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

TIM MAZUREK
College Office Coordinator

ALANNA HUTCHENS
PeopleSoft Functional Manager
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
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 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

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

TANYA CAREY, D.M.A.,
Lecturer, Cello
University of Iowa

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

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

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

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

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

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

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

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

FLOYD COOLEY,
Coordinator of Brass Program

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.,
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

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 Emeritus
Columbia University

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

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

ELIZABETH GOTTIEB, 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

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.

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

OLGA KALER M.M.,
Lecturer, Violin
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

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

SUSANNE MENTZER, M.M.,
Associate Professor, Coordinator of
Voice Program
The Juilliard School

JASON MELTZER, PH.D.,
Lecturer, Music Education
University Of Illinois
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tr>
<td>FREDERICK MILLER, D.M.A.,</td>
<td>Dean Emeritus</td>
<td>University of Iowa</td>
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<tr>
<td>THOMAS MILLER, MUS.M.,</td>
<td>Associate Professor, Chair, Sound Recording Technology, Performing Arts Management</td>
<td>DePaul University</td>
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<tr>
<td>ERIC MILLSTEIN, M.M.,</td>
<td>Lecturer, Percussion</td>
<td>Temple University</td>
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<td>JANICE MITCHELL, D.M.,</td>
<td>Lecturer, Musicianship</td>
<td>Northwestern University</td>
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<tr>
<td>ROBERT MORGAN, MUS.B.,</td>
<td>Lecturer, Oboe</td>
<td>Indiana University</td>
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<td>ROBERT MYERS, M.M.,</td>
<td>Associate Dean Emeritus</td>
<td>Pennsylvania State University</td>
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<tr>
<td>LARRY NOVAK,</td>
<td>Lecturer, Jazz Piano</td>
<td>University of Minnesota</td>
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<td>ROBERT PALMIERI, B.M.,</td>
<td>Lecturer, Jazz Guitar</td>
<td>University of Miami</td>
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<td>DMITRY PAPERNO, MUS.M.,</td>
<td>Professor Emeritus, Piano</td>
<td>Tchaikovsky State Conservatory</td>
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<td>CLAYTON PARR, D.M.A.,</td>
<td>Associate Professor, Director of Choral Organizations</td>
<td>Michigan State University</td>
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<td>ALBERT PAYSON, B.M.,</td>
<td>Lecturer, Percussion</td>
<td>University of Illinois</td>
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<td>HERMAN PEDTKE, MUS.M.,</td>
<td>Associate Professor Emeritus</td>
<td>DePaul University</td>
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<td>DAVID PITUCH, D.M.,</td>
<td>Lecturer, Liberal Studies</td>
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<td>AVO RANDRUIT, M.A.,</td>
<td>Lecturer, Music Education</td>
<td>Tufts University</td>
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<td>ANITA REIDER, D.M.,</td>
<td>Lecturer, Flute</td>
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<td>GERALD RIZZER, M.M.,</td>
<td>Lecturer, Liberal Studies</td>
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<td>ROBERT RUMMAGE, MM</td>
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<td>ALAN SALZENSTEIN, J.D.,</td>
<td>Assistant Professor, Performing Arts Management</td>
<td>Chicago Kent College of Law</td>
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<td>JUNICHI SATO, M.M.,</td>
<td>Lecturer, Class Piano</td>
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<td>MARY SAUER, M.M.,</td>
<td>Lecturer, Piano</td>
<td>Chicago Musical College</td>
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<td>AUDREY SCHADT, B.M.</td>
<td>Lecturer, Music Education</td>
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<td>FREDRICK SELVAGGIO, D.M.,</td>
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<td>KELLY SILL, B.A.,</td>
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<td>HARRY SILVERSTEIN,</td>
<td>Professor, Director, DePaul Opera Theatre</td>
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<td>LAURA SINDBERG, MM</td>
<td>Associate Professor, Coordinator, Music Education</td>
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<td>DAVID SMALLEY, M.M.,</td>
<td>Lecturer, Voice</td>
<td>University of Michigan</td>
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<td>RAMI SOLOMONOW, B.A.,</td>
<td>Professor, Viola</td>
<td>Chicago String Quartet</td>
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<td>MICHAEL STARON, M.M.,</td>
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<td>DIANE STEDMAN-MARTIN, M.M.,</td>
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<td>LEON STEIN, PH.D.,</td>
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<td>DANIEL STEINMAN, B.S.,</td>
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<td>JAMES STEVENS, M.S.,</td>
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<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>
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<td>BRIAN TOROSIAN, M.M.,</td>
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<td>BRENT TURNLEY, BM</td>
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<td>PANTELIS VASSILAKIS, Ph.D.,</td>
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<td>University of California Los Angeles</td>
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<td>CHARLES VERNON,</td>
<td>Lecturer, Trombone</td>
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</table>
Our-year programs are offered leading to the degrees of Bachelor of Arts in Music, Bachelor of Music (with majors in performance, composition, jazz studies, music/business, and music education), and Bachelor of Science in Music (with emphasis in sound recording technology). Programs leading to the Master of Music Degree are described in the Graduate Programs Bulletin.

