# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Information</td>
<td>3</td>
</tr>
<tr>
<td>Administration</td>
<td>3</td>
</tr>
<tr>
<td>Purposes</td>
<td>3</td>
</tr>
<tr>
<td>Facilities</td>
<td>4</td>
</tr>
<tr>
<td>Admission</td>
<td>4</td>
</tr>
<tr>
<td>Financial Aid</td>
<td>5</td>
</tr>
<tr>
<td>Faculty</td>
<td>5</td>
</tr>
<tr>
<td><strong>Bachelors</strong></td>
<td>12</td>
</tr>
<tr>
<td>Curriculum</td>
<td>12</td>
</tr>
<tr>
<td>Bachelor of Arts</td>
<td>12</td>
</tr>
<tr>
<td>About</td>
<td>12</td>
</tr>
<tr>
<td>Liberal Studies Requirements (BA In Music)</td>
<td>12</td>
</tr>
<tr>
<td>Music Requirements (B.A. In Music)</td>
<td>13</td>
</tr>
<tr>
<td>Modern Language Requirements (B.A. In Music)</td>
<td>13</td>
</tr>
<tr>
<td>Free Electives (B.A In Music)</td>
<td>14</td>
</tr>
<tr>
<td>Sample Program-Bachelor of Arts in Music</td>
<td>14</td>
</tr>
<tr>
<td>Bachelor of Music</td>
<td>15</td>
</tr>
<tr>
<td>About</td>
<td>15</td>
</tr>
<tr>
<td>Liberal Studies (B.M.)</td>
<td>16</td>
</tr>
<tr>
<td>Modern Language Option (B.M.)</td>
<td>17</td>
</tr>
<tr>
<td>Music Requirements (B.M)</td>
<td>17</td>
</tr>
<tr>
<td>Music and Free Electives (B.M.)</td>
<td>17</td>
</tr>
<tr>
<td>Requirements in the Specialization (B.M)</td>
<td>17</td>
</tr>
<tr>
<td>Performance</td>
<td>18</td>
</tr>
<tr>
<td>Composition</td>
<td>19</td>
</tr>
<tr>
<td>Music Education</td>
<td>19</td>
</tr>
<tr>
<td>Jazz Studies</td>
<td>20</td>
</tr>
<tr>
<td>Performing Arts Management</td>
<td>20</td>
</tr>
<tr>
<td>Sample Program-Bachelor of Music</td>
<td>20</td>
</tr>
<tr>
<td>Bachelor of Science in Music</td>
<td>22</td>
</tr>
<tr>
<td>About</td>
<td>22</td>
</tr>
<tr>
<td>Liberal Studies Requirements (B.S. in Music)</td>
<td>23</td>
</tr>
<tr>
<td>Music Requirements (B.S in Music)</td>
<td>23</td>
</tr>
<tr>
<td>Requirements in the Specialization (B.S in Music)</td>
<td>24</td>
</tr>
<tr>
<td>Sample Program-Bachelor of Science in Music</td>
<td>24</td>
</tr>
<tr>
<td><strong>Music Teacher Certification Program</strong></td>
<td>27</td>
</tr>
<tr>
<td>Admissions</td>
<td>27</td>
</tr>
<tr>
<td>Program of Study</td>
<td>27</td>
</tr>
<tr>
<td><strong>School of Music Academic Policies</strong></td>
<td>29</td>
</tr>
<tr>
<td>School of Music Academic Policies</td>
<td>29</td>
</tr>
<tr>
<td><strong>Course Listing By Category</strong></td>
<td>31</td>
</tr>
<tr>
<td>Course Listing by Category</td>
<td>31</td>
</tr>
<tr>
<td><strong>Courses</strong></td>
<td>36</td>
</tr>
<tr>
<td>Courses</td>
<td>36</td>
</tr>
</tbody>
</table>
General Information

School of Music - UGRD ▶ General Information

**Administration**

DONALD E. CASEY, ED.D.
*Dean*

JUDY BUNDRA, Ph.D.
*Associate Dean of Academic Affairs*

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

ERIC NELSON, M.B.A.
*Business Manager*

ROSS BEACRAFT, MUS. B.
*Director of Admission*

DAVIN YOUNGS
*College Office Coordinator*

ALANNA AICARDI
*PeopleSoft Functional Manager*

Committee on Graduate Studies

**Purposes**

**Faculty**

**Programs of Study**

**Admission**

**Degree Seeking Students**

**Certificate in Performance**

**Non-Degree Seeking Students**

**Student-At-Large**

**International Students**

**Procedures for Admission**

**Diagnostic Examinations**
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 CTAs 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.

