

DEPAUL
UNIVERSITY

SCHOOL OF MUSIC



Student Handbook

2017-2018

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Overview

The students, faculty, staff, and administration have contributed to the School of Music Handbook, to provide helpful information about the DePaul University School of Music. The School of Music Student Handbook is designed to clarify and supplement the policies and procedures found online in the [DePaul University Student Handbook](#). Degree programs and course information are listed in the online [School of Music Undergraduate or Graduate Bulletins](#). The School of Music Student Handbook will be revised online annually and distributed electronically to new students at the start of each academic year. It is also available on the [College Office website](#) in Forms and Guidelines.

The University

DePaul is the largest Catholic university in the United States and the largest private university in Chicago. The university enrolls a richly diverse population of over 24,000 students in ten colleges and schools. DePaul offers a wide range of academic and professional programs on four campuses in the Chicago area. Its reach extends around the globe, from its MBA and other degree programs offered in Hong Kong, Bahrain and the Czech Republic to its many programs of foreign study all over the world.

DePaul University was founded in 1898 by the Congregation of the Mission (or Vincentian Fathers); a Roman Catholic religious community which follows the vision and values of the 17th century French priest Saint Vincent de Paul. The university's mission emphasizes academic excellence, service to the community, access to education and respect for the individual. The principal distinguishing marks of the university are its Catholic, Vincentian and urban character.

The University's ten academic units are comprised of: Driehaus College of Business, College of Communication, College of Computing and Digital Media, College of Education, College of Law, College of Liberal Arts and Social Sciences, College of Science and Health, The School for New Learning, The Theatre School, and the School of Music.

Located in the Chicago metropolitan area, DePaul University campuses are located in Lincoln Park, the Loop, O'Hare, and Naperville. Music students can expect to complete all, or nearly all, of their course work on the Lincoln Park campus.

The School of Music

The DePaul University School of Music was founded in 1912. Housed on the Lincoln Park Campus, the School of Music enrollment is comprised of approximately 375 undergraduate and graduate students. The School of Music is served by 25 full-time faculty members, 14 full-time staff, and over 90 part-time faculty. The music faculty are highly celebrated professionals, dedicated to sharing their knowledge and expertise. They are not only experienced and admired educators, but are some of the world's finest and most respected conductors, composers, performers and recording artists, including members of the Chicago Symphony Orchestra, Lyric Opera of Chicago, and Chicago's most prominent chamber music and jazz ensembles. More detailed information on the School of Music can be found at <http://music.depaul.edu/>, including a [calendar of musical events](#).

[Mission Statement](#)

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

Academic Programs and Policies

[Degree Programs](#)

The DePaul School of Music offers the following degrees and certificates:

Undergraduate Programs

Four-year programs are offered leading to the degree of Bachelor of Arts in Music, Bachelor of Music, and Bachelor of Science. Students must successfully complete a minimum of 192 quarter hours of credits, including a music core, liberal studies, and specialization courses. Individual student's courses can be matched to the requirements of a major through the Degree Progress Report.

The [Bachelor of Arts in Music](#) program is intended for students interested in incorporating the study of music into a broad liberal arts education. Students enrolled in the B.A. program study a core group of music courses, along with over 80 quarter hours of study outside of music. Graduates with a B.A. in Music pursue a wide range of music-related and non-music careers upon completion of the program.

The [Bachelor of Music](#) is a professional degree with majors in performance, composition, jazz studies, music education, and performing arts management. A majority of DePaul undergraduate students pursue a Bachelor of Music degree, which includes courses in the music core, liberal studies, a chosen area of specialization, and electives. Graduates of the B.M. degree program can enter the work force as performers, composers, teachers, arts managers, and other music-related fields, or pursue further graduate study in their respective fields.

