1. The College Theatre
2. Lyceum Building—Book Store
3. St. Vincent's Church
4. The Academy Building
5. Faculty Residence Hall
6. Bishop Rosati, C.M., Hall
7. Alumni Hall
8. Science Hall East
9. Liberal Arts Building
10. Arthur J. Schmitt Academic Center
11. Student Center
12. Residence Hall
13. Science Hall West
14. Fine Arts Center (Future)
15. Science Research Center (Future)
16. Father Daniel McHugh, C.M., Hall
17. Father Alexander Schrader, C.M., Hall
18. The Frank J. Lewis Center
A. Alumaii Brothers Hospital
B. Oscar Meyer Public School
C. St. Augustine's Home
D. Chicago Public Library
E. Lincoln Park Tennis Club
F. Elevated Station
G. McCormick Theological Seminary
ACCREDITATION

*De Paul University is accredited by:*

The North Central Association of Colleges and Secondary Schools
The National Council for Accreditation of Teacher Education
The National Association of Schools of Music
The National League for Nursing
The American Chemical Society
The Association of American Law Schools
The American Association of Collegiate Schools of Business

*De Paul University is on the approved list of:*

The American Bar Association
The State Approval Agency for Veterans Training
The Illinois State Department of Education
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CALENDAR 1972-1973

AUTUMN QUARTER

SEPTEMBER
6 Wednesday. Music placement tests and interviews for entering graduate students.
11, 12 Monday, Tuesday. Graduate registration.
18 Monday. Classes begin.

OCTOBER
6 Friday. Last day on which applications will be accepted for February graduation, and for Graduate Orals in January.

NOVEMBER
22, 24, 25 Thursday, Friday, Saturday. Thanksgiving Holidays.

DECEMBER
1 Friday. Last day to file final copies of theses for February 1973 graduates.
2 Saturday. Autumn Quarter ends.

WINTER QUARTER

DECEMBER
11, 12 Monday, Tuesday. Graduate registration for Winter Quarter.

JANUARY
2 Tuesday. Winter Quarter classes begin.

FEBRUARY
4 Sunday. Mid-year Convocation.
23 Friday. Last day on which applications will be accepted for June graduation, and for Graduate Orals in May.

MARCH
14 Wednesday. Winter Quarter ends.

SPRING QUARTER

MARCH
15, 16 Thursday, Friday. Graduate registration for Spring Quarter.
22 Thursday. Spring Quarter classes begin.

MARCH
30-31 Friday, Saturday. Easter Vacation.

APRIL
27 Friday. Last day to file final copies of theses for June, 1973 graduates.

MAY
16 Wednesday. Commencement concert.
28 Monday. Memorial Day Holiday.

JUNE
4 Monday. Spring Quarter ends.
10 Sunday. Convocation.
SUMMER SESSION 1973

JUNE
18 Monday. Music placement tests and interviews for entering graduate students.
19 Tuesday. Graduate registration.
25 Monday. Classes begin.

JULY
4 Wednesday. Independence Day Holiday.
27 Friday. Classes end.

PROGRAMS 1972-1973

ARTIST-FACULTY SERIES

CENTER THEATRE

8:15 P.M.

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<th>1972</th>
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ORCHESTRA HALL APPEARANCES

DE PAUL UNIVERSITY COMMUNITY SYMPHONY ORCHESTRA

8:15 P.M.

DECEMBER 6, 1972

MARCH 7, 1973

MAY 16, 1973
General Information about DePaul University

PURPOSE

DePaul University is founded on Judaic-Christian principles and continues to assert the contemporaneous relevance of these principles to higher education and the modern world. The University will express these principles especially by passing on the heritage of St. Vincent de Paul, which has as its purpose the perfection of the individual person through purposeful involvement with other persons, communities, and institutions.

The faculty, students, and administrators are mutually committed to the examination of truth for its intrinsic value, for the meaningful direction it provides for the person, and for its force in the continuation of civilization.

AIMS

1. to acquire, disseminate, and advance knowledge; to develop scholarly habits of mind; to foster greater understanding of the interrelationship of knowledge.
2. to pursue and direct learning that provides for a moral and aesthetic life, for a dedication to the service of other persons, and for responsible involvement in various communities and other institutions.
3. to engage in liberal and professional studies, and through cooperation with other agencies and persons, to marshal its resources so as to assist persons and the community in the life-long educational endeavors that are in harmony with the purpose and dignity of human living.

NON-DISCRIMINATORY POLICY

The first charter of De Paul University included a statement of non-discrimination. This policy enunciated approximately seventy-five years ago has been enforced vigorously over the years. Students, faculty, and the public are entitled to equal treatment regardless of race, sex, creed, or color.

ADMINISTRATION

The corporation of DePaul University is chartered by the State of Illinois. The 42-member Board of Trustees serves as the corporate head of the University, charged under its Charter to control and manage education, fiscal, and all other affairs of the corporation. The President is the chief executive officer of the University, responsible to the Board of Trustees. Advisory to the President is the newly constituted University Senate, an elected body of faculty, staff, administrators and students.

ORGANIZATION

The University is composed of seven colleges and schools: The DePaul College (the University's new undergraduate general education program), The College of Commerce, The College of Liberal Arts and Sciences, The School of Education, The School of Music, The College of Law, The Graduate Schools.
Buildings and Facilities

THE LINCOLN PARK CAMPUS

The Lincoln Park Campus of DePaul University is located in a residential area on the near Northside of Chicago, approximately four miles from the Loop or center of Chicago. The College of Liberal Arts and Sciences conducts all of its operations on this campus. The Graduate School, School of Education and The De Paul College conduct some of their operations in that location.

The principal buildings on this campus are:

ARTHUR J. SCHMITT ACADEMIC CENTER, a five-story structure completed in 1967 containing library, classrooms, faculty and administrative offices;
LIBERAL ARTS BUILDING, four stories of classrooms and academic offices;
HALL OF SCIENCE (EAST), also four stories accommodating the departments of biological sciences and chemistry;
HALL OF SCIENCE (WEST), a single-floor building housing the department of physics and experimental laboratories of the department of psychology;
ALUMNI HALL, a tri-level structure containing an auditorium-gymnasium seating 5,240; classrooms, cafeteria, lounges, swimming pool, and other exercise rooms that serve recreational purposes and programs in physical education;
RESIDENCE HALL, opened in 1970, six stories high, accommodating 322 students.
UNIVERSITY CENTER, opened in 1971, three stories high, the "hearthstone" of the University, containing dining and recreational areas, student offices and conference rooms.

Other buildings on this campus include: the University Church of St. Vincent de Paul, residence hall for the priest faculty, the old auditorium, old library building, and numerous apartment buildings that serve as residences for faculty and for various University offices.

The Lincoln Park Campus is the chief target of the University's plan for physical development. Through the $22.5 million "Program for Greatness" that will continue to the University's 75th anniversary in 1978, this campus will add more than ten acres to its area and will accommodate two more new buildings: an auditorium-performing arts center and another hall of science.

THE FRANK J. LEWIS DOWNTOWN CENTER

The Frank J. Lewis Center is a 17-floor building, conveniently located in Chicago's Loop on the southwest corner of Jackson Boulevard and Wells Street. It contains offices of the University's general administration, classrooms, libraries, offices, chapel, 500-seat theatre, cafeteria, and lounges. The College of Commerce, College of Law, School of Music, are located in the Lewis Center. Some of the operations of the Graduate School, School of Education, and The De Paul College are conducted in this building.

THE UNIVERSITY LIBRARIES

The combined library facilities of DePaul University in 1971 included 300,000 volumes and more than seventeen hundred periodical subscriptions with an average annual increase of almost seventeen thousand volumes.

