| Philosophical Inquiry | 4       |
| Large Ensemble              | 1       |
| MAT 131, Trigonometry      | 4       |
| PHY 231, Linear Electronic Circuits | 4       |
| SRT II                               | 4       |
|                                   | 17      |

| Spring       |
| Arts and Literature | 4       |
| PHY 312 Computer Interfacing   | 4       |
| MAT 150, Calculus I            | 4       |
| Large Ensemble                | 1       |
| SRT III                               | 4       |
|                                   | 17      |
SENIOR YEAR

Autumn
Business of Music....................….....2
Conducting I.............................2
Religious Dimensions ...............….....4
SRT IV .....................................3
SRT Practicum.............................2
Music Elective.............................2

Winter
Conducting II .............................2
Understanding the Past ...............….4
Free Elective.............................4
SRT V..........................................3
SRT Practicum.............................2

Spring
Self, Society, 
and the Modern World ...............4
Free Electives.............................4
SRT VI ........................................3
SRT Practicum.............................2

13

COURSE LISTING BY CATEGORY

Applied Brass/Percussion
110  BARITONE HORN
130  FRENCH HORN
145  PERCUSSION
165  TROMBONE
170  TRUMPET
175  TUBA
345  JAZZ PERCUSSION
367  JAZZ TROMBONE
370  JAZZ TRUMPET

Applied Keyboard
140  ORGAN
150  PIANO
160  HARPSCICHORD
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 HARPSCICHORD
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
307 JAZZ SENIOR RECITAL
310 CHOICES IN PERFORMANCE
315 THE BUSINESS OF MUSIC FROM THE PERFORMER’S PERSPECTIVE
318 THE ART OF MUSIC PHRASING
320 REVEALING THE ACTORSINGER WITHIN
328 ORCHESTRAL REPERTOIRE FOR WOODWINDS
331 THE ART OF THE PIANO
332 PIANO PEDAGOGY I
333 PIANO PEDAGOGY II
335 PIANO MASTER CLASS
336 VOICE PEDAGOGY
337 ALEXANDER TECHNIQUE
339 ORCHESTRAL AUDITION PREPARATION FOR STRING PLAYERS
340 ORCHESTRAL REPERTOIRE FOR STRINGS I
341 ORCHESTRAL REPERTOIRE FOR STRINGS II
342 ORCHESTRAL REPERTOIRE FOR STRINGS III
346 PERCUSSION PEDAGOGY
347 ORCHESTRAL REPERTOIRE FOR PERCUSSION
350 INTERPRETATION OF VOCAL LITERATURE
351 INTERPRETATION OF VOCAL LITERATURE II
352 INTERPRETATION OF VOCAL LITERATURE III
353 TECHNIQUES OF THE MUSICAL STAGE I
354 TECHNIQUES OF THE MUSICAL STAGE II
355 TECHNIQUES OF THE MUSICAL STAGE III
360 TOPICS IN PERFORMANCE
361 PIANO LITERATURE I
362 PIANO LITERATURE II
372 ORCHESTRAL REPERTOIRE FOR BRASS
373 BRASS CONCEPTS
374 BRASS INSTRUMENT PERFORMANCE STYLE
375 CLARINET WORKSHOP
376 FLUTE WORKSHOP
377 GUITAR HISTORY AND LITERATURE I
378 GUITAR HISTORY AND LITERATURE II
379 GUITAR HISTORY AND LITERATURE III
384 STRING PEDAGOGY I
385 STRING PEDAGOGY II
386 STRING PEDAGOGY III
387  STUDIO TEACHING AS A PROFESSION
397  INTERNSHIP
398  INDEPENDENT STUDY

**Applied Strings/Voice**
127  GUITAR
137  HARP
160  STRING BASS
180  VIOLA
185  VIOLIN
190  VIOLONCELLO
195  VOICE-STUDIO
329  JAZZ GUITAR
362  JAZZ STRING BASS