- [Bachelor of Music in Composition](#)
- [Bachelor of Music in Jazz Studies](#)
- [Bachelor of Music in Music Education, Vocal](#)
- [Bachelor of Music in Music Education, Instrumental](#)
- [Bachelor of Music in Performance, Woodwind](#)
- [Bachelor of Music in Performance, Brass](#)
- [Bachelor of Music in Performance, Percussion](#)
- [Bachelor of Music in Performance, Strings](#)
- [Bachelor of Music in Performance, Voice](#)
- [Bachelor of Music in Performance, Guitar](#)
- [Bachelor of Music in Performance, Piano](#)

- [Bachelor of Music in Performing Arts Management](#)

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.

[Teacher Licensure Program](#)

DePaul offers a program for post-undergraduate students who wish to earn Illinois K-12 music teacher licensure. Students eligible for the program must have completed a Bachelors of Music degree and must demonstrate proficiency on their instrument through an audition. Most students are able to complete the music education specialization requirements in 3 quarters with student teaching in the 4th quarter. Upon review of their college transcripts, additional course work in general education may also be required.

[Masters of Music Program](#)

DePaul offers Masters of Music in performance, composition, jazz studies, or music education. A minimum of 48 quarter hours are required for the degree, which is comprised of courses in music history and theory, research, and the area of specialization. Graduate students are also required to pass a comprehensive examination and complete a final project, recital, or paper. Most students complete the program in two years or six quarters; however, music education students who enroll part-time while teaching may take classes throughout three summers and two intervening academic years.

- [Master of Music in Composition](#)
- [Master of Music in Jazz Studies, Composition](#)
- [Master of Music in Jazz Studies, Performance](#)
- [Master of Music in Music Education](#)
- [Master of Music in Performance, Woodwind](#)
- [Master of Music in Performance, Brass](#)
- [Master of Music in Performance, Percussion](#)
- [Master of Music in Performance, Strings](#)
- [Master of Music in Performance, Voice](#)
- [Master of Music in Performance, Guitar](#)
- [Master of Music in Performance, Piano](#)

[Certificate in Performance \(Post-Masters\)](#)

The Certificate in Performance is a highly selective, intensive course of study for students who have already earned a Masters of Music degree. A minimum of 36 quarter hours must be completed over two years. Certificate students enroll in applied lessons, ensembles, and other supporting music courses. A final recital is required for completion of the Certificate in Performance.

Academic Curriculum

Undergraduate Curriculum

Students must complete a minimum of **192 credits** to earn a **Bachelor of Music**, **Bachelor of Science**, or **Bachelor of Arts in Music** degree. The School of Music curriculum is comprised of four major sections: musicianship core, specialization, liberal studies domain courses, and electives.

Musicianship Core

The two-year undergraduate musicianship core offers a theoretical and historical foundation for all degrees. The history of western art music provides the chronology and framework for an integrated and comparative approach to the study of music, along with study of world music and jazz. Students also enroll in two years of aural and keyboard skills. Students will also enroll in basic conducting and basic conducting practicum to finalize the musicianship core. The two-year sequence is described in detail in the Undergraduate Catalogue. Four-year students must enroll in musicianship courses at DePaul; transfer students will be assessed at orientation to determine where they place in the musicianship sequence.

Students must pass all musicianship courses with a C- or better, and each course level in the six-quarter sequence must be passed before enrolling in the subsequent level. Music Education students must pass all musicianship courses with a grade of C or better. Students with prior experience have the opportunity to test out of the first quarter of music theory, and all levels of aural training or keyboard skills classes, but the credit must be replaced by music elective credits. In other words, students who demonstrate proficiency may pass out of the class but not the credit.

Petition to Major Process

Undergraduates are admitted to the School of Music as “intended majors;” that is, they are not yet accepted to their program of choice until the petition to major process is complete. Prior to submitting the petition to major application, it is suggested that students enroll in the appropriate introductory course for the specialization, e.g., Introduction to Sound Recording Technology, Introduction to Composition, Introduction to Music Education, Introduction to Acting for Singers, and Introduction to Music Business.