School of Music- UGRD General Information Financial Aid

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.

School of Music- UGRD General Information Faculty

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
ETERI ANDJAPARIDZE, D.M.A.,
Associate Professor, Piano,
Moscow Tchaikovsky State Conservatory
AGLIKA ANGELOVA, M.M.,
Lecturer, Piano
Hochschule fur Musik und Theater
TED ATKATZ, PERFORMANCE CERT.
Lecturer, Percussion
Temple University
SUSANNE BAKER, D.M.,
Lecturer, Class Piano
Northwestern University
STEPHEN BALDERSTON, M.M.,
Coordinator of String Program
Associate Professor, Cello
The Juilliard School
ROBERT BARRIS, M.M.,
Lecturer, Bassoon
University of Michigan
VIRGINIA BENNETT, P.D.,
Lecturer, Music Education
University of Iowa
NAOMI BENSDORF, M.M.,
Lecturer, Music Education
DePaul University
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 SC HOOL

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

JUDY BUNGRA, Ph.D.,
Associate Professor, Associate Dean
Northwestern University

JANE BUNNELL, B.M.,
Associate Professor, Voice
Indian 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

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

KRISTIJAN CIVLJAK, M.M.
Lecturer, Piano
University of Nebraska

JENNIFER CLIPPERT, D.M.A.,
Lecturer, Flute
Northwestern University

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

AMY CONN, B.M.,
Lecturer, Voice
Northwestern University
SUSAN COOK, MUS. M.,
Coordinator of Woodwinds Program
Lecturer, Saxophone,
Northwestern University
FLOYD COOLEY,
Coordinator of Brass Program
MARK CUNNINGHAM, B.A,
Lecturer, Performing Arts Management
Michigan State University
JULIAN DAWSON, B.M.,
Opera Conductor
Royal College of Music
DONALD DEROCHE, Ph.D.,
Professor, Director of Wind Organizations
Northwestern University
JULIE DEROCHE, MUS. B.,
Associate Professor, Chair, Performance Studies
Northwestern University
ALAN DUBOIS, M.M.,
Lecturer, Music Education
DePaul University
MARC EMBREE, M.F.A
Lecturer, Voice
Tulane University
CATHY ANN ELIAS, Ph.D.,
Associate Professor, Musicianship
University of Chicago
PAUL FAILLA, M.M.,
Lecturer, Liberal Studies
Northwestern University
MARK FISHER, MUS.M.,
Lecturer, Trombone
New England Conservatory
KATE FITZPATRICK, M.M.,
Lecturer, Music Education
Ohio State University
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
MICHAEL GREEN, B.M.E.
Coordinator of Percussion Program
Lecturer, Percussion,
Northwestern University
SHELLY GURIN, D. M.,
Lecturer, Conducting
Northwestern University
JOHN HAGSTROM, M.M.,
Lecturer, Trumpet
Wichita State University
THOMAS HALL, M.M.,
Lecturer, Chamber Orchestra
Florida State University
University of Iowa
B. LYNN HEBERT, D.M.A.,
Assistant Professor, Musicianship
Stanford University
JOHN HENES, MUS.B.,
   Lecturer, Alexander Technique
   Indiana University

JULIAN HERSH, M.M.,
   Coach, Chamber Music
   San Francisco Conservatory of Music

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

EUGENE IZOTOV, B.M.,
   Lecturer, Oboe
   Boston 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

JACKI KELLY-McHALE, M.F.A.,
   Lecturer, Music Education
   University of St. Thomas

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

KATINKA KLEIJN,
   Lecturer, Cello
   Maastricht Conservatory

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

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

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

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

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

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

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

THOMAS MATTA, MUS.M.,
   Visiting Assistant Professor, Jazz Studies
   University of Northern Colorado
MARK MAXWELL, M.M.,
  Coordinator of Guitar Program
  Lecturer, Guitar
  Southern Methodist University

JULIA MILLER, M.M.,
  Lecturer, Musicianship
  Northwestern University

THOMAS MILLER, MUS.M.,
  Associate Professor, Chair, Sound
  Recording Technology, Performing Arts Management
  DePaul University

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

ROBERT MORGAN, MUS.B.,
  Lecturer, Oboe
  Indiana 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.,
  Associate Professor, Director of Choral Organizations
  Michigan State University

ALBERT PAYSON, B.M.,
  Lecturer, Percussion
  University of Illinois

HERMAN PEDTKE, MUS.M.,
  Associate Professor Emeritus
  DePaul University

DEBORAH PEOT, M.M.,
  Lecturer, Music Education
  University of Illinois, Urbana

DAVID PITUCH, D.M.,
  Lecturer, Liberal Studies
  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
  Lecturer, Jazz Percussion
  DePaul University