The Lewis Center library services include the Law Library on the seventh floor, the general library on the second and third floors, and a periodical library on the lower level.

The Lincoln Park Campus is served by library facilities on the third and fourth floors of the Academic Center, opened in 1967, with a Reserve Reading Room on the plaza floor. Handbooks for faculty members are available in any of the libraries, giving full information on the policies, procedures and services of the library system.

Microfilm and micro-card readers as well as a collection of films and cards are available in the Library. Reproduction facilities are available to faculty and students.

Other academic and special libraries in the Chicago area make many special collections available to our faculty.
Student Services

FINANCIAL AID PROGRAM

DePaul University has planned its financial aid program to assist as many qualified students as possible to realize their ambition of a college education. To implement its goal, the University program for Graduate Students of the School of Music includes four types of financial assistance—scholarships, tuition grants, loans and part-time employment. Students who wish to apply for a scholarship or tuition grant should contact the Office of the Dean of the School of Music. Applicants for a loan or part-time employment should contact the Office of Financial Aids and Placement. It is the policy of the University to award financial aid without reference to the race, color, creed or sex of applicants.

SCHOLARSHIPS

The Orchestral Association awards a scholarship of $1,000 annually to a student pursuing an orchestral instrument program.

The Arthur C. Becker Scholarship of $1,000 is awarded annually to a student pursuing a solo instrument or voice program.

The Father Eugene F. O’Malley $1,000 award is given annually to a graduate student in the field of choral music.

The Herman and Edna Schell $1,000 award is given annually to a student pursuing a piano performance program.

The Mu Phi Epsilon National Sorority provides annually an award of $100 to a student in the field of applied music. The Beta Pi Mu Fraternity awards a scholarship for one semester in applied music study upon recommendation of the administration.

The Polish Arts Club of Chicago offers three $100 competitive awards to students in music. The purpose of the contest is to discover and assist a talented young American of Polish descent to further his or her career in music. The applicants are rated on talent, potential capacity and promise of future development.

The Marcus and Theresa Levie Educational Fund Grants are available through the Jewish Vocational Service.

TUITION GRANTS

On the recommendation of the Scholarship Committee of the School of Music, tuition grants may be given to students of exceptional promise or achievement.

LOANS

A. National Defense Loan Program—Loans are currently available through the National Defense Loan Program. Full-time students in the Graduate School may borrow up to a maximum of $2500 per academic year. The aggregate of all the loans for all years, undergraduate and graduate, may not exceed $10,000. Half-time students may be loaned amounts necessary to pay for tuition, fees, books, and supplies, plus dinner and commuting costs. Maximum amounts for loans to students in any of the foregoing categories will be allowed only in cases where real need can be clearly established.

All loan applicants must be formally admitted by the Graduate School. Special students are not eligible unless they are officially approved by the respective Dean for each division of the Graduate School as being enrolled in a formal teacher certification program. Students at Large should apply to their regular college or university for financial aid.
Students who enter the teaching profession (or administrative positions in this area) as a career upon graduation may be forgiven up to one-half of the loan (at 10% per year) in most cases and possibly even the entire loan (at 15% per year) in some cases. Actual years of teaching or administration must be completed for eligibility. Details on the forgiveness clause will be listed in the information sheet regarding the whole program which is published by the Office of Financial Aids & Placement.

The borrower begins to repay the loan, plus 5% interest thereon, 9 months after the date on which he ceases to pursue at least a half-time course of study. Deferment of such payments for further study or other good cause (Armed Services, Peace Corps, Vista) may be obtained and interest will not accrue during the deferment period. However, deferment for service in the Armed Services, Peace Corps and Vista is limited to three years.

B. Illinois State Guaranteed Loan Program—This loan program is designed for students from middle or upper-income families. Students in Graduate School may borrow from a bank or other financial institution an annual amount not to exceed $1500. If a student has borrowed under this program during his undergraduate years, the total of all funds borrowed under the program cannot exceed $7500. Repayment begins 9 months after the cessation of full-time study and can be extended up to 6 years. The maximum interest rate permitted by law is 7 per cent simple interest which begins on the date of the loan. However, the federal government will pay the interest while the student is in school provided the adjusted gross income of the family is less than $15,000 per year.

Applicants for either loan program should contact the Office of Financial Aids in Room 1730 at 25 E. Jackson Blvd., Chicago, Illinois, 60604.

PART-TIME EMPLOYMENT

A. Work Study Program—This is a special program which provides jobs both on and off campus to students who can provide proof of need for such employment in order to continue their education. It is subsidized by the federal government and the University. Several jobs have a direct relationship to the student’s major field of academic interest.

B. Other Part-Time Employment—Other part-time positions, on and off campus, are available through the services of the Office of Financial Aids and Placement. Incoming students are eligible to apply after registering and learning their class schedule. Currently enrolled students are eligible at any time. No proof of need is necessary to qualify for this service.

PLACEMENT SERVICES

Graduate School students are eligible for the University’s placement service after they have registered and know their class schedule. There is no fee charged. Part-time and full-time positions are available. The Office of Financial Aids & Placement is located in Room 1730 of the Frank J. Lewis Center.

DePaul University also operates a separate Teacher Placement service for students interested in teaching as a career. The placement of qualified personnel into teaching and administrative positions in Education is available to both graduating seniors and alumni. The Teacher Placement Office is administered by the School of Education and is located in the Schmitt Academic Center on the Lincoln Park Campus.
ADMINISTRATION AND FACULTY

GENERAL ADMINISTRATION

Rev. John R. Corderlyou, C.M., President
Rev. Comerford J. O'Malley, C.M., Chancellor
Rev. John T. Richardson, C.M., Executive Vice-President
Rev. Edward F. Riley, C.M., Vice-President for Student Affairs
Arthur J. Schaeffer, Vice-President for Development and Public Relations
Rev. Albert L. Dundas, C.M., Treasurer
Jack Kompare, Vice-President for Business Affairs
Irma T. Hafeter, Vice-President Analytic Studies

SCHOOL OF MUSIC—GRADUATE DIVISION

Rev. William T. Corderlyou, C.M., S.T.D. ................. Dean, Graduate School
Leon Stein, Ph.D. ........................................ Dean, School of Music
Wesley Vos, Ph.D. ........................................ Administrative Assistant to the Dean

Committee on Graduate Studies: Thomas Brown, Philip Winsor, Diane Dresler,
Leon Stein, Wesley Vos.

DEPARTMENT HEADS

Brass Instruments ................................................... Thomas Farish
Church Music ............................................................. Rene Drogone
Music Education ......................................................... Diane Dresler
Music Theory .......................................................... Philip Winsor
Piano ................................................................. Thaddeus Kozuch
String Instruments .................................................... Joseph H. Saunders
Student Programs ...................................................... Herman Shapiro
Voice ................................................................. Francis E. Little
Woodwind and Percussion Instruments ......................... Jerome Stowell