**BACHELOR OF ARTS**

The Bachelor of Arts in Music is a 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: 6 quarter hours of large ensemble (Wind Symphony, Wind Ensemble, University Singers, Concert Choir, Women’s Choir, Symphony Orchestra, or Chamber Orchestra) in the 1st and 2nd years; 3 quarter hours of any size/type of ensemble in the 3rd or 4th year. (**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

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### SOPHOMORE YEAR

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**BACHELOR OF MUSIC**

Programs leading to the degree of Bachelor of Music include requirements in Liberal Studies, music, and the specialization. Once admitted to the School of Music, students declare an “intent to major” and enroll in liberal studies courses and music courses common to all majors during the freshman and sophomore year. Throughout the first two years, music students are encouraged to explore various specializations through introductory courses. At the end of the freshman or sophomore year, 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) will be applied towards 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**: Ensemble participation varies according to specialization. See below for requirements by major. The following ensembles are considered “Large Ensembles”: Wind Symphony, Wind Ensemble, University Singers, Concert Choir, Women’s Choir, Symphony Orchestra, or Chamber Orchestra.

**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 ....................................................................................................................... 12
• 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 (1st year) ......................................................................................... 3
- Chamber Music (Guitar Ensemble) ............................................................................... 12
- Music Electives .............................................................................................................. 11
- 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 ............................................................................................................ 12
- 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
- Accompanying Practicum .............................................................................................. 3
- Piano Pedagogy ............................................................................................................ 4
- Piano Literature ............................................................................................................ 2
- Art of the Piano ............................................................................................................. 6
- Large Ensemble (1st and 2nd years, choir preferred,) ................................................... 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 ............................................................................................................ 12
- 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 .............................................................................................................. 12
- 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
- Large Ensemble (1st and 2nd years) ............................................................................... 6
- Any Ensemble (3rd and 4th years) ................................................................................... 5
- Music Electives .............................................................................................................. 5
- Free Electives .............................................................................................................. 10

### 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
  - Large Ensemble (1st, 2nd, 3rd years) ....................................................................... 9
  - Any Ensemble (4th year) .......................................................................................... 2

**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
• Large Ensemble (1st year) ............................................................ 3
• Jazz Ensemble (2nd, 3rd, 4th years) ............................................. 9
• History of Jazz ............................................................................ 2
• Jazz Pedagogy ............................................................................ 2
• Jazz Arranging I, II, III ............................................................... 9
• Applied Jazz ............................................................................. 6
• Recital ....................................................................................... 0
• Music Electives ........................................................................ 11
• 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
• Large Ensemble (1st year) .......................................................... 3
• Any Ensemble (2nd, 3rd, 4th years) .......................................... 9
• Music Electives ........................................................................ 9
• Free Electives ......................................................................... 12
• 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
Applied Music ................................................................. 4
Large Ensemble ............................................................... 1
Composition and Rhetoric II ......................................... 4
Music Elective ................................................................. 1

16

SOPHOMORE YEAR

Autumn

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

16
### Winter
- Musicianship Studies: 6
- Applied Music: 4
- Ensemble: 1
- Sophomore Seminar: 4
- Music Elective: 1

