SCHOOL OF MUSIC

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

COMMITTEE ON GRADUATE STUDIES
Ross Beacraft
Judy Bundra
Donald DeRoche
Robert Lark
Jeffrey Wasson
Kurt Westerberg
PURPOSES

The DePaul University School of Music is committed to preparing its students to excel in a variety of professional careers. Through the study and performance of music, we foster the development of our students as informed, compassionate, articulate, and creative individuals, with a thirst for continued learning. We embrace the diversity of our urban society and seek to enrich the lives of other members of the DePaul community and of the citizens of the area through the performance and study of music.

The goals of the School of Music are to provide educational experiences of the highest order to the students in each of our seven undergraduate and four graduate programs, chiefly through faculty members who are increasingly characterized as superbly talented musicians and excellent and dedicated teachers, and capable and committed staff all in an environment which is profoundly humane. Secondarily, we seek to enrich the lives of a large number of general campus students through fine and attractive music course offerings for the non-music major. Lastly, we strive to elevate the lives of a broad array of Chicagoans by offering many and varied musical performances, on campus and elsewhere, and by offering a select group of fine educational outreach programs.

Towards fulfilling the School of Music mission and goals, the following objectives have been defined:

• To maintain the highest possible standards of quality and integrity in providing music instruction, generally in degree programs at the undergraduate and graduate levels;
• To emphasize the performance of music throughout the educational experience;
• At the undergraduate level, to maintain a balance between the professional and liberal studies content appropriate to the baccalaureate tradition;
• At the graduate level, to increase and refine the knowledge and understanding of music, musical process, and information gathering, both within the specialization and elsewhere;
• To create and environment whereby all qualified students can work effectively to realize their ultimate potential as musicians and citizens;
• To seek diversity among students, faculty, and staff and within the curricula;
• To benefit from DePaul’s urban setting through interaction with the city’s people and its institutions, and through that interaction, in turn, to enrich the community;
• To be good and responsible citizens of DePaul University;
• To continue to enable our alumni to realize their membership in our community.

FACULTY

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

NICOLE ALLGOOD, MS.Ed.,
Lecturer, Music Education
Northern Illinois University

HIDEKO AMANO, M.A.,
Lecturer, Flute
New England Conservatory of Music

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,
Moscow Tchaikovsky State Conservatory

AGLIKA ANGELOVA, M.M.,
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Hochschule fur Musik und Theater

LISA ARGIRIS, MUS.B.,
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Northwestern University

TED ATKATZ, PERFORMANCE CERT.
Lecturer, Percussion
Temple University

ANNE AUSTIN, B.M.,
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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.,
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University of Miami

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

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

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

KIT BRIDGES, D.M.,
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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.,
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DePaul University

OTO CARILLO, M.M.,
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Northwestern University
ELSA CHARLSTON, MUS.B.,
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St. Olaf College

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

JENNIFER COHEN, M.M.,
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Northwestern University

MARK COLBY, MUS.M.,
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University of Miami

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

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

SUSAN COOK, MUS. M.,
Coordinator of Woodwinds Program
Lecturer, Saxophone,
Northwestern University

FLOYD COOLEY,
Coordinator of Brass Program
Lecturer, Tuba

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

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

DONALD DEROCHE, PH.D.,
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Performance Studies
Northwestern University

JULIE DEROCHE, MUS. B.,
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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

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.
  Coordinator of Percussion Program
  Lecturer, Percussion
  Northwestern University

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

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

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.,
  Coordinator of Vocal Program
  Lecturer, Piano
  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

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.,
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  DePaul University
LEWIS KIRK, B.M.,
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Manhattan School of Music

KATINKA KLEIJN,
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Maastricht Conservatory

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

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

TRESSA LABELLA, M.M.,
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Northwestern University

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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

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

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

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

KELLY MCHALE, M.F.A.,
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University of St. Thomas

SUSANNE MENTZER, M.M.,
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The Juilliard School

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

FREDERICK MILLER, D.M.A.,
Dean Emeritus
University of Iowa
JULIA MILLER, M.M.,
Lecturer, Liberal Studies
Northwestern University

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

ERIC MILLSTEIN, M.M.,
Lecturer, Percussion
Temple 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 NOVÁK,
Lecturer, Jazz Piano
University of Minnesota

BRADLEY OPLAND,
Lecturer, String Bass

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University of Miami

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Tchaikovsky State Conservatory

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Michigan State University

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University of Illinois

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DePaul University

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Northern Illinois University

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Lecturer, Music Education
Tufts University

TERESA REILLY, M.M.,
Lecturer, Sound Recording Technology
Northwestern University