FACULTY

Victor Aitay ......................................................... Violin
Ralph F. Ambrose, Mus.M., A.M. .............................. Piano, Theory
Arthur C. Becker, Mus.D., A.A.G.O. ....................... Dean Emeritus, Organ
Warren Benfield ..................................................... String Bass
Thomas A. Brown, Ph.D. ........................................ Associate Professor, Piano, History of Music
Joseph Casey, Ph.D. ............................................... Associate Professor, Music Education
Jack Cecchini, Mus.M. ............................................. Classic Guitar
Frances Cinikas, Mus.M. ............................................ Piano
Rene Drogone, Mus.M., A.A.G.O., Ch.M. .................. Assistant Professor, Organ
Diane Dresler, Ed.D. ............................................... Associate Professor, Music Education
Thomas Farish, LL.D. .............................................. Assistant Professor, Music Education, Band Instruments
Annemarie Gerts, Mus.B. ........................................... Assistant Professor, Voice
GEORGE GRAHAM, MUS.M. .................................................. Adjunct Associate Professor, Voice
HOBART GRIMES ............................................................ Saxophone
BETTY HAAG, MUS.M. ...................................................... Violin
VIOLA HAAS, MUS.M. ..................................................... Assistant Professor, Piano
B. LYNN HEBERT ... Assistant Professor, Director of Choral Activities, Organ, Harpsichord
ARNOLD JACOBS ............................................................ Tuba
THEADEUS KOZUCH, MUS.M. .......................................... Associate Professor, Piano
HELEN LEEFELT ........................................................... Song Coaching
JULIAN LEVITON, MUS.M. ................................................... Piano
FRANCES E. LITTLE, D.M.A. .......................................... Assistant Professor, Voice
MARK MCDUNN ............................................................. Trombone, Trumpet
CLARE MARTINI, PH.D. ................................................. History of Music
DAVID MOLL, MUS.M. .................................................. Violin
HAROLD NEWTON, MUS.B. ........................................... Violin, Viola
ELOISE NIWA, B.A. ........................................................... Piano
PAUL ONDRACEK, MUS.B. ............................................. French Horn
ALBERT PAYSON, MUS.M. .............................................. Percussion
DONALD PECK .............................................................. Flute
HERMAN PEDTKE, A.B., MUS.M., A.A.G.O. .................. Assistant Professor, Organ, Theory
ANN PERILLO, B.S. .......................................................... Voice
GEORGE QUINLAN, MUS.M. ........................................... Trumpet
MARY K. ROSEN ........................................................... Violin
JOSEPH H. SAUNDERS .................................................. Assistant Professor, Cello
SEYMOUR SAXON, MUS.M. ........................................... Theory, Composition
HERMAN SHAPIRO, MUS.M. ........................................... Associate Professor, Piano, Theory
PHILIP SIEBURG ............................................................ Flute
WILBUR SIMPSON, MUS.M. ........................................... Bassoon
CARL SONNEK ............................................................... Oboe
LEON STEIN, PH.D. ....................................................... Dean, School of Music, Professor of Music Theory
JEROME STOWELL, A.B. ................................................. Clarinet
JOSEPH SUMMERHILL .................................................. Trumpet
ALAN SWAIN, MUS.M. ................................................ Theory
ROBERT TELLES .......................................................... Assistant Professor, Percussion Instruments
WESLEY VOS, PH.D. ..................................................... Humanities
RAYMOND WILDEING-WHITE, D.M.A. ...................... Assistant Professor, Humanities
PHILIP WINSOR, MUS.M. .................................................. Assistant Professor, Theory, Composition

ADMINISTRATION

Study in the Graduate School of DePaul University is under the administration of the Dean of the Graduate School. To assist him, there is the Council of the Graduate School. The divisions and departmental administration directly concerned with the graduate degree programs of the University compose the Graduate Council. The Council formulates the regulations and policies of the Graduate School with the cooperation of the faculties.

The Dean and faculty of the School of Music develop the curricula for the M.M. programs of the Graduate School. The Dean of the School of Music appoints supervisory committees, schedules oral examinations, hears petitions, and recommends candidates for degrees.
The School of Music

OBJECTIVES

The specific objectives of the School of Music are to provide opportunity for growth towards professional competence in areas of adult music activities and to prepare students for careers as: 1) administrators and classroom teachers from the grade school through the college level; 2) solo or ensemble performers in concert, opera, orchestra, band or choir; 3) private teachers of voice and instruments; 4) directors of band, orchestra or choir; 5) church organists; 6) composers and arrangers.

The School of Music offers courses to develop knowledge and promote research in the field of music. Additionally, it instructs both the advanced student and the beginner, including not only those seeking a degree but also the preparatory or special student not studying for credit. As a division of the Fine Arts, the School of Music participates in The De Paul College Humanities Division offerings required of all students.

De Paul University confers the degree of Bachelor of Music with majors in Piano, Organ, Voice, Strings, Winds, Percussion, Composition, Church Music and Music Education. All academic courses necessary for these undergraduate music degrees are offered through the colleges of De Paul University. The Bachelor of Arts degree with a major sequence in Theoretical Music is offered in conjunction with the College of Liberal Arts and Sciences. Music credit is applicable towards degrees in all Colleges of the University.

Members of the music faculty, including a significant number of internationally renowned professionals and holders of doctorates, function as teachers, performers, and directors providing exemplary standards of excellence and achievement for the student.

In the Music School the soundproof studios and classrooms are equipped with Steinway grand pianos and high-fidelity phonograph equipment. There are rehearsal rooms and libraries for orchestra, band and chorus, a listening room, a comprehensive library of recordings, the theater's three-manual Möller organ, and the great organ of the University Church for major recitals.

Performance groups include the University Community Symphony Orchestra, Concert Band, Mixed Choir, Opera Workshop, Stage Band, Military Band, and ensembles composed of both faculty and student members.

Appearance as soloist with the De Paul University Community Symphony is awarded to talented students of the School of Music who qualify on the basis of competitive auditions held before a jury of prominent Chicago musicians.

GRADUATE SCHOOL

The purpose of the Graduate School is the advancement of scholarship through the discovery and transmission of knowledge.

The direct educational task of the Graduate School is to refine in its faculty, and to foster in its students, those habits of scholarliness that are consequent to advanced studies and research. For faculty to be engaged in advanced studies and research stimulates their professional growth and elevates the level of their expectations. For students, the Graduate School offers opportunity to continue their studies at advanced levels in structured programs. Programs for graduate degrees are designed to develop in graduate students a broad and deep knowledge of their chosen discipline, the discipline's research methodology; or to educate them to the skills and competencies necessary for advancement in the professional careers.

In addition to the faculty and student centered purposes of the Graduate School are its University and community service objectives. The Graduate School augments the strength of the undergraduate colleges and most noticeably because the faculty enrichment of Graduate School occasions necessarily redounds to the advantage of the undergraduate students. Through the steady flow of its graduates into the community the Graduate School helps to meet contemporary society's acknowledged need for the kind
of advanced scholarliness, the knowledges, the skills and the competencies that are the fruit of graduate study and research.

**MUSIC DIVISION**

The Music Division of the Graduate School offers a program of courses and research leading to the degree of Master of Music. In concurrence with the general purposes of the Graduate School, such an advanced program offers opportunity for the development of greater proficiency in the following areas: Music Performance, Music Education, Composition, Church Music, and Music Theory. The administration of these programs is under the supervision of the Graduate Council, the Dean of the Graduate School and the Dean of the School of Music.

**REQUIREMENTS FOR ADMISSION**

De Paul has a non-discriminatory admissions policy: it makes no distinctions on the basis of race, creed, or color.

A. The applicant for admission should have successfully completed the requirements for the bachelor's degree in an accredited institution of higher learning.

B. The applicant's undergraduate preparation should be related to the graduate music curriculum he seeks to enter.

C. The applicant should demonstrate by examination knowledge skills in the following:
   1. harmony-written, aural, and keyboard
   2. sight-singing, and melodic, harmonic, and rhythmic dictation
   3. history and literature of music, and analysis of music

D. Demonstrate sufficient pianistic ability to meet the needs relevant to the student's program.

**PROCEDURE FOR ADMISSION**

Applicants for admission should secure admission blanks from the office of the School of Music. These blanks, properly filled in, together with official transcripts of credits should be on file not later than four weeks before the opening of registration. A non-refundable Application Fee is required of every student seeking admission to the University as a regular student. As soon as admission has been approved, the applicant will be notified when to appear for proficiency placement and for interviews with graduate advisers.