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

JUNICHI SATO, M.M.,
  Lecturer, Class Piano
  Indiana University

FREDRICK SELVAGGIO, D.M.,
  Lecturer, Percussion
  Northwestern University

CHARLES SHAPERA, M.M.,
  Lecturer, Music Education
DePaul University

KELLY SILL, B.A.,
Lecturer, Jazz Studies
University of Illinois

HARRY SILVERSTEIN,
Professor, Director, DePaul Opera Theatre

LAURA SINDBERG, Ph.D.,
Associate Professor, Coordinator, Music Education
University of Wisconsin

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

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

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

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

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

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

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

CHARMIAN TASHJIAN, D.M.A.,
Lecturer, Liberal Studies
Northwestern University

BRANT TAYLOR, M.M.,
Lecturer, Cello
Indiana University

MENG-KONG THAM, MUS.M.,
Assistant Professor, Musicianship
Northwestern University

BRIAN TOROSIAN, M.M.,
Lecturer, Class Guitar
Northwestern University

BRENT TURNER, M.M.,
Lecturer, Jazz Studies
DePaul University

PANTELEIS VASSILAKIS, Ph.D.,
Lecturer, Musicianship
University of California, Los Angeles

CHARLES VERNON,
Lecturer, Trombone

JEFFREY WASSON, Ph.D.,
Professor, Musicianship
Northwestern University

ROBERT WATERS, M.M.,
Associate Professor, Violin
Yale School of Music

KURT WESTERBERG, D.M.,
Associate Professor, Chair, Musicianship,
Composition
Northwestern University

BRAD WILLIAMS,
Lecturer, Jazz History

MARK ZINGER,
Professor, Violin
Odessa State Conservatory
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, performing arts management, and music education), and Bachelor of Science in Music (with emphasis in sound recording technology). In addition, a teacher certification program is offered for musicians with undergraduate degrees in music who wish to earn Illinois K-12 music state licensure. Programs leading to the Master of Music Degree or a Certificate in Music Performance are described in the Graduate Bulletin.

Bachelor of Arts

About

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)

Music Requirements (B.A. In Music)

Modern Language Requirements (B.A. In Music)

Free Electives (B.A In Music)

Sample Program-Bachelor of Arts in Music

Liberal Studies Requirements (BA In Music)

The BA in Music degree gives students the opportunity to balance and augment music studies with a wide range of liberal studies courses. Courses in the College of Liberal Arts and Sciences comprise a large portion of the BA in Music degree; in addition to the 28 hours required in the liberal studies core, 52 additional quarter hours are to be distributed through the six learning domains. The requirements in liberal studies courses are as follows:

COMMON CORE: 28 quarter hours required

First Year Program:
- 4 quarter hours in Discover Chicago or Explore Chicago
- 8 quarter hours in Composition and Rhetoric
- 4 quarter hours in Mathematical & Technological Literacy [See below for requirement]
Sophomore Year
4 quarter hours in Seminar on Multiculturalism in the U.S.

Junior Year
4 quarter hours in Experiential Learning

Senior Year
4 quarter hours in Capstone Seminar

LEARNING DOMAINS: 52 quarter hours required

**Arts and Literature:** 8 quarter hours required in two different departments (Note: Courses in music cannot be used to fulfill A&L requirements).

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

**Religious Dimensions:** 8 quarter hours required
- 4 quarter hours in Religious and Ethical Questions
- 4 quarter hours in Religious Traditions

**Scientific Inquiry:** 12 quarter hours required
- 4 quarter hours in an SI laboratory course
- 4 quarter hours in an SI quantitative course
- 4 quarter hours in an SI elective course

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

**Understanding the Past:** 8 quarter hours required, two courses in different categories: 1) Africa, 2) Asia, 3) Europe, 4) Intercontinental/Comparative, 5) Latin America, 6) North America

**Mathematical and Technological Literacy**
All Music students must complete the placement exam for Mathematical and Technological Literacy. Students must complete the one course into which they place. Students placing out of both sections will complete an additional domain elective.

---

**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, Womens 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
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
Mathematical and Technological Literacy, ISP 120 or 121 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
Bachelor of Music

School of Music - UGRD △ Bachelors △ Bachelor of Music

About

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, Performing Arts Management, and Jazz Studies.

Liberal Studies (B.M.)
Modern Language Option (B.M.)

Music Requirements (B.M)

Music and Free Electives (B.M.)