**Applied Woodwinds**
115  BASSOON
120  CLARINET
125  FLUTE
135  OBOE
155  SAXOPHONE
355  JAZZ SAXOPHONE

**Composition**
300  ORCHESTRATION I
301  16TH CENTURY COUNTERPOINT
302  18TH CENTURY COUNTERPOINT
303  20TH CENTURY COUNTERPOINT
304  ANALYTICAL TECHNIQUES
305  ANALYTICAL STUDIES
315  COMPOSITION
320  ORCHESTRATION II
326  ELECTRO-AcouSTIC MUSIC I
327  ELECTRO-AcouSTIC MUSIC II
398  INDEPENDENT STUDY

**Music Education**
95  CLINICAL EXPERIENCE WITH CHILDREN AND YOUTH
101  BRASS I
102  BRASS II
103  WOODWINDS I
104  WOODWINDS II
105  STRINGS I
106  STRINGS II
107  PERCUSSION I
108  PERCUSSION II
109  WOODWINDS III
110  WOODWINDS IV
121  CLASS GUITAR
196  CLASS VOICE
300  ELEMENTARY & MIDDLE SCHOOL INSTRUMENTAL METHODS & LAB
301  SECONDARY INSTRUMENTAL METHODS AND LAB
303  ELEMENTARY VOCAL-GENERAL METHODS & LAB
304  MIDDLE SCHOOL VOCAL METHOD AND LAB
305  SECONDARY VOCAL METHODS
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<td>LITERATURE FOR WIND ORGANIZATIONS</td>
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<td>TECHNOLOGY FOR MUSIC EDUCATORS</td>
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<td>CONDUCTING FOR MUSIC EDUCATORS</td>
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<td>TOPICS IN MUSIC EDUCATION</td>
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<td>KODALY WORKSHOP: LEVEL II</td>
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**Musicianship**

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<td>FROM WAGNER TO MTV: THE WEDDING OF MUSIC AND DRAMA</td>
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130  MUSICIANSHIP III
131  AURAL TRAINING III
133  GROUP PIANO III
208  COMMUNITY AUDIO ART PRODUCTION
210  MUSICIANSHIP IV
211  AURAL TRAINING IV
213  GROUP PIANO IV
220  MUSICIANSHIP V
221  AURAL TRAINING V
223  GROUP PIANO V
230  MUSICIANSHIP VI
231  AURAL TRAINING VI
233  GROUP PIANO VI
265  MUSICAL TRADITIONS OF AMERICA AND THE WORLD
270  MUSIC OF THE WORLD'S PEOPLE
272  TRENDS IN 20TH CENTURY ART AND MUSIC
275  HISTORY OF THE SYMPHONY
278  JAZZ
279  MUSIC HISTORY I: CHANT TO BACH
300  CONDUCTING I
301  CONDUCTING II
302  ADVANCED CONDUCTING
307  INTRODUCTION TO COMPOSITION
314  ESSENTIALS OF JAZZ I
315  ESSENTIALS OF JAZZ II
316  ESSENTIALS OF JAZZ III
317  JAZZ HISTORY AND STYLE
327  JAZZ ARRANGING I
328  JAZZ ARRANGING II
329  JAZZ ARRANGING III
330  THE BUSINESS OF MUSIC
333  TOPICS IN THE BUSINESS OF MUSIC
334  JAZZ IMPROVISATION I
335  JAZZ IMPROVISATION II
336  JAZZ IMPROVISATION III
344  JAZZ IMPROVISATION IV
350  JAZZ PEDAGOGY
360  TOPICS IN MUSICIANSHIP
377  WOMEN AND MUSIC
378  MEDIEVAL AND RENAISSANCE MUSIC
379  BAROQUE MUSIC
380  PIANO LITERATURE
381  HISTORY OF OPERA
384  CLASSIC MUSIC
385  ROMANTIC MUSIC
386  MUSIC SINCE WORLD WAR II
387  EARLY 20TH CENTURY MUSIC
395  SENIOR CAPSTONE SEMINAR
398  INDEPENDENT STUDY

**Sound Recording Technology**

200  INTRODUCTION TO SOUND RECORDING TECHNOLOGY
201  RECORDING TECHNOLOGY I
202  RECORDING TECHNOLOGY II
203  RECORDING TECHNOLOGY III
301  RECORDING TECHNOLOGY IV
302  RECORDING TECHNOLOGY V
COURSES

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