**FOREIGN STUDENT ADMISSION**

Students who are not citizens or permanent residents of the United States are advised to apply for admission at least six months, but no less than two months, prior to the quarter in which they plan to enroll. The International Application Form should be requested from the Foreign Student Adviser. The application should be accompanied by either official transcripts and diplomas or copies certified by the school from which they are issued; if they are not in English, they must be accompanied by an official translation. The transcripts should include secondary school, college, university, and professional institutions of learning.

In addition to the admission requirements listed above, all foreign applicants whose native language is not English must demonstrate proficiency in the English language by taking the TOEFL examination administered by the Educational Testing Service, Princeton, New Jersey. An affidavit of support indicating adequate finances for the minimum of an academic year must also be submitted. No notification regarding admission will be sent to an applicant until all requirements have been met.

After arrival, the foreign student must contact the Foreign Student Adviser, who will assist the student with personal counseling, immigration advice, and information concerning housing, health service, and general University procedures. If admitted, a foreign student must enroll in a full program in the day division.
CLASSIFICATION OF STUDENTS

Three categories of students are recognized: 1) regular students, who enter with the intention of becoming candidates for the master's degree; 2) students-at-large, who enter from another college or school within DePaul University or from another graduate school, where they are working for advanced degrees; 3) special students, who, having a bachelor's degree, are taking courses with no reference to an advanced degree.

All students, regardless of category, are obliged to fill out the admission form and to provide evidence of possessing a bachelor's degree.

REQUIREMENTS FOR MASTER OF MUSIC DEGREE

The degree Master of Music is conferred at the recommendation of the Graduate Committee upon the fulfillment of the following requirements:

1. A minimum of forty quarter hours of credit of graduate grade passed with a B average in one field of concentration.
2. In the fields of Music Education and Theory, the writing of a thesis or a research paper.
   In the field of Composition, the writing of an original composition in large form.
   In the field of Music Performance, the performance of one complete recital, with a supporting paper related to the graduate recital.
   In the field of Church Music, the performance of a complete service recital.
3. The passing of an oral examination in the field of graduate study and on the thesis.

COURSES, CREDIT AND GRADES

The courses numbered 300 to 399 inclusive are advanced undergraduate courses which are normally taken in the junior and senior year. If they are listed in this bulletin they may be accepted for graduate credit within the limitation stipulated by the departments of the Graduate School. Courses numbered 400 and over are graduate courses.

The unit of credit is the quarter hour.

Credit for individual lesson courses is given at the rate of two quarter hours of credit per quarter for one lesson and six to nine hours preparation per week throughout the quarter and four quarter hours of credit per quarter for two lessons and fifteen hours preparation per week throughout the quarter.

ATTENDANCE AT CONCERTS AND RECITALS

For full credit in applied music, attendance at the performance class, a weekly student assembly, and at recitals is required of all full-time students. Faculty and student recitals of the School of Music, and concerts of the instrumental and choral organizations of the school, are included.

PARTICIPATION IN MUSIC ENSEMBLES

Candidates for Master's degrees are required to participate in music ensembles throughout their term of residence.

WITHDRAWAL

Students seeking to withdraw officially from a course before the end of a quarter must file a petition for withdrawal at the office of the School of Music.

EXAMINATIONS

Written examinations are held in all of the department at mid-quarter and at the end of the quarter. A report based upon the results of his achievement will be sent at the end of each quarter to the student.
Graduate students are expected to maintain a higher level of academic achievement than undergraduate students. A basic, or C grade, will be acceptable in no more than half the graduate courses, those numbered 400 and above, completed in the major and minor sequence. Advanced undergraduate courses, those numbered 300 to 399, must have a grade of at least B if they are to receive graduate credit. 

A—indicates exceptional achievement.
B—indicates superior achievement, the minimum expected of graduate students in advanced undergraduate courses.
C—indicates basic achievement.
D—indicates achievement entirely unacceptable for graduate credit.
F—indicates failure.
FX—indicates excessive absence or unauthorized withdrawal.
R—indicates thesis research not completed at the end of the term.
Inc.—indicates the student has not completed all the requirements for a given course by the end of the term. An incomplete may be removed and credit given for the course.

W—indicates withdrawal from a course at a time in which the student was doing passing work, or before the quality of the work could be determined. If the student was doing unacceptable work at the time of withdrawal, F is given.

TRANSCEPTS OF CREDITS

Students wishing transcripts of credits for any purpose should request them at least a week in advance of the time needed. The Records Office cannot guarantee fulfilling requests made during the registration period.

Transcripts of credits are sent directly to the institution designated by the student. Official transcripts of credit earned at other institutions are a part of the student’s permanent record at DePaul University and are not reissued nor are copies prepared for distribution. If needed, they must be obtained directly from the institution in question.

Transcripts will be issued only after the student has fulfilled all his financial obligations to the University.

COURSE REQUIREMENTS

Though course requirements are an essential part of a degree program, satisfactory course grades alone are not sufficiently indicative of the academic achievements required for an advanced degree.

If a certain course has been completed, equivalent in level and content to a required course specified in this bulletin, the Dean may grant permission to substitute another graduate course in its place. The student, however, remains responsible for the matter of the required course in the final examination. The course that is substituted for a required course is subject to the six-year time limit within which all courses must be completed that are applied toward the master’s degree.

All the courses toward an advanced degree must be completed within six consecutive calendar years. After a lapse of six years a course is outlawed. To be counted toward the degree an outlawed course may be either retaken, or, with the permission of the Dean, a satisfactory comprehensive examination submitted for it. Such permission should be sought after the completion of all other courses and the thesis or paper that might be required for the degree. Only two outlawed courses may be reinstated by examination.

Courses taken through the Home Study Department may not be applied toward the completion of degree requirements. These courses may be taken, however, by graduate students as prerequisite to graduate study in a particular department of the Graduate School.

A maximum of six semester hours of graduate credit earned in workshops may be applied toward an advanced degree.

RESIDENCE

All courses for the master’s degree must be taken in residence at the University. Graduate credit for courses completed at other institutions may not be applied toward the degree.
DEGREE CANDIDACY

A student will not be advanced to degree candidacy until he has:
1. completed all course prerequisites;
2. successfully completed 4 courses toward the degree, not less than 2 courses to be in the major subject;
3. given satisfactory evidence of ability to complete all degree requirements.

THESIS REQUIREMENT

The thesis problem must be within the student's field of specialization. The student should have a clear concept of the nature of the thesis problem, the possibilities for making the investigation, and the technique to be used.

The student is required to submit to the Chairman of his major department an abstract of his thesis in duplicate.

Each candidate is required to report on the progress of his thesis to the Office of the Dean once a month during the academic year either in person or by letter.

A bulletin containing definite instructions to be followed in the writing of the graduate thesis can be obtained at the Music School office.

When completed, the thesis is submitted for consideration through the Office of the School of Music. Should changes or additions be required, the thesis may be re-submitted later for the same convocation. If the required changes or additions cannot be made by the final date of acceptance, the student is permitted to graduate only at a subsequent convocation. The thesis having been found satisfactory, three typewritten copies of it must be filed in the Office by a given date.

The student and not the typist is responsible for the fulfillment of the thesis requirements as to form. Before submitting the three typewritten copies to the office, the student should carefully check it. For the different convocations, the final dates by which the thesis must be submitted for acceptance, and its three copies filed in the office, appear in the following table.