Requirements in the Specialization (B.M)

Performance

Composition

Music Education

Jazz Studies

Performing Arts Management

Sample Program-Bachelor of Music

Liberal Studies (B.M.)

The students 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 students course of study in music. Students pursuing a Bachelor of Music degree are required to complete 52 Liberal Studies Program quarter hours distributed among the Common Core and the six Learning Domains (Arts and Literature, Philosophical Inquiry, Religious Dimensions, Self, Society and Modern World, Scientific Inquiry, Understanding the Past).

COMMON CORE: 20 quarter hours required

First Year Program:
4 quarter hours in Discover Chicago or Explore Chicago
8 quarter hours in Composition and Rhetoric
4 quarter hours in Mathematical and Technological Literacy [See section below regarding requirement]

Sophomore Year:
4 quarter hours in Seminar on Multiculturalism in the United States

LEARNING DOMAINS: 32 quarter hours required

Arts and Literature: 8 quarter hours required in two different departments (Note: Courses in music cannot be used to fulfill A&L requirements).

Philosophical Inquiry: 4 quarter hours required.

Religious Dimensions: 4 quarter hours required in either Religious and Ethical Questions or Religious Traditions.

Self, Society, and Modern World: 4 quarter hours required

Scientific Inquiry: 4 quarter hours required in any approved SI lab or quantitative course.

Understanding the Past: 8 quarter hours required, two courses in different categories: 1) Africa, 2) Asia, 3) Europe, 4) Intercontinental/Comparative, 5) Latin America, 6) North America
Mathematical and Technological Literacy:
All Music students must complete the placement exam for Mathematical and Technological Literacy. Students must complete the one course into which they place. Students placing out of both sections will complete an additional domain elective.

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, Womens 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, performing arts management, 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:

School of Music- UGRD ■  Bachelors ■  Bachelor of Music ■  Performance

**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 (3rd and 4th years) 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 (3 quarters for 0 credit, 3 quarters for 1 credit each) 3
- Interpretation of Vocal Literature I, II and III 6
- Techniques of the Musical Stage I and II 4
- Vocal Pedagogy 2
- Introduction to Acting for singers 4
- Large Ensemble 12
- Vocal Coaching 2
- Music Electives 5
- Free Electives 4
- One year of Modern Language *Apply the Modern Language Option, see p. 374 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

School of Music- UGRD ▪ Bachelors ▪ Bachelor of Music ▪ Composition

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

School of Music- UGRD ▪ Bachelors ▪ Bachelor of Music ▪ Music Education

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) 8
Music Electives 9
Free Electives 4
Liberal Studies Learning Domain Specifications (** In the liberal studies learning domains specific courses are suggested for performing arts management 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
Mathematical and Technological Literacy, ISP 120 or 4
Music Elective 1
16

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

Spring
Musicianship Studies 6
Applied Music 4
Ensemble 1
Arts and Literature 4
Music Elective 1
16

JUNIOR YEAR

Autumn
Specialization 4
Applied Music 4
Musical Traditions 2
Ensemble 1
Arts and Literature 4
Music Elective 1
16

Winter
Specialization 4
Applied Music 4
Conducting 4
Ensemble 1
Philosophical Inquiry 4
17

Spring
Specialization 4
Applied Music 4
Ensemble 1
Religious Dimensions 4
Music Elective 2
15

SENIOR YEAR

Autumn
Specialization 7
Ensemble 1
Scientific Inquiry 4
Understanding the Past 4
16

Winter
Specialization 7
Ensemble 1
Self, Society & Mod. World 4
Free Electives 4
16

Spring
Specialization 7
Ensemble 1
Understanding the Past 4
Free Electives 4
16

Bachelor of Science in Music

School of Music- UGRD Bachelor of Science in Music

About

The Bachelor of Science in Sound Recording Technology is designed to prepare students for careers in the expanding audio industry. The program includes the musicianship sequence, applied music, and
ensemble experience, as well as classes in analog and digital microelectronics, computer science, and the sound recording specialization.

Liberal Studies Requirements (B.S. in Music)

Music Requirements (B.S in Music)

Requirements in the Specialization (B.S in Music)

Sample Program-Bachelor of Science in Music

Liberal Studies Requirements (B.S. in Music)

The students’ 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 students’ course of study in music. In addition to the 16 quarter hours required in the Common Core, Bachelor of Science in Music students are required to complete 24 hours distributed through five of the six Learning Domains (Arts and Literature, Philosophical Inquiry, Religious Dimensions, Scientific Inquiry, Self, Society and Modern World, and Understanding the Past).