For detailed instructions on how to Petition to Major, please visit the [Petition to Major](#) portion of the [College Office page](#) on the School of Music website. Application and admission to a specialization may begin as early as the spring of the freshman year, but no later than the end of the sophomore year. Students transferring after two years of study are accepted into the major. Students transferring after one year of study still have to petition to major and should do so as early as possible, in order to enter the specialization courses. It is the expectation that students are making meaningful progress in the musicianship core when petitioning to major. Students will be blocked from enrolling in most specialization courses until their petition to major has been accepted.

The petition to major application process differs within each specialization:

Performance: an application, audition, and recommendation form
Music Composition: an application, composition portfolio, and recommendation form
Music Education: an application, essay, and recommendation forms
Jazz Studies: an application, interview, and 2 recommendation forms
Performing Arts Management: an application, interview, and recommendation form
Bachelor of Science in Sound Recording Technology: an application, interview, and recommendation form
Bachelor of Arts in Music: an application, essay, and recommendation form

Once the application is complete, the student should turn it in to the appropriate department chair or area coordinator. Upon faculty review, applicants may be a) accepted, b) denied, c) deferred, or d) accepted provisionally. If a student is not accepted, s/he is allowed to re-petition once in the quarter immediately following the initial application. If accepted provisionally, the student must complete the necessary requirements prior to full acceptance into a program. If a student is not accepted into any major, s/he will be advised towards academic options outside of the School of Music. Enrolling in courses in a particular specialization does not guarantee acceptance into a specialization. All questions regarding petition to major applications and specialization requirements should be directed towards the chair or coordinator of the specialization.

[The Honors Program](#)

Undergraduate School of Music students with qualifying high school records will be invited to join The Honors Program. The Honors Program brings together students in an interdisciplinary curriculum that integrates a well-designed liberal education with the cultural resources of a great city. Working in small seminars under the direction of a dedicated faculty, Honors students join a lively and challenging scholarly community.

The Honors Program replaces the required Liberal Studies Program for a small group of highly motivated students. Providing a firm grounding in the liberal arts and sciences, it is compatible with a wide variety of majors. The core courses in the Honors Program emphasize global, cross-cultural and interdisciplinary perspectives. Third-year and fourth-year courses encourage self-directed learning through individual research projects. Throughout, expectations are high: students gain experience in analysis, critical and creative thinking, discussion, and writing. The program also offers a range of co-curricular activities, including a mentor program, peer advising, a bi-quarterly newsletter, student-faculty dinners, film and lecture series, a student government, cultural outings, and opportunities for community service. For more information, please contact Associate Director of the Honors Program, [Nancy Grossman](#).

International Students

International students who have F-1 and J-1 visa status must be enrolled as a full-time student for each quarter to maintain their lawful student status. Failure to maintain lawful student status may lead to serious immigration related problems, ranging from loss of the opportunity to engage in Optional Practical Training / Academic Training, to deportation and/or ineligibility to re-enter the U.S. upon return from traveling abroad. **To maintain a full course load of study, UNDERGRADUATE students must enroll in**

12 credits each quarter, and GRADUATE students must enroll in 6 credits each quarter.

International students seeking employment off-campus must obtain a Curricular Practical Training (CPT) form from [International Student & Scholar Services \(ISS\)](#). All CPT forms must be submitted to the Associate Dean of Academic Affairs within the School of Music, and must be accompanied by a letter verifying employment for approval. Visit [here](#) for more information regarding CPT forms.

International students are encouraged to contact the [OISS](#) with any questions regarding international student affairs. Students are also encouraged to utilize the OISS [advising services](#).

Graduate Curriculum

Students earn a minimum of 48 credits to receive a master's degree, and 36 credits for a performance certificate. The distribution of credits is described in detail in the online Graduate Catalogue. Only 300 level or 400 level courses may count towards the graduate degree, and students must maintain a B- or better in 300 level courses in order to earn credit.