<table>
<thead>
<tr>
<th>Approval of thesis topic</th>
<th>Final Date</th>
<th>Filing of three copies</th>
<th>Convocations</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 1</td>
<td>November 1</td>
<td>December 4</td>
<td>February</td>
</tr>
<tr>
<td>October 1</td>
<td>March 15</td>
<td>April 30</td>
<td>June</td>
</tr>
</tbody>
</table>

PAPER ON APPROVED TOPIC

The purpose of the paper is to give evidence of the student's ability to find, select, interpret, and organize material in an acceptable manner. The student is required to submit to the Chairman of his major department an abstract of his paper in duplicate. The paper is to follow the form approved for a thesis. Two copies of the paper need to be presented to the department chairman in the term previous to that of the student's graduation.

COMPrehensive Examination

A student is eligible for his final comprehensive examination only after all the other degree requirements have been completed. This general examination will cover the subjects of his graduate study and his thesis or research paper. In each department this examination is conducted by a committee. The student must satisfy the committee that he has a wide knowledge of his field of specialization and that he can draw upon it with promptness and accuracy.

Fields of Study

The following fields of study are available for the degree Master of Music:
1. Music Performance, with composition or advanced theoretical work and liberal arts as secondary subjects.
PIANO—12 hours in this department to include:
  Three complete concertos of contrasting type.

Sufficient material for two programs, including three or four major compositions of the classic and romantic schools. Also a varied selection of representatives modern compositions. In the final year of graduate study the student must give a public performance of a concerto and one complete recital.

ORGAN—12 hours in this department to include:
  Four larger Bach organ works not previously studied.
  Selections from the symphonies and sonatas of Vierne, Widor, Sowerby, Reubke; concertos; Major works of Messiaen, Mulet, Duruflé, Maleingreau, Liszt, Roger-Ducasse, Simondon, Dupre, Andriessen, Hindemith, and others.

VIOLIN—12 hours in this department to include:
  At least four movements from the Bach Solo Sonatas.
  A Mozart or Bach Concerto.
  The Beethoven or Brahms Concerto.
  Representative violin literature including standard concertos.
  Two sonatas of contrasting type for violin and piano.

In the final year of graduate study the student must give a public performance of a concerto and one complete recital. During graduate study serious attention should be given to chamber music, orchestra, etc.

VOCAL—12 hours in this department to include:
  A minimum of eight songs in each of four languages, English, French, German, and Italian; Four arias.
  A repertory of well balanced vocal compositions of different schools.
  Experience in ensemble singing.

In the final year of graduate study, the student must give a complete recital to include the repertory acquired in the period of graduate study including an operatic or oratorio aria.

2. COMPOSITION as a major subject, with advanced theoretical work, applied music and liberal arts as secondary subjects.

In lieu of the usual thesis, the student must submit an original composition in large form (chamber music, symphonic form, cantata, mass, or the like). This work must exhibit considerable maturity and facility in composition.

3. MUSIC THEORY as a major subject with methods and techniques of teaching theory, and liberal arts as secondary subjects.

Work to include some project in music to be carried out both practically and theoretically, and to culminate in a thesis or a research paper.

4. MUSIC EDUCATION as a major subject, with advanced theoretical work, applied music general education and liberal arts as secondary subjects.

Work to include some project in music education to be carried out both practically and theoretically, and to culminate in a thesis or a research paper.

5. CHURCH MUSIC as a major subject, with advanced theoretical work, applied music, and liberal arts as secondary subjects.

In the final year of graduate study, the student must give a complete service recital.

6. CHORAL CONDUCTING as a major subject, with advanced theoretical work, applied music, and liberal arts as secondary subjects.

GRADUATION

The master's degree "with distinction" is conferred upon candidates who have achieved exceptional scholastic proficiency in course requirements, research, and final written or oral comprehensive examinations.

Attendance at graduation exercises is required of all students eligible for a degree, unless they are excused by the Dean. In seeking permission to graduate in absentia, the student must present valid reasons for his absence in a letter to the Dean at least three weeks previous to the convocation. The student who fails to obtain the necessary permission must wait for the next convocation to receive his degree. Those with permission to graduate in absentia should make arrangements for the mailing of their diplomas.
Tuition and Fees

Application for Admission as a Regular Student (non-refundable) $15.00

Tuition:
- Courses in the 100-200 series ....................................... 35.00
- Courses in the 300-600 series ....................................... 48.00

Above applicable to Graduate Students only.

Rates for private lessons in Applied Music and Theory are variable. Information on these may be secured from the Office of the Dean on request.

- Registration fee ..................................................... 5.00a
- Late registration fee (payable at time of registration) ........... 5.00
- Change of Registration Fee ........................................ 5.00
- Deferred Payment Fee ............................................. 5.00
- Delinquency Fee .................................................... 5.00
- Instrumental Rental Fee (each quarter) ........................... 8.00
- Organ Practice Fee (each quarter) ................................ 8.00
- Practice Studio Fee (each quarter) ................................. 2.00
- Private lessons (each quarter-hour credit) ....................... $50.00-60.00
- Deferred Examination Fee ......................................... 10.00
- Thesis ........................................................................... 72.00
- Thesis Recital ......................................................... 72.00
- Service Recital .......................................................... 72.00
- Graduation Fee—Master ............................................... 30.00

a) The registration fee is not refundable and must be paid quarterly.

AUDITOR

Students may not change from the status of a credit student to that of an auditor, or vice versa, after the fourth week of class.

Students may audit a course only with permission of the Dean. Tuition and fees are charged at the regular scheduled rates and must be paid at the time of registration, and are not refundable.

DEFERRED PAYMENT PLAN

Normally, the University expects all tuition and fees to be paid either at registration, or at or before the end of the first week of school.

For students unable to meet this requirement, the University does offer, on payment of $3.00 Deferred Payments fee, the following plan:

- Payment of 1/4 of tuition and fees at or before the end of the first week of school.
- Payment of 1/4 of tuition and fees at or before the end of the third week of school.
- Payment of the final 1/4 tuition and fees at or before the end of the sixth week of school.

Students failing to make payments on or before the scheduled date will be assessed an additional $3.00 for each and every delinquency.

WITHDRAWAL

CLASSES

A student wishing to withdraw from a class or classes must report to the office and fill out a withdrawal slip, stating the reasons which make withdrawal necessary. Failure
to notify the Academic office (within the current term) of such withdrawal, renders the
student ineligible for refund. Upon approval of the withdrawal request by the Dean,
charges will be adjusted in accordance with the following schedule:

<table>
<thead>
<tr>
<th>Period of Attendance</th>
<th>Percentage of Tuition to be charged.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two weeks</td>
<td>25%</td>
</tr>
<tr>
<td>Three weeks</td>
<td>50%</td>
</tr>
<tr>
<td>Four weeks</td>
<td>75%</td>
</tr>
<tr>
<td>Over four weeks</td>
<td>100%</td>
</tr>
</tbody>
</table>

All withdrawals will be dated as of the end of the week in which the last class was
attended. No tuition charge will be assessed for attendance during the first week of a
term.

A grade of F will be recorded for any courses which a student withdraws without
notifying the office of the School of Music.

PRIVATE LESSONS

For approved withdrawal from private lessons, refund is granted on an average cost
per lesson basis for lessons remaining in the term.