COMMON CORE: 16 quarter hours required  
First Year Program:  
4 quarter hours in Discover Chicago or Explore Chicago  
8 quarter hours in Composition and Rhetoric  
Sophomore Year:  
4 quarter hours in Seminar on Multiculturalism in the United States

LEARNING DOMAINS:  
Arts and Literature: 8 quarter hours required in two different departments (Note: Courses in music cannot be used to fulfill A&L requirements).  
Philosophical Inquiry: 4 quarter hours required.  
Religious Dimensions: 4 quarter hours required.  
Self, Society, and Modern World: 4 quarter hours required.  
Scientific Inquiry: 0 quarter hours; SI requirement is already met through the Bachelors of Science in Music degree program.  
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, Womens 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.)

School of Music- UGRD ▶ Bachelors ▶ Bachelor of Science in Music ▶ Requirements in the Specialization (B.S in Music)

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 236 (Science of Digital Audio): 20 quarter hours

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

Music Electives: 6 quarter hours

Free Electives: 8 quarter hours

Sample Program-Bachelor of Science in Music

FRESHMAN YEAR

Autumn
Musicianship Studies 6
Applied Music 4
Large Ensemble 1
Discover/Explore Chicago 4
Music Elective 1
16

Winter
Musicianship Studies 6
Applied Music 4
Large Ensemble 1
Composition and Rhetoric I 4
<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Music Elective</td>
<td>1</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>Spring</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musicianship Studies 6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Applied Music</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Large Ensemble</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Composition and Rhetoric II</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Introduction to SRT</td>
<td>2</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>SOPHOMORE YEAR</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Autumn</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musicianship Studies 6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Ensemble</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Electro-acoustic Music I</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>PHY 110, Basic Electronics</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Music Elective</td>
<td>1</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>Winter</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musicianship Studies 6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Ensemble</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Electro-acoustic Music II</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>PHY 206, Sound &amp; Acoustics</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Musical Traditions</td>
<td>2</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>Spring</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musicianship Studies 6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Ensemble</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Sophomore Seminar</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>PHY 232, Intro to Digital Interfacing</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Music Electives</td>
<td>1</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>SCHOOL OF MUSIC</strong></td>
<td></td>
</tr>
<tr>
<td><strong>382</strong></td>
<td><strong>JUNIOR YEAR</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Autumn</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arts and Literature</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Computer Science</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>MAT 130, College Algebra</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Sound Recording Technology I</td>
<td>4</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>Winter</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Philosophical Inquiry</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>MAT 131, Trigonometry</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>PHY 231, Linear Electronic Circuits</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>SRT II</td>
<td>4</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>Spring</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arts and Literature</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>PHY 312 Computer Interfacing</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>MAT 150, Calculus I</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>SRT III</td>
<td>4</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>SENIOR YEAR</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Autumn</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Business of Music</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Conducting</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Religious Dimensions</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>SRT IV</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>SRT Practicum</td>
<td>2</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>Winter</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Understanding the Past</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Free Elective</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>SRT V</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>SRT Practicum</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Music Elective</td>
<td>2</td>
</tr>
</tbody>
</table>
Spring
Self, Society, and the Modern World 4
Free Electives 4
SRT VI 4
SRT Practicum 2
14
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

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 majors curricular requirements

Supplemental Transfer Credits

Incoming undergraduate students: transfer credits
At the point of admission, non-music courses are reviewed and posted by the Transfer Credit Center. All music courses will be reviewed by the Associate Dean, and acceptable courses will be applied towards the degree program. The transfer of musicianship studies courses, i.e., theory aural training, and group piano are contingent upon proficiency examination results. Applied lessons and ensemble credits taken during high school are transferable but not applicable towards a music baccalaureate degree.

Current undergraduate students: supplemental transfer credits
Once a student has enrolled at DePaul University School of Music, only liberal studies or elective courses are transferable; courses in the specialization are not. If a current student wishes to transfer supplemental to DePaul from a community college or other four-year institution, approval in the course(s) must be obtained from the Associate Dean prior to enrolling. If a student does not obtain prior approval, the course(s) may not be applicable towards a DePaul University Degree. After completing the course(s) students must submit an official transcript to the College Office to be reviewed by the Associate Dean. It is important to note that supplemental transfer credits cannot be taken during the last 60 quarter hours of a degree, in accordance with the DePaul University residency requirement.

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.

