ADMINISTRATION

DONALD E. CASEY, ED.D.
Dean

JUDY BUNDRA, PH.D.
Associate Dean of Academics

ROBERT KRUEGER, MUS.M., M.B.A.
Associate Dean of Administration

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

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

ETERI ANDJAPARIDZE, D.M.A.,
Associate Professor, Piano,
Moscow Tchaikovsky State Conservatory

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

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

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.,
Lecturer, Voice
Northwestern University

ROBERT BROOKS, 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

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

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

ELSAL 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 COBY, 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.,
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.,
Opera Conductor
Royal College of Music

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

JULIE DEROCHE, MUS. B.,
Visiting Associate Professor,
Coordinator of Woodwind Program,
Northwestern University

RODNEY DORSEY, M.M.,
Assistant Professor, Music
Northwestern University
CATHY ELIAS, PH.D.,
Assistant Professor, Musicianship
University of Chicago
PAUL FAILLA, M.M.,
Lecturer, Liberal Studies
Northwestern University
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
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.,
Lecturer, Voice,
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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Musicianship
DePaul University
LEWIS KIRK, B.M.,
Lecturer, Bassoon
Manhattan School of Music
KATINKA KLEIJN,
Lecturer, Cello
Maastricht Conservatory
JEFFREY KOWALKOWSKI, D.M.A.,
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Northwestern University
LISA KRISTINA, D.M.A.,
Lecturer, Piano
University of Illinois
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.,
Co-Coordinator of Music Education Program, Lecturer, Music Education
Northwestern University
MATT LEE, MUS.M.,
Lecturer, Trumpet
Northwestern University
CHRISTOPHER LEMONS, PH.D.,
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Northwestern University
ANDREW LEWIS, M.M.,
Lecturer, Musicianship
Eastman School of Music
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

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

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The Juilliard School

JASON MELTZER, PH.D.,
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University Of Illinois

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

JULIA MILLER, M.M.,
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Northwestern University

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

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

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.,
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Choral Organizations
Michigan State University

ALBERT PAYSON, B.M.,
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University of Illinois

HERMAN PEDTKE, MUS.M.,
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DAVID PITUCH, D.M.,
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Northwestern University

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

ANITA REIDER, D.M.,
Lecturer, Flute
Northwestern University

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

Yale University

ROBERT RUMMAGE, MM
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DePaul University

ALAN SALZENSTEIN, J.D.,
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Chicago Kent College of Law

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Indiana University

MARY SAUER, M.M.,
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Chicago Musical College

AUDREY SCHADT, B.M.
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Northwestern University

KELLY SILL, B.A.,
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University of Illinois

HARRY SILVERSTEIN,
Associate Professor,
Director, DePaul Opera Theatre

NICOLAS SINCAGLIA, B.M.,
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Management
University of Miami

LAURA SINDBERG, MM
Visiting Assistant Professor Co-
Coordinator, Music Education
University of Wisconsin

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

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

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

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

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

JAMES STEVENS, M.S.,
Lecturer, Music Education
Kent State

MARY STOLPER, MUS.M.,
Lecturer, Flute
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, two courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America 5) Europe, or 6) 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: 4 quarter hours

• Applied Music: 16 quarter hours (** Students may enroll in a maximum of 4 quarter hours of applied study per quarter. Up to half of the hours may be applied jazz study.)

• Ensemble: 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)

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

SAMPLE PROGRAM—BACHELOR OF ARTS IN MUSIC

FRESHMAN YEAR

Autumn

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

16

Winter

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

16

Spring

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

16

SOPHOMORE YEAR

Autumn

Musicianship Studies .............................. 6
Applied Music ......................................... 4
Large Ensemble ...................................... 1
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

Winter

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

Spring

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

SENIOR YEAR

Autumn

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

Winter

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

Spring

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

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, two courses must be from two different categories: 1) Asia, 2) Latin America, 3) Africa, 4) North America 5) Europe, or 6) 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 Bachelors of Music program are required to enroll in the following music courses, regardless of the specialization:

- **Musicianship Sequence:** 36 quarters hours
- **Musical Traditions of America and the World:** 2 quarters hours
- **Conducting:** 4 quarter hours
- **Applied Music:** 24 quarters hours (** Students may enroll in a maximum of 4 quarter hours of applied study per quarter. Up to half of the hours may be applied jazz study.)
- **Ensemble:** 9 quarters of large ensemble participation (** Large ensemble participation must take place over 9 quarters of study.**) Guitarists may substitute Guitar Ensemble or Jazz Ensemble for the last 6 quarters of their large ensemble requirement. Pianists may substitute an appropriate alternate ensemble experience as approved by the Performance Chair, Dr. Donald DeRoche. Performing Arts Management and Music Education students may use any ensemble to fulfill the last two quarters of the ensemble requirement.