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

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

MARY SAUER, M.M.,
Lecturer, Piano
Chicago Musical College
<table>
<thead>
<tr>
<th>Name</th>
<th>Degree</th>
<th>Title</th>
<th>University</th>
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<tbody>
<tr>
<td>AUDREY SCHADT, B.M.</td>
<td></td>
<td>Lecturer, Music Education</td>
<td>DePaul University</td>
</tr>
<tr>
<td>FREDRICK SELVAGGIO, D.M.</td>
<td></td>
<td>Lecturer, Percussion</td>
<td>Northwestern University</td>
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<td>KELLY SILL, B.A.</td>
<td></td>
<td>Lecturer, Jazz Studies</td>
<td>University of Illinois</td>
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<tr>
<td>HARRY SILVERSTEIN</td>
<td></td>
<td>Associate Professor, Director, DePaul Opera Theatre</td>
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<tr>
<td>NICOLAS SINCAGLIA, B.M.</td>
<td></td>
<td>Lecturer, Performing Arts Management</td>
<td>University of Miami</td>
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<tr>
<td>DAVID SMALLEY, M.M.</td>
<td></td>
<td>Lecturer, Voice</td>
<td>University of Michigan</td>
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<td>MICHAEL SMITH, PH.D.</td>
<td></td>
<td>Associate Professor, Music Education</td>
<td>University of Minnesota</td>
</tr>
<tr>
<td>RAMI SOLOMONOW, B.A.</td>
<td></td>
<td>Professor, Viola</td>
<td>Chicago String Quartet, Northern Illinois University</td>
</tr>
<tr>
<td>JOEL SPENCER, B.S.</td>
<td></td>
<td>Lecturer, Jazz Percussion</td>
<td>University of Illinois</td>
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<td>MICHAEL STARON, M.M.</td>
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<td>DIANE STEDMAN-MARTIN, M.M.</td>
<td></td>
<td>Lecturer, Music Education</td>
<td>DePaul University</td>
</tr>
<tr>
<td>LEON STEIN, PH.D.</td>
<td></td>
<td>Professor Emeritus, Dean Emeritus</td>
<td>DePaul University</td>
</tr>
<tr>
<td>DANIEL STEINMAN, B.S.</td>
<td></td>
<td>Lecture, Sound Recording Technology</td>
<td>DePaul University</td>
</tr>
<tr>
<td>JAMES STEVENS, M.S.</td>
<td></td>
<td>Lecturer, Music Education</td>
<td>Kent State</td>
</tr>
<tr>
<td>MARY STOLPER, MUS.M.</td>
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<td>CHARMIAN TASHJIAN, D.M.A.</td>
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<td>MENG-KONG THAM, MUS.M.</td>
<td></td>
<td>Assistant Professor, Musicianship</td>
<td>Northwestern University</td>
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<tr>
<td>BRIAN TOROSIAN, M.M.</td>
<td></td>
<td>Lecturer, Class Guitar</td>
<td>Northwestern University</td>
</tr>
<tr>
<td>PANTELIS VASSILAKIS</td>
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<tr>
<td>CHARLES VERNON</td>
<td></td>
<td>Lecturer, Trombone</td>
<td></td>
</tr>
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</table>
PROGRAMS OF STUDY

The School of Music offers programs leading to the Master of Music degree in the fields of applied music (performance), composition, music education and jazz studies. A minimum of 44 quarter hours of graduate credit is required for the Master of Music degree. This total is divided between the core studies (required of all master of music students), and the specialization requirements which relate uniquely to the area of specialization. (Specialization requirements listed under Course Requirements, page 230.)

ADMISSION

The first charter of DePaul University included a statement on nondiscrimination and the policy has been enforced vigorously for over 80 years. Students, faculty and the public are entitled to equal treatment regardless of race, creed or color. It is the policy of the School of Music to make admission decisions without regard to the race, color, religion, age, gender, sexual orientation, national origin or handicap of the candidate.

DEGREE SEEKING STUDENTS

Admission to the graduate-degree programs is based on evidence of ability to be successful in graduate study. Other criteria include:

- Completion of the bachelor of music degree, or equivalent, from an accredited institution.
- A cumulative grade point average of 3.0 (A = 4.0).
- Three letters of recommendation.
- Demonstration of special competence in the major area, including an audition for applied (performance) majors.
- Voice applicants must demonstrate competence in Italian, French, and German diction by audition and written IPA exam.

The applicant's undergraduate preparation should be related to the intended graduate major. If deficiencies exist in the bachelor of music equivalent (resulting, for example, from having completed a different degree or attempting to change the major emphasis), students may, with approval of the graduate studies committee, be admitted to the Graduate Division as non-degree students for the purpose of removing deficiencies.
CERTIFICATE IN PERFORMANCE
The School of Music also offers a program leading to the Certificate in Performance.