** Please refer to the School of Music Student Handbook for further information on policies and procedures.
## Course Listing by Category

### Applied Brass

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>110</td>
<td>BARITONE HORN</td>
</tr>
<tr>
<td>130</td>
<td>FRENCH HORN</td>
</tr>
<tr>
<td>165</td>
<td>TROMBONE</td>
</tr>
<tr>
<td>170</td>
<td>TRUMPET</td>
</tr>
<tr>
<td>175</td>
<td>TUBA</td>
</tr>
<tr>
<td>367</td>
<td>JAZZ TROMBONE</td>
</tr>
<tr>
<td>370</td>
<td>JAZZ TRUMPET</td>
</tr>
</tbody>
</table>

### Applied Keyboard

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>140</td>
<td>ORGAN</td>
</tr>
<tr>
<td>150</td>
<td>PIANO</td>
</tr>
<tr>
<td>160</td>
<td>HARPSCICHORD</td>
</tr>
<tr>
<td>350</td>
<td>JAZZ PIANO</td>
</tr>
</tbody>
</table>

### Applied Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>125</td>
<td>ITALIAN DICTION I</td>
</tr>
<tr>
<td>126</td>
<td>GERMAN DICTION I</td>
</tr>
<tr>
<td>127</td>
<td>FRENCH DICTION I</td>
</tr>
<tr>
<td>160</td>
<td>LATIN ACCESSORIES TECHNIQUES</td>
</tr>
<tr>
<td>170</td>
<td>CONCERT ACCESSORIES TECHNIQUES CLASS</td>
</tr>
<tr>
<td>200</td>
<td>APPLIED IMPROVISATION</td>
</tr>
<tr>
<td>201</td>
<td>INTRO TO BRASS PLAYING</td>
</tr>
<tr>
<td>205</td>
<td>JUNIOR RECITAL</td>
</tr>
<tr>
<td>215</td>
<td>INTRODUCTION TO THE HARPSCICHORD</td>
</tr>
<tr>
<td>225</td>
<td>ITALIAN DICTION II</td>
</tr>
<tr>
<td>226</td>
<td>GERMAN DICTION II</td>
</tr>
<tr>
<td>227</td>
<td>FRENCH DICTION II</td>
</tr>
<tr>
<td>242</td>
<td>ACCOMPANYING CLASS I</td>
</tr>
<tr>
<td>244</td>
<td>ACCOMPANYING CLASS II</td>
</tr>
<tr>
<td>245</td>
<td>ACCOMPANYING CLASS III</td>
</tr>
<tr>
<td>253</td>
<td>INTRODUCTION TO ACTING FOR SINGERS</td>
</tr>
<tr>
<td>254</td>
<td>INTRODUCTION TO ACTING FOR SINGERS II</td>
</tr>
<tr>
<td>300</td>
<td>ACCOMPANYING PRACTICUM I</td>
</tr>
<tr>
<td>301</td>
<td>ACCOMPANYING PRACTICUM II</td>
</tr>
<tr>
<td>302</td>
<td>ACCOMPANYING PRACTICUM III</td>
</tr>
<tr>
<td>303</td>
<td>MUSICAL COACHING</td>
</tr>
<tr>
<td>305</td>
<td>SENIOR RECITAL</td>
</tr>
<tr>
<td>310</td>
<td>CHOICES IN PERFORMANCE</td>
</tr>
<tr>
<td>315</td>
<td>THE BUSINESS OF MUSIC FROM THE PERFORMER'S PERSPECTIVE</td>
</tr>
<tr>
<td>318</td>
<td>THE ART OF MUSIC PHRASING</td>
</tr>
<tr>
<td>320</td>
<td>REVEALING THE ACTORSINGER WITHIN</td>
</tr>
<tr>
<td>328</td>
<td>ORCHESTRAL REPERTOIRE FOR WOODWINDS</td>
</tr>
<tr>
<td>331</td>
<td>THE ART OF THE PIANO</td>
</tr>
<tr>
<td>332</td>
<td>PIANO PEDAGOGY I</td>
</tr>
<tr>
<td>333</td>
<td>PIANO PEDAGOGY II</td>
</tr>
<tr>
<td>335</td>
<td>PIANO MASTER CLASS</td>
</tr>
<tr>
<td>336</td>
<td>VOICE PEDAGOGY</td>
</tr>
<tr>
<td>337</td>
<td>ALEXANDER TECHNIQUE</td>
</tr>
<tr>
<td>339</td>
<td>ORCHESTRAL AUDITION PREPARATION FOR STRING PLAYERS</td>
</tr>
<tr>
<td>340</td>
<td>ORCHESTRAL REPERTOIRE FOR STRINGS I</td>
</tr>
<tr>
<td>341</td>
<td>ORCHESTRAL REPERTOIRE FOR STRINGS II</td>
</tr>
<tr>
<td>342</td>
<td>ORCHESTRAL REPERTOIRE FOR STRINGS III</td>
</tr>
<tr>
<td>346</td>
<td>PERCUSSION PEDAGOGY</td>
</tr>
</tbody>
</table>
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
356 OPERA WORKSHOP
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 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
<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Ensemble</td>
<td>Jazz Ensemble (Zero Credit)</td>
</tr>
<tr>
<td>Jazz Ensemble</td>
<td>Jazz Ensemble</td>
</tr>
<tr>
<td>Jazz Chamber Ensemble</td>
<td>Jazz Chamber Ensemble</td>
</tr>
<tr>
<td>Essentials of Jazz I</td>
<td>Essentials of Jazz I</td>
</tr>
<tr>
<td>Essentials of Jazz II</td>
<td>Essentials of Jazz II</td>
</tr>
<tr>
<td>Essentials of Jazz III</td>
<td>Essentials of Jazz III</td>
</tr>
<tr>
<td>Jazz History and Style</td>
<td>Jazz History and Style</td>
</tr>
<tr>
<td>Jazz Arranging I</td>
<td>Jazz Arranging I</td>