**Total:** 16

### Spring
- Specialization: 4
- Applied Music: 4
- Ensemble: 1
- Religious Dimensions: 4
- Music Elective: 2

**Total:** 15

### SENIOR YEAR

#### Autumn
- Specialization: 7
- Ensemble: 1
- Scientific Inquiry: 4
- Understanding the Past: 4

**Total:** 16

#### Winter
- Specialization: 7
- Ensemble: 1
- Self, Society & Mod. World: 4
- Free Electives: 4

**Total:** 17

### 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: 3 quarter hours of large ensemble (Wind Symphony, Wind Ensemble, University Singers, Concert Choir, Women’s Choir, Symphony Orchestra, or Chamber Orchestra) in the 1st year; 3 quarter hours of any ensemble in the 2nd, 3rd, or 4th years. (**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

### FRESHMAN YEAR

#### Autumn
- Musicianship Studies: 6
- Applied Music: 4
- Large Ensemble: 1
- Discover/Explore Chicago: 4
- Music Elective: 1

#### Winter
- Musicianship Studies: 6
- Applied Music: 4
- Large Ensemble: 1
- Composition and Rhetoric I: 4
- Music Elective: 1

#### Spring
- Musicianship Studies: 6
- Applied Music: 4
- Large Ensemble: 1
- Composition and Rhetoric II: 4
- Introduction to SRT: 2

### JUNIOR YEAR

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

#### Winter
- Philosophical Inquiry: 4
- MAT 131, Trigonometry: 4
- PHY 231, Linear Electronic Circuits: 4
- SRT II: 4

#### Spring
- Arts and Literature: 4
- PHY 312 Computer Interfacing: 4
- MAT 150, Calculus I: 4
- SRT III: 4

### SOPHOMORE YEAR

#### Autumn
- Musicianship Studies: 6
- Ensemble: 1
- Electro-acoustic Music I: 4
- PHY 110, Basic Electronics: 4
- Music Elective: 1

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

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

### SENIOR YEAR

#### Autumn
- Business of Music: 2
- Conducting: 4
- Religious Dimensions: 4
- SRT IV: 4
- SRT Practicum: 2

#### Winter
- Understanding the Past: 4
- Free Elective: 4
- SRT V: 4
- SRT Practicum: 2
- Music Elective: 2

#### Spring
- Self, Society, and the Modern World: 4
- Free Electives: 4
- SRT VI: 4
- SRT Practicum: 2
Music Teacher Certification Program

Admissions
Applicants to the DePaul music teacher certification program must meet the following standards:

- Undergraduate degree in music
- Grade Point Average of 2.75 or higher
- Recommendations from two individuals familiar with the candidate's potential as a teacher
- Music audition

Program of study
All certification students must meet the core requirements of the undergraduate students in music education. Certification students must take courses in four basic areas: music, liberal studies, music education, and education. A transcript review will be done by the music education department, to determine any deficiencies in any of these areas of study. Substitutions will be determined by the associate dean where appropriate.

Music courses:
- Applied music study (2 years)
- Musicianship/music theory and history (2 years)
- Aural training (2 years)
- Keyboard skills (2 years)
- Conducting (1 course)
- Music Traditions (world music and jazz)
- Ensemble (4 years)

Liberal studies:
- Writing (8 quarter hour credits)
- Math (4)
- Science, lab or quantitative (4)
- American government (4)
- American history (4)

Music education (V=vocal specialization only, I=instrumental specialization only)
- MED 306, Introduction to Music Education (2 credits)
- MED 303, Elementary Vocal General Music Methods (4)
- MED 304 Middle School Vocal General Music Methods (2), V
- MED 300, Elementary Instrumental Music Methods (4)
- MED 305, Secondary Vocal Music Methods (2), V
- MED 301, Secondary Instrumental Music Methods (2), I
- MED 310, Music for the Exceptional Child (4)
- MED 325, Conducting for the Music Educator (2)
- MED 340, Technology for the Music Educator (2)
- MED 121, Class Guitar (1)
- MED 196, Class Voice (1)
- Instrumental techniques classes (4 for V, 8 for I):
  - MED 101 Brass I, MED 102 Brass II, MED 103 Woodwinds I, MED 104 Woodwinds II, MED 105 Woodwinds III, MED 107 Percussion, MED 105 Strings I, MED 106 Strings II, MED 101 Brass I, MED 102 Brass II
- MED 313, Choral Literature (2), V
- MED 360, Topics in Music Education: Accompanying for the Music Educator (2), V
- MED electives (4 for V, 6 for I)
- MED 095 (0)
- MED 392, Student Teaching (12)
- MED 393, Student Teaching Seminar (0)
Professional education
- SCU 207, Social and Historical Foundations of Education (4)
- SCU 336 or PSY 303, Human Growth and Development (4)
- LSE 380, Philosophical Foundations of Education (4)