NON-DEGREE SEEKING STUDENTS
Students who do not intend to work for a master's degree or who have missed the degree seeking deadline may file an application for non-degree-seeking status under the following regulations:

1. Applicants who have not earned a bachelor's degree or its equivalent from an accredited institution cannot be admitted.
2. Applicants must demonstrate special competence in major area, including an audition for applied (performance) majors.
3. Applicants refused admission as degree-seeking students may not enroll as non-degree-seeking students.
4. Non-degree-seeking status may be terminated at any time by the associate dean. Non-degree-seeking students who plan to register for or who accumulate a substantial amount of credit are advised to become degree-seeking students. Only the first 12 quarter hours earned as a non-degree-seeking student at DePaul may subsequently be applied toward a degree when the student is accepted as a degree-seeking student.

STUDENT-AT-LARGE
A student completing a graduate program at another accredited institution may, on the written recommendation of the associate dean, be admitted as a student-at-large.

INTERNATIONAL STUDENTS
All international students and any student who has been educated outside of the 50 United States should request general admission information and applications from the international advisor. Application deadlines for students with foreign education are: Autumn quarter, June 1; Winter quarter, October 1; Spring quarter, January 1; Summer quarter, April 1. To be admitted, all students must meet academic requirements and demonstrate a proficiency in English. Those who request student visas also must show evidence of adequate financial support (scholarships are not available to these students). A formal letter of admission and/or form 1-20 will be issued only after all admission requirements have been fulfilled.

PROCEDURES FOR ADMISSION
Applicants for admission should obtain application forms from the School of Music, 804 West Belden Avenue, Chicago, Illinois 60614. The completed forms along with official transcripts of credits should be on file not later than four weeks before the opening of registration. Since there often is a delay in the forwarding of transcripts, applicants are advised to initiate the application procedures as early as possible. A nonrefundable application fee is required of every student applying for admission to the University as a degree-seeking student. When admission has been approved, the applicant will be apprised of the diagnostic examination schedule and interviews with graduate advisors.

DIAGNOSTIC EXAMINATIONS
Students who have been admitted to the master's degree program must take diagnostic examinations in musicianship and, in some cases, the area of major concentration. These examinations, taken prior to initial enrollment, will be used to identify areas where additional emphasis may be suggested through self-study or choice of electives.

MASTER OF MUSIC REQUIREMENTS

RESIDENCE REQUIREMENTS FOR THE MASTER OF MUSIC DEGREE
All courses for the master’s degree must be taken at DePaul University. Graduate credit
for courses completed at other institutions may not be applied toward the degree.

Students enrolled in the master's degree program must complete not fewer than eight quarter hours during at least three quarters. The three quarters need not be consecutive. A student registered for a minimum of eight quarter hours in any term is considered a full-time student.

All requirements for the degree must be completed within three calendar years from the time a student is admitted to the degree program. For unclassified students removing deficiencies, this period will begin when all deficiencies are removed and admission to the master's degree program has been granted.

TERMINAL REQUIREMENTS FOR THE MASTER OF MUSIC DEGREE

Two terminal requirements are required of all students:

- A written comprehensive examination, in which the student must demonstrate a satisfactory knowledge of the theory, history, literature and practice of music, as well as the area of major specialization. The comprehensive examination may be taken at any time after 32 quarter hours of graduate credit have been earned.
- In performance, the presentation of a public recital; in composition, the completion of an original work; in music education, the completion of a final project; in jazz studies, performance track, the presentation of a public recital; composition track, the completion of a final writing project.

While preparation of the terminal requirement in the major may take place within some course or activity for which a student is registered for credit, additional academic credit is not granted for the project itself.

COURSE REQUIREMENTS FOR THE MASTER OF MUSIC DEGREE

A minimum of 44 quarter hours of graduate credit is required for the Master of Music degree. This total is divided between the basic studies required of all master's degree students, followed by specific course requirements for each of the degree programs:

BASIC STUDIES (14 quarter hours)

Music History/Theory 12
Music research 2

Following are the specific course requirements for each of the degree programs:

PROGRAMS

Composition

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
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<tr>
<td>Music Theory/History</td>
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<tr>
<td>Music Research</td>
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</tr>
<tr>
<td>Problems, Procedures, Techniques</td>
<td>4</td>
</tr>
<tr>
<td>20th Century Music Topics</td>
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<tr>
<td>Electro-Acoustic Music</td>
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<tr>
<td>Composition</td>
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<tr>
<td>Electives</td>
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TOTAL: 44