</tr>
<tr>
<td>Jazz Arranging II</td>
<td>Jazz Arranging II</td>
</tr>
<tr>
<td>Jazz Arranging III</td>
<td>Jazz Arranging III</td>
</tr>
<tr>
<td>Jazz Arranging and Composition IV</td>
<td>Jazz Arranging and Composition IV</td>
</tr>
<tr>
<td>Jazz Improvisation I</td>
<td>Jazz Improvisation I</td>
</tr>
<tr>
<td>Jazz Improvisation II</td>
<td>Jazz Improvisation II</td>
</tr>
<tr>
<td>Jazz Improvisation III</td>
<td>Jazz Improvisation III</td>
</tr>
<tr>
<td>Jazz Improvisation IV</td>
<td>Jazz Improvisation IV</td>
</tr>
<tr>
<td>Jazz Improvisation V</td>
<td>Jazz Improvisation V</td>
</tr>
<tr>
<td>Jazz Improvisation VI</td>
<td>Jazz Improvisation VI</td>
</tr>
<tr>
<td>Jazz Pedagogy</td>
<td>Jazz Pedagogy</td>
</tr>
<tr>
<td>Jazz Senior Recital</td>
<td>Jazz Senior Recital</td>
</tr>
<tr>
<td>Clinical Experience</td>
<td>Clinical Experience with Children and Youth</td>
</tr>
<tr>
<td>Brass I</td>
<td>Brass I</td>
</tr>
<tr>
<td>Brass II</td>
<td>Brass II</td>
</tr>
<tr>
<td>Woodwinds I</td>
<td>Woodwinds I</td>
</tr>
<tr>
<td>Woodwinds II</td>
<td>Woodwinds II</td>
</tr>
<tr>
<td>Strings I</td>
<td>Strings I</td>
</tr>
<tr>
<td>Strings II</td>
<td>Strings II</td>
</tr>
<tr>
<td>Percussion I</td>
<td>Percussion I</td>
</tr>
<tr>
<td>Percussion II</td>
<td>Percussion II</td>
</tr>
<tr>
<td>Woodwinds III</td>
<td>Woodwinds III</td>
</tr>
<tr>
<td>Woodwinds IV</td>
<td>Woodwinds IV</td>
</tr>
<tr>
<td>Class Guitar</td>
<td>Class Guitar</td>
</tr>
<tr>
<td>Class Voice</td>
<td>Class Voice</td>
</tr>
<tr>
<td>Elementary &amp; Middle School Instrumental Methods &amp; Lab</td>
<td>Elementary &amp; Middle School Instrumental Methods &amp; Lab</td>
</tr>
<tr>
<td>Secondary Instrumental Methods and Lab</td>
<td>Secondary Instrumental Methods and Lab</td>
</tr>
<tr>
<td>Elementary Vocal-General Methods &amp; Lab</td>
<td>Elementary Vocal-General Methods &amp; Lab</td>
</tr>
<tr>
<td>Middle School Vocal Method and Lab</td>
<td>Middle School Vocal Method and Lab</td>
</tr>
<tr>
<td>Secondary Vocal Methods and Lab</td>
<td>Secondary Vocal Methods and Lab</td>
</tr>
<tr>
<td>Introduction to Music Education</td>
<td>Introduction to Music Education</td>
</tr>
<tr>
<td>Music Education for the Exceptional Child</td>
<td>Music Education for the Exceptional Child</td>
</tr>
<tr>
<td>Marching Band Techniques</td>
<td>Marching Band Techniques</td>
</tr>
<tr>
<td>Choral Literature I</td>
<td>Choral Literature I</td>
</tr>
<tr>
<td>Literature for Wind Organizations</td>
<td>Literature for Wind Organizations</td>
</tr>
<tr>
<td>Technology for Music Educators</td>
<td>Technology for Music Educators</td>
</tr>
<tr>
<td>Conducting for Music Educators</td>
<td>Conducting for Music Educators</td>
</tr>
<tr>
<td>Topics in Music Education</td>
<td>Topics in Music Education</td>
</tr>
<tr>
<td>Kodaly Workshop</td>
<td>Kodaly Workshop</td>
</tr>
<tr>
<td>Kodaly Workshop: Level II</td>
<td>Kodaly Workshop: Level II</td>
</tr>
<tr>
<td>Dalcroze Workshop: Level I</td>
<td>Dalcroze Workshop: Level I</td>
</tr>
<tr>
<td>Orff Workshop: Level I</td>
<td>Orff Workshop: Level I</td>
</tr>
<tr>
<td>Orff Workshop: Level II</td>
<td>Orff Workshop: Level II</td>
</tr>
<tr>
<td>Orff Workshop: Level III</td>
<td>Orff Workshop: Level III</td>
</tr>
<tr>
<td>Student Teaching</td>
<td>Student Teaching</td>
</tr>
<tr>
<td>Student Teaching Seminar</td>
<td>Student Teaching Seminar</td>
</tr>
<tr>
<td>Independent Study</td>
<td>Independent Study</td>
</tr>
<tr>
<td>Wind Symphony</td>
<td>Wind Symphony</td>
</tr>
<tr>
<td>Men's Chorus</td>
<td>Men's Chorus</td>
</tr>
<tr>
<td>Women's Chorus</td>
<td>Women's Chorus</td>
</tr>
<tr>
<td>Concert Choir</td>
<td>Concert Choir</td>
</tr>
</tbody>
</table>
ORCHESTRA
WIND ENSEMBLE
CHAMBER MUSIC
UNIVERSITY SINGERS
WIND SYMPHONY
MEN'S CHORUS
WOMEN'S CHORUS
CONCERT CHOIR
ORCHESTRA
WIND ENSEMBLE
UNIVERSITY SINGERS