SCHOOL OF MUSIC ACADEMIC POLICIES

Performance Awards
All students who receive performance awards must participate in ensembles as needed. Failure to do so may result in the forfeiture of performance award dollars. Undergraduate performance awards are offered for a maximum of 12 quarters, except for music education majors (13 quarters) or double majors (15 quarters). Graduate performance awards are provided for a maximum of 6 quarters. Questions about the performance awards may be directed to Mr. Ross Beacraft, Director of Admission.

Curricular ensemble requirements may differ from performance award requirements. A student on a performance awards may be required to participate in ensembles different than or beyond their major’s curricular requirements

Undergraduate Transfer Credits
Only undergraduate students are allowed to transfer credits to the School of Music. Once a student is enrolled at DePaul, only liberal studies or elective courses are transferable; courses in the specialization are not. If a student wishes to take courses at another college or university, s/he must request permission from the Associate Dean prior to enrolling in the course. If a student does not obtain prior approval, the course(s) may not be applicable towards degree requirements. After completing the course(s), students must submit official transcripts to the School of Music College Office, to be reviewed by the Associate Dean. It is important to note that music students must adhere to the University residency requirement, which states that the last 60 quarter hours of a degree must be completed at DePaul.

Academic Probation
Students who fail to make meaningful progress towards their degree may be placed on academic probation. Furthermore, students who do not maintain a 2.0 grade point average, may be placed on academic probation. Any student who is placed on probation will be notified in writing and should meet with the Associate Dean.

Academic Dismissal
Students who fail to meet the academic standards of the University or School of Music may be dismissed. Any student who is dismissed will be notified in writing and should meet with the Associate Dean. Conditions for dismissal and procedures for re-application are detailed in the University Student Handbook.

Withdrawal
Any student who wishes to withdraw from the School of Music should first meet with his or her advisor and then the Associate Dean. If the student is receiving a performance award, s/he should also meet with Mr. Ross Beacraft, Director of Admissions. A withdrawal form must be submitted to the Associate Dean, explaining the reasons for withdrawal. If a student withdraws in good standing, s/he may reapply within 3 quarters without re-auditioning or re-applying; if a student is away longer than 3 quarters, s/he must reapply and re-audition to the School of Music, and is subject to the requirements current at the time of their application.
## COURSE LISTING BY CATEGORY

### Applied Brass
- 110 BARITONE HORN
- 130 FRENCH HORN
- 165 TROMBONE
- 170 TRUMPET
- 175 TUBA
- 367 JAZZ TROMBONE
- 370 JAZZ TRUMPET
- 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 Keyboard
- 140 ORGAN
- 150 PIANO
- 160 HARPSICHORD
- 350 JAZZ PIANO
- 19

### Applied Music
- 125 ITALIAN DICTION I
- 126 GERMAN DICTION I
- 127 FRENCH DICTION I
- 160 LATIN ACCESSORIES TECHNIQUES
- 170 CONCERT ACCESSORIES TECHNIQUES CLASS
- 200 APPLIED IMPROVISATION
- 205 JUNIOR RECITAL
- 215 INTRODUCTION TO THE HARPSICHORD
- 225 ITALIAN DICTION II
- 226 GERMAN DICTION II
- 227 FRENCH DICTION II
- 242 ACCOMPANYING CLASS I
- 244 ACCOMPANYING CLASS II
- 245 ACCOMPANYING CLASS III
- 253 INTRODUCTION TO ACTING FOR SINGERS
- 305 SENIOR RECITAL
- 310 CHOICES IN PERFORMANCE
- 315 THE BUSINESS OF MUSIC FROM THE PERFORMER’S PERSPECTIVE
- 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