Jazz Studies: Performance

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<tr>
<td>Music Theory/History</td>
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<tr>
<td>Music Research</td>
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</tr>
<tr>
<td>Applied Jazz</td>
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</tr>
<tr>
<td>Jazz Pedagogy</td>
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<tr>
<td>Jazz Ensemble</td>
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<tr>
<td>Jazz Combo</td>
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TOTAL: 44
| Electives | 4 |
| Graduate Jazz Recital | 0 |

### Jazz Studies: Composition

<table>
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<th>Course</th>
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<tbody>
<tr>
<td>Music Theory/History</td>
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<td>Music Research</td>
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<tr>
<td>Advanced Jazz Composition</td>
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<tr>
<td>Applied Jazz</td>
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</tr>
<tr>
<td>Jazz Analysis</td>
<td>4</td>
</tr>
<tr>
<td>Jazz Pedagogy</td>
<td>2</td>
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<tr>
<td>Jazz Ensemble</td>
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</tr>
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<td>Jazz Combo</td>
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<td>Electives</td>
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**Total:** 44

### Music Education

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<td>Techniques of Research</td>
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<td>Electives</td>
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**Total:** 44

### Performance: Brass

<table>
<thead>
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<th>Course</th>
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<tbody>
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<td>2</td>
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<tr>
<td>Applied brass</td>
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<td>Brass Concepts</td>
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<tr>
<td>Ensemble participation</td>
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<tr>
<td>6 quarters of Large Ensemble</td>
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<td>3 quarters of Chamber Music</td>
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<td>Graduate Recital</td>
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**Total:** 44

### Performance: Guitar

<table>
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<tr>
<th>Course</th>
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<tbody>
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<td>Research</td>
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</tr>
<tr>
<td>Applied guitar</td>
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<td>Pedagogy</td>
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<td>Electives</td>
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<tr>
<td>Ensemble participation</td>
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<td>6 quarters of Guitar Ensemble</td>
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**Total:** 44

### Performance: Percussion

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<tbody>
<tr>
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<tr>
<td>Research</td>
<td>2</td>
</tr>
<tr>
<td>Applied percussion</td>
<td>24</td>
</tr>
<tr>
<td>Percussion Pedagogy</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total:** 44
| Electives       | 4 |
| Ensemble participation | 0 |
| 3 quarters of Large Ensemble | 0 |
| 3 quarters of Percussion Ensemble | 0 |
| Graduate Recital | 0 |
| **Total**      | **44** |

**Performance: Piano**

| Music Theory/History       | 12 |
| Research                  | 2  |
| Applied piano             | 24 |
| Art of the Piano          | 3  |
| Electives                 | 3  |
| Ensemble participation    | 0  |
| 3 quarters of Large Ensemble or Chamber Ensemble | 0 |
| Graduate Recital           | 0  |
| **Total**                  | **44** |

**Performance: Strings**

| Music Theory/History       | 12 |
| Research                  | 2  |
| Applied strings            | 24 |
| Electives                 | 6  |
| Ensemble participation    | 0  |
| 6 quarters of Large Ensemble | 0 |
| 6 Chamber Music            | 0  |
| Graduate Recital           | 0  |
| **Total**                  | **44** |

**Performance: Voice**

| Music Theory/History       | 12 |
| Research                  | 2  |
| Applied voice             | 24 |
| Electives                 | 6  |
| Ensemble participation    | 0  |
| 3 quarters of Large Ensemble | 0 |
| 2 quarters Chamber Music   | 0  |
| Diction Proficiency/Lab or equivalent | 0 |
| 3 quarters               | 0  |
| Graduate Recital           | 0  |
| **Total**                  | **44** |

**Performance: Woodwind**

| Music Theory/History       | 12 |
| Research                  | 2  |
| Applied woodwind           | 24 |
| Woodwind Orchestral Repertoire | 2 |
| Electives                 | 4  |
| Ensemble participation    | 0  |
| 6 quarters of Large Ensemble | 0 |
| 3 quarters of Chamber Music | 0 |
| Graduate Recital           | 0  |
| **Total**                  | **44** |
CERTIFICATE IN PERFORMANCE

The purpose of the program is to provide an intensive post-master’s degree performance experience for a small number of highly accomplished performers. Entry into the program is based on evidence of ability to be successful in post-graduate level performance study. Other criteria include:

- Completion of a master of music in performance degree or equivalent from an accredited institution.
- Three letters of recommendation.
- An entrance audition which demonstrates performance ability at the post-master’s level.
- Voice applicants must demonstrate competence in Italian, French and German diction by audition and written IPA exam.

There are two elements in the certificate in performance program. First, applied music (private instruction), and second, related studies. Related study will normally consist of participation in the appropriate performing organization(s), and additional academic classes in a supportive area. The course requirements for the certificate in performance appear below:
* Applied Music (24 credit hours)
* Related Study (12 credit hours)
* Recital

COURSES

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