REFUNDS

Tuition refunds will be made by the Business Office only upon receipt of an ap-
proved withdrawal slip and specific request for refund by the student concerned. No
deduction or refund is made to regular and special students for simple absence from or
tardiness at classes or individual lessons. Refundable credits must be claimed within
one calendar year of the beginning of the term in which the credit accrued. Registration
fees are not refundable.
## GRADUATE PROGRAMS

### MUSIC PERFORMANCE MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Major (400 level)</td>
<td>12</td>
</tr>
<tr>
<td>APM 497—Seminar in Performance</td>
<td>2</td>
</tr>
<tr>
<td>MED 400—Research</td>
<td>2</td>
</tr>
<tr>
<td>MED 450—Applied Music Pedagogy</td>
<td>2</td>
</tr>
<tr>
<td>MED 444—Musical Psychology and Testing</td>
<td>2</td>
</tr>
<tr>
<td>MHL 428, 429—Integration</td>
<td>4</td>
</tr>
<tr>
<td>MHL 450—Seminar in Methods and Literature</td>
<td>2</td>
</tr>
<tr>
<td>MTC 313—Acoustics†</td>
<td>2</td>
</tr>
<tr>
<td>MTC 326—Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Music Elective</td>
<td>2</td>
</tr>
<tr>
<td>Academic Electives</td>
<td>8</td>
</tr>
<tr>
<td>APM 499—Recital</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

### MUSIC EDUCATION MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MED 400—Research</td>
<td>2</td>
</tr>
<tr>
<td>MED 406—Principles and Foundations</td>
<td>4</td>
</tr>
<tr>
<td>MED 408—Supervision and Administration</td>
<td>4</td>
</tr>
<tr>
<td>MED 421—Seminar in Music Education</td>
<td>2</td>
</tr>
<tr>
<td>APM 441—Choral Conducting (or Advanced Instrumental Conducting)</td>
<td>2</td>
</tr>
<tr>
<td>MED 444—Psychology and Testing</td>
<td>2</td>
</tr>
<tr>
<td>MED 485 or 486—The General Music Program</td>
<td>2</td>
</tr>
<tr>
<td>(or: MED 487 or 488—The Instrumental Music Program)</td>
<td></td>
</tr>
<tr>
<td>MHL 428, 429—Integration</td>
<td>4</td>
</tr>
<tr>
<td>MTC 313—Acoustics†</td>
<td>2</td>
</tr>
<tr>
<td>Theory Elective</td>
<td>2</td>
</tr>
<tr>
<td>Applied Music</td>
<td>4</td>
</tr>
<tr>
<td>Education Elective (400 level)</td>
<td>4</td>
</tr>
<tr>
<td>Education or Liberal Arts Elective</td>
<td>4</td>
</tr>
<tr>
<td>MED 499—Thesis*</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>40</strong></td>
</tr>
</tbody>
</table>

### CHURCH MUSIC MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>APM 440—Organ</td>
<td>12</td>
</tr>
<tr>
<td>CHM 410—Service Playing</td>
<td>2</td>
</tr>
<tr>
<td>CHM 421—Seminar</td>
<td>2</td>
</tr>
<tr>
<td>CHM 422—Hymnody and Liturgics</td>
<td>2</td>
</tr>
<tr>
<td>CHM 434—Current Practices</td>
<td>2</td>
</tr>
<tr>
<td>APM 441—Choral Conducting</td>
<td>2</td>
</tr>
</tbody>
</table>

### MUSIC THEORY MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTC 441—Composition</td>
<td>12</td>
</tr>
<tr>
<td>MED 481, 482, 483—Pedagogy of Theory</td>
<td>6</td>
</tr>
<tr>
<td>MTC 313—Acoustics†</td>
<td>2</td>
</tr>
<tr>
<td>MTC 402—Contemporary Trends</td>
<td>2</td>
</tr>
<tr>
<td>MTC 421—Seminar in Composition and Theory</td>
<td>2</td>
</tr>
<tr>
<td>MHL 428, 429—Integration</td>
<td>4</td>
</tr>
<tr>
<td>Applied Music</td>
<td>4</td>
</tr>
<tr>
<td>Academic Electives</td>
<td>8</td>
</tr>
<tr>
<td>MTC 499—Thesis Composition</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

### COMPOSITION MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTC 441—Composition</td>
<td>12</td>
</tr>
<tr>
<td>MED 481, 482, 483—Pedagogy of Theory</td>
<td>6</td>
</tr>
<tr>
<td>MTC 313—Acoustics†</td>
<td>2</td>
</tr>
<tr>
<td>MTC 402—Contemporary Trends</td>
<td>2</td>
</tr>
<tr>
<td>MTC 421—Seminar in Composition and Theory</td>
<td>2</td>
</tr>
<tr>
<td>MHL 428, 429—Integration</td>
<td>4</td>
</tr>
<tr>
<td>Applied Music</td>
<td>4</td>
</tr>
<tr>
<td>Academic Electives</td>
<td>8</td>
</tr>
<tr>
<td>MTC 499—Thesis Composition</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

### CHURCH MUSIC MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>APM 440—Organ</td>
<td>12</td>
</tr>
<tr>
<td>CHM 410—Service Playing</td>
<td>2</td>
</tr>
<tr>
<td>CHM 421—Seminar</td>
<td>2</td>
</tr>
<tr>
<td>CHM 422—Hymnody and Liturgics</td>
<td>2</td>
</tr>
<tr>
<td>CHM 434—Current Practices</td>
<td>2</td>
</tr>
<tr>
<td>APM 441—Choral Conducting</td>
<td>2</td>
</tr>
<tr>
<td>MHL 428, 429—Integration</td>
<td>4</td>
</tr>
<tr>
<td>MHL 455—Choral Literature</td>
<td>2</td>
</tr>
<tr>
<td>MTC 310—16th Century Counterpoint</td>
<td>2</td>
</tr>
<tr>
<td>MTC 313—Acoustics†</td>
<td>2</td>
</tr>
<tr>
<td>Academic Electives</td>
<td>8</td>
</tr>
<tr>
<td>CHM 499—Service Recital</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

†MTC 313 is not required of students who have completed a course in musical acoustics. A music elective is substituted.

*In place of a thesis, the student may carry an additional music course (2 quarter hours) and present a research paper on an approved topic.
CHORAL CONDUCTING MAJOR

APM 441, 442, 443—Choral Conducting 6
MHL 435, 436, 437—Choral Literature 6
APM 450 (or 440) Piano (or Organ) 2
APM 485, 486—Vocal Coaching (Foreign Diction) 4
APM 495—Voice 4

APM 497—Seminar in Performance 2
MED 400—Research 2
MEN 301, 302, 303—Chamber Ensemble 3
MHL 428, 429—Integration 4
Academic Electives 8
APM 498—Choral Conducting Performance 2
TOTAL 43

1. Prerequisites include a Bachelor of Music degree with a minimum of two years of piano, one year of voice and four hours of conducting. Applicants must have at least one year experience in conducting a choral or instrumental group.

2. Choral Conducting (MED 441-442-443) and Choral Literature (MHL 435-436-437) are designed as an integrated unit of study. Music discussed and presented in the Literature segment will be analyzed and considered for performance in the Conducting segment.

The following is a brief outline of emphasis:
(Each quarter is a prerequisite to the next)

FALL QUARTER

LITERATURE (2 HRS.) (MHL 435)
Renaissance and Baroque forms including Mass, Motet, Anthem, Cantata, Magnificat, Madrigals, Canzonets, Frottola, etc.
Survey of styles

BASIC CONDUCTING (2 HRS.) (APM 441)
Score analysis
Ear training and rhythm studies
Performance practice
Choral diction (English, Latin—Secular and Ecclesiastical)
Audition procedures and program building, etc.

WINTER QUARTER

LITERATURE (2 HRS.) (MHL 436)
Classic and Romantic forms to include Oratorio, Mass, Symphonic choral works
Survey of style

INTERMEDIATE CONDUCTING (2 HRS.) (APM 442)
Score Analysis
Ear Training and rhythm studies
Choral diction (German)
Rehearsal planning—seating arrangements, etc.
SPRING QUARTER

LITERATURE (2 HRS.) (MHL 437)
Modern and Avant-garde forms to include atonal works, tape accompanied works, neo-classic forms, a cappella works, etc.