Musicianship
UNDERSTANDING MUSIC
COMPOSITION AND SOUND ART FOR NON-MUSIC MAJORS
ROCK MUSIC-THE BEATLES: MUSIC, AESTHETICS AND CULTURE
THE ART OF ELECTRONIC MUSIC
GUIDE TO MUSIC THEORY
FROM WAGNER TO MTV: THE WEDDING OF MUSIC AND DRAMA
MUSICIANSHIP I
AURAL TRAINING I
GROUP PIANO I
MUSICIANSHIP II
AURAL TRAINING II
GROUP PIANO II
MUSICIANSHIP III
AURAL TRAINING III
GROUP PIANO III
COMMUNITY AUDIO ART PRODUCTION
MUSICIANSHIP IV
AURAL TRAINING IV
GROUP PIANO IV
MUSICIANSHIP V
AURAL TRAINING V
GROUP PIANO V
MUSICIANSHIP VI
AURAL TRAINING VI
GROUP PIANO VI
MUSICAL TRADITIONS OF AMERICA AND THE WORLD
MUSIC OF THE U.S.
MUSIC OF THE WORLD'S PEOPLE
TRENDS IN 20TH CENTURY ART AND MUSIC
HISTORY OF THE SYMPHONY
JAZZ
MUSIC HISTORY I: CHANT TO BACH
BASIC CONDUCTING PRACTICUM
BASIC CONDUCTING
ADVANCED CONDUCTING
INTRODUCTION TO COMPOSITION
TOPICS IN MUSICIANSHIP
WOMEN AND MUSIC
MEDIEVAL AND RENAISSANCE MUSIC
BAROQUE MUSIC
PIANO LITERATURE
HISTORY OF OPERA
CLASSIC MUSIC
ROMANTIC MUSIC
MUSIC SINCE WORLD WAR II
EARLY 20TH CENTURY MUSIC
SENIOR CAPSTONE SEMINAR
INDEPENDENT STUDY

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

Sound Recording Technology
200 INTRODUCTION TO SOUND RECORDING TECHNOLOGY
201 RECORDING TECHNOLOGY I
202 RECORDING TECHNOLOGY II
203 RECORDING TECHNOLOGY III
210 PRINCIPLES OF AUDIO
215 SOUND RECORDING FOR MULTIMEDIA
216 PRO TOOLS RECORDING
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
Courses

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