**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
- Large Ensemble (beyond the initial 9 quarter hours) ......................................................... 3
- Chamber Music (guitar) ......................................................................................................... 6
- 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
- Art of the Piano .................................................................................................................. 6
- 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 12
(3 courses in a third language: French, German or Italian)

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) 24
• Counterpoint (2 courses) 8
• Orchestration I, II 8
• Analytical Studies 4
• Electro-Acoustic Music I 4
• Final Composition Project 0
• Music Electives 5
• Free Electives 10
• Ensemble (beyond the initial 9 quarters of participation) 2

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 ................................................................. 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

PERFORMING ARTS MANAGEMENT

- Introduction to the Business of Music ........................................... 2
- Performing Arts Management I-IV .................................................. 16
- Internship ....................................................................................... 4
- Accounting 101 and 102 .............................................................. 8
- Elements of Statistics MAT 242 .................................................. 4
- Finance for Non-Commerce Majors FIN 290 ................................... 4
- Management 300 ......................................................................... 4
- Business Law BLW 201 ............................................................... 4
- Marketing 301 ............................................................................. 4
- Ensemble ....................................................................................... 2
- Music Electives ............................................................................. 9
- Free Electives ............................................................................. 4
- Liberal Studies Learning Domain Specifications (** In the liberal studies learning domains specific courses are suggested for music business majors: Replace Quantitative Reasoning with BMS 125; Self, Society, and Modern World, Econ 105)

SAMPLE PROGRAM—BACHELOR OF MUSIC

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

FRESHMAN YEAR

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<tr>
<th>Semester</th>
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SOPHOMORE YEAR

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Music Elective ........................................ 1

**Spring**

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

16

**JUNIOR YEAR**

**Autumn**

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

16

**Winter**

Specialization ................................... 4
Applied Music ................................... 4
Conducting ..................................... 4
Large Ensemble .................................. 1
Philosophical Inquiry ......................... 4

17

**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: 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: 6 quarters of large ensemble participation (** Large ensemble participation must take place over 6 quarters of study.**)

**REQUIREMENTS IN THE SPECIALIZATION (B.S. IN MUSIC)**
- Intro to Sound Recording Technology: 2 quarter hours  
- Sound Recording Technology I-VI: 24 quarter hours  
- Sound Recording Practicum I-III: 6 quarter hours  
- Introduction to Music Business: 2 quarter hours  
- Electro-Acoustic Music I, II: 8 quarter hours  
- Mathematics, MAT 130 (College Algebra), MAT 131 (Trigonometry and Pre-Calculus), and MAT 150 (Calculus I). MAT 151 (Calculus II) or MAT 152 (Calculus III) may be used to substitute for MAT 130 and MAT 131: 12 quarter hours  
- Physics, PHY 110 (Basic Electronics: Principles and Techniques), PHY 206 (Sound and Acoustics), PHY 231 (Linear Electric Circuits), PHY 232 (Introduction to Digital Electronics), and PHY 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**

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| **Spring**      |        |        |        |
| Musicianship Studies | 6       |        |        |
| Applied Music    | 4       |        |        |
| Large Ensemble | 1 |
| Composition and Rhetoric II | 4 |
| Introduction to SRT | 2 |
| **Total** | **17** |

**SOPHOMORE YEAR**

**Autumn**
- Musicianship Studies: 6
- Large Ensemble: 1
- Electro-acoustic Music I: 4
- PHY 110, Basic Electronics: 4
- Music Elective: 1
- **Total**: 16

**Winter**
- Musicianship Studies: 6
- Large Ensemble: 1
- Electro-acoustic Music II: 4
- PHY 206, Sound & Acoustics: 4
- Musical Traditions: 2
- **Total**: 17

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

**JUNIOR YEAR**

**Autumn**
- Arts and Literature: 4
- Computer Science: 4
- MAT 130, College Algebra: 4
- Sound Recording Technology I: 4
- **Total**: 16

**Winter**
- Understanding the Past: 4
- Free Elective: 4
- SRT V: 4
- SRT Practicum: 2
- **Total**: 16

**Spring**
- Self, Society, and the Modern World: 4
- Free Electives: 4
- SRT VI: 4
- **Total**: 14

**COURSE LISTING BY CATEGORY**

**Applied Brass**
- 110 BARITONE HORN
- 130 FRENCH HORN
- 165 TROMBONE
- 170 TRUMPET
- 175 TUBA
- 367 JAZZ TROMBONE
- 370 JAZZ TRUMPET

**Applied Music**
- 125 ITALIAN DICTION I
- 126 GERMAN DICTION I
- 127 FRENCH DICTION I
- 160 LATIN ACCESSORIES TECHNIQUES
- 170 CONCERT ACCESSORIES TECHNIQUES CLASS
- 200 APPLIED IMPROVISATION
- 205 JUNIOR RECITAL
- 215 INTRODUCTION TO THE HARPSICHORD
- 225 ITALIAN DICTION II
- 226 GERMAN DICTION II
- 227 FRENCH DICTION II
- 242 ACCOMPANYING CLASS I

**Applied Keyboard**
- 140 ORGAN
- 150 PIANO
- 160 HARPSICHORD
- 350 JAZZ PIANO
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<td>The Art of Music Phrasing</td>
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**Applied Percussion**
- 100 Percussion
- 300 Jazz Percussion

**Applied Strings/Voice**
- 127 Guitar
- 137 Harp
- 160 String Bass
- 180 Viola
- 185 Violin
- 190 Violoncello
- 329 Jazz Guitar
- 362 Jazz String Bass

**Applied Voice**
- 100 Voice-Studio

**Applied Woodwinds**
- 115 Bassoon
- 120 Clarinet
- 125 Flute
- 135 Oboe
- 155 Saxophone
- 355 Jazz Saxophone

**Composition**
- 300 Orchestration I
- 301 16th Century Counterpoint
- 302 18th Century Counterpoint
- 303 20th Century Counterpoint
- 304 Analytical Techniques
- 305 Analytical Studies
- 315 Composition
- 320 Orchestration II
- 326 Electro-Acoustic Music I
- 327 Electro-Acoustic Music II
- 398 Independent Study

**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
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**Musicianship**

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**Jazz Studies**

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**COURSES**

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