ADVANCED CONDUCTING (2 HRS.) (APM 443)
Advanced Score Analysis
Advanced ear training and rhythm studies
Choral diction (French)
Conducting and Notational problems of 20th Century Music
Poly-metric and atonal scores—score reading
COURSES OF INSTRUCTION

In the listing below, the number in parentheses following the course title indicates quarter hours of credit.

APM - APPLIED MUSIC

Most of the following applied music courses are private lesson courses which may be taken for either two or four quarter hours of credit. The same course number is used for a major or a minor though the course requirements differ. At the time of registration Departmental Code numbers and Section numbers are provided.

APM 385—Vocal Coaching (2). Autumn Quarter.

APM 386—Vocal Coaching (2). Winter Quarter.

A detailed study of the international phonetic alphabet and language rules for Italian, German, and French. Performance of repertoire including examples from 16th century music to contemporary works.

APM 405—HARPSICHORD

APM 410—BARITONE HORN (No graduate major in this instrument.)

APM 415—BASSOON

APM 420—CLARINET

APM 425—FLUTE

APM 427—CLASSIC GUITAR (No graduate major in this instrument.)

APM 430—FRENCH HORN

APM 435—OBOE

APM 440—ORGAN

APM 441—CHORAL CONDUCTING (2). Autumn Quarter.

APM 442—CHORAL CONDUCTING (2). Winter Quarter.

APM 443—CHORAL CONDUCTING (2). Spring Quarter.

APM 445—PERCUSSION

APM 450—PIANO

APM 455—SAXOPHONE

APM 460—STRING BASS (No graduate major in this instrument.)

APM 465—TROMBONE

APM 470—TRUMPET

APM 475—TUBA (No graduate major in this instrument.)

APM 480—VIOLA

APM 485—VIOLIN

APM 490—VIOLONCELLO

APM 495—VOICE
APM 497—SEMINAR (2). Spring Quarter.
A seminar for performance majors in which emphasis is placed on performance practices, program building, and other areas connected with a performing career.

APM 498—CHORAL CONDUCTING PERFORMANCE (2).
Graduate recital by choral conducting majors demonstrating advanced technique in choral conducting involving inclusion of a comprehensive and varied repertoire.

APM 499—THESIS RECITAL (2).
Graduate recital by music performance majors in voice or instruments which includes advanced repertoire in a variety of styles.

CHM - CHURCH MUSIC

CHM 323—MODAL ANALYSIS (2). Autumn Quarter.
Study of Gregorian Chant and Renaissance Music, music of later periods, and Twentieth Century materials employing Modal materials as elements of structure.

CHM 410—SERVICE PLAYING (2). Spring Quarter.
The literature and technique of the organ for accompaniment and solo repertoire in reference to the liturgical service.

CHM 421—SEMINAR IN CHURCH MUSIC (2). Spring Quarter.
A study of special problems in Church Music relating to repertoire, performance, interpersonal relationships with clergy, choir, administration and congregation.

CHM 422—HYMNODY AND LITURGICS (2). Autumn Quarter.
The association of specific works and types with liturgical practices.

CHM 434—CURRENT PRACTICES (2). Autumn Quarter.
New tendencies in Church Music; an evaluative study of Chapter 6 of the "Constitution of the Sacred Liturgy." Bibliography of works and articles relating to current trends.

CHM 499—SERVICE RECITAL (2). Each Quarter.
Preparation for graduate recital which reflects guided and independent study. Recital includes performance in student's principal performing area, conducting and accompanying of sacred choral works. The recital should demonstrate clearly the candidate's ability to plan and execute music in the liturgy.

MED - MUSIC EDUCATION

MED 322—INSTRUMENTAL CONDUCTING (2). Each Quarter.

MED 400—MUSICAL RESEARCH (2). Autumn Quarter.
Introduction to research types and techniques; bibliography and bibliographical sources; elementary statistics; the development of writing skills; analysis of research examples; research in specific areas of interest.

MED 406—PRINCIPLES and FOUNDATIONS OF MUSIC EDUCATION (4). Autumn Quarter.
An examination of the historical-philosophical-aesthetic principles and issues which underlie the curricular and instructional program of music education in the United States.

MED 408—SUPERVISION AND ADMINISTRATION (4). Spring Quarter.
The role of the supervisor; problems of supervision; improvement of instruction; evaluation of instructors and of curriculum; administration; interpersonal relationships with staff and community.
MED 421—SEMINAR (2). Winter Quarter.
  Designed to familiarize the student with literature, research, and research techniques pertinent to the field of music education.

MED 430—APPLIED MUSIC PEDAGOGY (2). Winter Quarter.
  Required of performance majors. The teaching of a specific voice or instrument; methods of teaching relevant techniques; solutions for expected problems at various levels of instruction; controversial aspects of physiological and musical factors relevant to the specific voice or instrument.

MED 444—PSYCHOLOGY OF MUSIC AND TESTING (2). Winter Quarter.
  Matters of musical aptitudes and musical responses; physiology and psychology in relation to music; sensory and motor factors; the awareness of pitch, intensity, duration and color in music; a survey of musical tests and measurements with implications for music education and performance.

MED 452—INSTRUMENTAL CONDUCTING (2). Winter Quarter.
  Advanced instrumental conducting; specific compositions for orchestra and/or band are studied in depth. Problems in conducting contemporary compositions with respect to 20th century rhythm and multi-media works.

MED 481, 482, 483—PEDAGOGY OF THEORY (2 each).
MED 481—The teaching of elementary harmony, sight-singing and dictation courses in the classroom; survey of current theory textbooks; preparation of two-year theory syllabus.
MED 482—Problems of teaching upper-level theory courses in the classroom; emphasis on Counterpoint, Orchestration, Composition; preparation of course outlines for each of the above.
MED 483—Problems of teaching specialized theory courses in the classroom; emphasis on Acoustics, Electronic Music, and Contemporary Trends courses; preparation of course outlines for the above.

MED 485—THE GENERAL MUSIC PROGRAM FOR ELEMENTARY SCHOOLS (2). Summer Quarter.
  Consideration of developing children’s musicality; study and appraisal of curricular plans and materials for sequence in musical learning.

MED 486—THE GENERAL MUSIC PROGRAM FOR JUNIOR-SENIOR HIGH SCHOOLS (2). Winter Quarter.
  Consideration of musical development in the adolescent years; relationship of the general and specialized aspects of music in the junior-high schools.

MED 487—THE INSTRUMENTAL MUSIC PROGRAM FOR ELEMENTARY SCHOOLS (2). Summer Quarter.
  Organization of the instrumental music curriculum for the elementary schools; a survey of available literature; equipment; developing musicality, skills and techniques; reading and performance.

MED 488—THE INSTRUMENTAL MUSIC PROGRAM FOR JUNIOR-SENIOR HIGH SCHOOLS (2). Winter Quarter.
  Organization of the instrumental music curriculum for the junior-high schools; a survey of available literature; equipment; developing musicality, skills and techniques; reading and performance.

MED 498—MASTER’S CANDIDATE RESEARCH (0 credits; tuition equal to one 2 hour course). Each Quarter.
  Continuing research for master’s candidates. Students register for this course until the required thesis or paper is completed and accepted.

MED 499—THESIS IN MUSIC EDUCATION (2). Each Quarter.
  An extended paper on an approved topic in the area of music education, giving some indication of original research.
MEN - MUSIC ENSEMBLE

MEN 301—Chamber Ensemble (1). Autumn Quarter.
MEN 302—Chamber Ensemble (1). Winter Quarter.
MEN 303—Chamber Ensemble (1). Spring Quarter.

MHL - MUSIC HISTORY AND LITERATURE

MHL 377—HISTORY & LITERATURE OF 20th CENTURY MUSIC (2). Winter Quarter.

New directions in music. Idioms, trends, composers and compositions from Impressionism through electronic, aleatoric and mixed-media types.