### 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 SAXAPHONE
- 355 JAZZ SAXAPHONE

### 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 AND LAB
- 306 INTRODUCTION TO MUSIC EDUCATION
- 310 MUSIC EDUCATION FOR THE EXCEPTIONAL CHILD
- 311 MARCHING BAND TECHNIQUES
- 313 CHORAL LITERATURE I
- 316 LITERATURE FOR WIND ORGANIZATIONS
- 325 TECHNOLOGY FOR MUSIC EDUCATORS
- 340 CONDUCTING FOR MUSIC EDUCATORS
- 360 TOPICS IN MUSIC EDUCATION
- 380 KODALY WORKSHOP
- 381 KODALY WORKSHOP: LEVEL II

### Music Ensemble
- 1 WIND SYMPHONY
- 21 MEN'S CHORUS
- 22 WOMEN'S CHORUS
- 23 CONCERT CHOIR
- 31 ORCHESTRA
- 37 WIND ENSEMBLE
- 41 CHAMBER MUSIC
- 47 UNIVERSITY SINGERS
- 101 WIND SYMPHONY
- 121 MEN'S CHORUS
- 122 WOMEN'S CHORUS
- 123 CONCERT CHOIR
- 131 ORCHESTRA
- 221 WIND ENSEMBLE
- 231 UNIVERSITY SINGERS
- 241 CHAMBER MUSIC

### Musicianship
- 100 UNDERSTANDING MUSIC
- 102 COMPOSITION AND SOUND ART FOR NON-MUSIC MAJORS
- 105 ROCK MUSIC-THE BEATLES: MUSIC, AESTHETICS AND CULTURE
- 106 THE ART OF ELECTRONIC MUSIC
- 108 ROCK MUSICS OF THE WORLD
- 109 FROM WAGNER TO MTV: THE WEDDING OF MUSIC AND DRAMA
- 110 MUSICIANSHIP I
- 111 AURAL TRAINING I
- 113 GROUP PIANO I
- 120 MUSICIANSHIP II
- 121 AURAL TRAINING II
- 123 GROUP PIANO II
- 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
303  BASIC CONDUCTING PRACTICUM
304  BASIC CONDUCTING
302  ADVANCED CONDUCTING
307  INTRODUCTION TO COMPOSITION
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
215  SOUND RECORDING FOR
     MULTIMEDIA
300  CONTEMPORARY FILM SCORING
301  RECORDING TECHNOLOGY IV
302  RECORDING TECHNOLOGY V
303  RECORDING TECHNOLOGY VI
304  SOUND PRACTICUM I
305  SOUND PRACTICUM II
306  SOUND PRACTICUM III
398  INDEPENDENT STUDY

Jazz Studies
1     JAZZ ENSEMBLE (ZERO CREDIT)
200  JAZZ ENSEMBLE
201  JAZZ CHAMBER ENSEMBLE
300  ESSENTIALS OF JAZZ I
301  ESSENTIALS OF JAZZ II
302  ESSENTIALS OF JAZZ III
303  JAZZ HISTORY AND STYLE
304  JAZZ ARRANGING I
305  JAZZ ARRANGING II
306  JAZZ ARRANGING III
307  JAZZ ARRANGING AND
     COMPOSITION IV
308  JAZZ IMPROVISATION I
309  JAZZ IMPROVISATION II
310  JAZZ IMPROVISATION III
311  JAZZ IMPROVISATION IV
312  JAZZ IMPROVISATION V
313  JAZZ IMPROVISATION VI
314  JAZZ PEDAGOGY
315  JAZZ SENIOR RECITAL

Performing Arts Management
200  INTRODUCTION TO MUSIC
     BUSINESS
301  PERFORMING ARTS MANAGEMENT
     I: INTRODUCTION TO
     PERFORMING ARTS MANAGEMENT
302  PERFORMING ARTS MANAGEMENT
     II: FINANCIAL MANAGEMENT AND
     AUDIENCE DEVELOPMENT
303  PERFORMING ARTS MANAGEMENT
     III: MARKETING FOR THE ARTS
304  PERFORMING ARTS MANAGEMENT
     IV: INSTITUTIONAL ADVANCEMENT
     & COMMUNITY ENGAGEMENT
360  TOPICS IN PERFORMING ARTS
     MANAGEMENT
398  PERFORMING ARTS MANAGEMENT
     INTERNSHIP

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