MHL 401—HISTORY OF MUSIC IN PERFORMANCE (2).

A course in the history of performance practices in which emphasis is placed not only on theoretical aspects, but the application of these principles to actual compositions.

MHL 428, 429—MUSIC INTEGRATION (2 each). First and Second Quarters.

MHL 428—A review of the history of western music from the early middle ages to 1700.

MHL 429—A continuation of the history of music from Bach to the twentieth century.

The course is intended to prepare master’s candidates for their final orals.

MHL 430—SEMINAR IN METHODS AND LITERATURE (2). Spring Quarter.

A course required of performance majors concerned with teaching materials; a critical evaluation of editions and consideration of literature for the specific voice or instrument arranged in a progressive order of difficulty.

MHL 435, 436, 437—CHORAL LITERATURE (2 each).

MHL 435—A survey of Renaissance and Baroque forms including Mass, Motet, Anthem, Cantata, Magnificat, Madrigals, Canzonets, Frottola, etc.

MHL 436—A survey of Classic and Romantic vocal types including the Oratorio, Mass and symphonic choral works.

MHL 437—A survey of modern and avant-garde types including neoclassic types, atonal works, tape-accompanied works and multi-media types.

MTC - MUSIC THEORY AND COMPOSITION

MTC 301—MUSIC COMPOSITION (2). Autumn Quarter.

Basic compositional techniques, including an analytical survey of musical systems evolution, composition projects in 20th century idioms, assigned readings.

MTC 302—MUSIC COMPOSITION (2). Winter Quarter.

Expanded means; composition for chamber ensembles utilizing short forms within a multi-movement framework.

MTC 303—MUSIC COMPOSITION (2). Spring Quarter.

Expanded-format assignments for orchestral family groups (brass, woodwinds, etc.), exploration of aleatoric/improvisation devices.

MTC 307—COUNTERPOINT (2). Autumn Quarter.

Basic contrapuntal techniques, analysis of Bach two and three part inventions, exercises in contrapuntal writing, the composition of two-part inventions.

MTC 308—COUNTERPOINT (2). Winter Quarter.

Fugue; analysis of Bach Well-Tempered Clavier, composition of three-part and one four-part fugues.
MTC 309—COUNTERPOINT (2), Spring Quarter.
   Study of contemporary contrapuntal techniques, including analysis of Berg, Webern, Schoenberg, Krenek, and serial determinism.

MTC 310—16TH CENTURY COUNTERPOINT (2), Autumn Quarter.
   Modal Counterpoint—Study of vocal contrapuntal idiom of the XVth Century. Detailed study of species counterpoint, with and without cantus firmus. Two and three voice studies without cantus firmus and with Latin and English texts.

MTC 313—MUSICAL ACOUSTICS (2), Each Quarter.
   Study of psychological and physical basis of sound phenomena and regulations governing musical systems; survey of theoretical writings.

MTC 326—MUSICOLOGY (2), Spring Quarter.
   The course is devoted to the problems connected with the study of Music History, such as bibliography, editions and aesthetics. Special emphasis is given to the organization and writing of a scholarly paper. Representative compositions will be examined with the aid of musicological tools in order to analyze and perform them more accurately.

MTC 330—ORCHESTRATION (2), Autumn Quarter.
   Ranges and characteristics of woodwind, brass, percussion and string instruments. Transcriptions for ensembles and small orchestras; examination of current technical instrumental resources.

MTC 331—ORCHESTRATION (2), Winter Quarter.
   Transcription and composition for chamber orchestra; analysis of representative compositions with emphasis on contemporary usage.

MTC 332—ORCHESTRATION (2), Spring Quarter.
   Transcription and writing for symphony orchestra; projects assigned relating to current problems and techniques; analysis of selected compositions.

MTC 340—MUSIC FOR CINEMA, TV AND RADIO (2), Each Quarter.
   The study of composing and scoring of original music for these media with a survey of recording problems, script synchronization, and dramatic color.

MTC 350—CHORAL ARRANGING (2), Autumn Quarter.
   The study of preparing choral settings for various vocal groupings, including male, female and mixed chorus. Methods of simplifying parts for young voices.

MTC 360—ORCH. AND BAND ARRANGING (2), Winter Quarter.
   Arrangements of music for the orchestra and concert band, of any size. The translation of orchestral material into the concert band medium. The rearrangement of orchestral scores for smaller or larger resources.

MTC 363—ELECTRONIC LITERATURE (2), Autumn Quarter.
   Review of the evolution of electronic music from musique concrète to the present; analysis of representative compositions; assignments begin with elementary tape techniques and culminate with use of the Moog Synthesizer.

MTC 384—ELECTRONIC EQUIPMENT (2), Winter Quarter.
   Analysis of hybrid tape compositions incorporating live, electronic, and pre-recorded instrumental sources; discussion of notational and compositional problems encountered.

MTC 385—ELECTRONIC WORKSHOP (2), Spring Quarter.
   Analysis of multi-media and computer-assisted works; introduction to computer language and logic; assigned project involving combination of live and synthesized sound materials.

MTC 373—FORM AND ANALYSIS (2 hours)
   Definition and basic concepts. The nature of organization in music. Techniques and procedures in analysis. Units of structure from the figure to the five-part song form and group forms in structural, stylistic and historical frames of reference.

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MTC 374—FORM AND ANALYSIS (2 hours)
Continuation of study and analysis of song-forms with trio, rondo, variation, sonatine, sonata-allegro, contrapuntal techniques and contrapuntal forms including canon, invention, fugue and chorale prelude.

MTC 375—FORM AND ANALYSIS (2 hours)
Study and analysis of multi-movement and multi-sectional forms including sonata, suite, concerto, overture, free forms, larger sacred and secular vocal types, forms or music before 1600 and after 1900. The function and metamorphosis of forms.

MTC 402—CONTEMPORARY TRENDS (2). Autumn Quarter.
Survey of compositional techniques from 1900 to the present with emphasis on music written after 1945; includes electronic music, "musique concrète", multi-media, aleatoric, and improvisational works.

MTC 421—SEMINAR (2). Spring Quarter.
Seminar in Theory: detailed examination of theoretical writings from Zarliino through Milton Babbitt; use of research reference materials; preparation of bibliography relating to the student's special field of interest.

MTC 441—COMPOSITION (2 or 4). Offered Privately Only.
(Note: This course number is used for all graduate composition study up to a total of 12 quarter hours.)
The writing of larger forms for combinations ranging from solo and ensemble to works for orchestra and/or chorus. The use of electronic, aleatoric and multi-media techniques. Factors involved in score preparation, rehearsal and performance.

MTC 498—THESIS IN THEORY (2). Each Quarter.
An extended paper required of music theory majors treating some area of theory and/or composition which demonstrates evidence of original research.

MTC 499—THESIS COMPOSITION (2). Each Quarter.
A work of 30-30 minutes duration for any of the following media alone or in combination—chamber or full orchestra, choral ensemble, electronic synthesizer; may incorporate choreography and visual projections, etc.
De Paul University
Bulletins

Bulletins are available for the following divisions of DePaul University:

THE GRADUATE SCHOOL
THE GRADUATE SCHOOL OF BUSINESS
THE COLLEGE OF LAW
THE SCHOOL OF MUSIC, GRADUATE DIVISION
THE UNDERGRADUATE COLLEGES AND SCHOOLS
ADMINISTRATION STUDIES CENTER

Requests for all of the above bulletins except the Undergraduate Colleges and Schools should be addressed specifically to them, 25 East Jackson Boulevard, Chicago, Illinois 60604. All inquiries regarding courses on the Undergraduate level should be directed to:

THE DIRECTOR OF ADMISSIONS

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