Applied Study (Private Lessons)

Undergraduate and graduate students are allowed to enroll in a maximum of **4 credit hours** of applied study per quarter, which translates into **9 one-hour private lessons on their audition instrument plus studio class**. Students cannot enroll in excess of **4 credits per quarter**; those who are assigned to split their instructional time between 2 instructors may enroll in 2 credits per instructor. Students who enroll in 2-credit lessons receive nine 1/2 hour lessons or one-hour lessons every other week plus studio class for a total of 4.5 hours per quarter. Undergraduate students who meet the required amount of applied study in their degree program may continue lessons up to the maximum of **48 hours**, as long as they continue to meet the standards of the department. The School of Music is not obligated to provide applied lessons to students beyond curricular requirements. Every effort will be made to assign students to their teacher of choice, but it is the right of the performance department to determine the best match. If a student wishes to request a change of teachers, s/he must see first discuss the matter with the teacher; **if a change is warranted, the area coordinator will then process a new assignment.**

Undergraduates are permitted a maximum of **48** quarter hours of applied instruction; graduates, a maximum of **24** quarter hours. Students may only study with the faculty on their audition instrument—students who wish to pursue lessons with a second faculty member or alternative instrument must have approval of the area coordinator or area director in addition to a successful audition to participate in a secondary studio.

Juries, Recitals

Policies on juries and recital permission differ from instrument to instrument. All questions regarding juries or recital permissions should be directed to the area

coordinator or department chair. For information, deadlines, and procedures regarding student recitals, please visit the [Performance Office page](#) on the School of Music website. There are two types of recitals: Degree (Junior, Senior, Graduate or Certificate) which are registered for credit, and Non-Degree (for no credit). Recitals are scheduled only during the academic year, excluding the final examination weeks, and must be performed on campus. Concert programs are created by students using provided templates and printed by the School of Music. All programs for classical degree recitals must include program notes approved by the Program Notes Coordinator.

Ensembles

Participation in performance ensembles is required of all degree programs. Each degree program specifies the nature and the number of ensembles required for graduation. Students must enroll in ensembles for credit for the required number of **quarters**.

Every ensemble member must be registered for the ensemble.

All undergraduates must enroll in ensembles for 1 credit, not for 0 credit.

- Wind Symphony
- Wind Ensemble
- Jazz Ensemble, Jazz Orchestra, or Jazz Workshop
- Concert Choir
- Chamber Choir
- Symphony Orchestra
- Concert Orchestra
- Ensemble 20+
- Chamber music ensembles

Graduate performance majors should enroll in choir, orchestra, or wind ensembles for 0 credit; graduate jazz performance and composition majors should enroll for 1 credit.

*One ensemble is counted **per quarter**; therefore, if a student participates in 2 ensembles in a quarter, only 1 will be applied towards the ensemble requirement. Additional ensemble registrations in a given quarter will count towards music electives.*

Performance Awards

Students audition for and perform as assigned in School of Music performance ensembles, as directed by the ensemble conducting faculty. Ensembles include Symphony Orchestra, Concert Orchestra, Wind Ensemble, Wind Symphony, Jazz Ensembles, Ensemble 20+, all choral groups, and opera productions. 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. Only full-time students (12-18 credits, UG; 6-8 credits, grad) are eligible for performance awards. Questions about the performance awards may be directed to Mr. Ross Beacraft, Director of Admission.

Curricular ensemble requirements may differ from performance award requirements.

A student on a performance awards may be required to participate in ensembles different than or beyond their major's curricular requirements.

Chamber Music

Students may request participation in a chamber music group by applying through the online application page found at [the College Office website](#); students must apply before the deadline in order to be considered. If accepted, the chamber music coordinators will email the students with instructions for enrollment. **Students are responsible for enrolling themselves in all of their ensembles.** Students who submit a form past the deadline may not participate in chamber ensembles. Submission of a form does not guarantee a chamber music assignment—all questions regarding chamber music assignments should be directed towards the coordinator.

Undergraduate students must enroll themselves in chamber music for 1 credit for each chamber ensemble.

Graduate students are permitted to enroll in one 0 credit chamber ensemble per quarter; beyond one ensemble, graduate students must enroll for credit.

Jazz Combos

Students who wish to participate in a jazz combo will audition and then, pending approval, will be sent an application by the Director of Jazz Studies, [Dana Hall](#). Once students are approved, they will be placed in an ensemble and will be enrolled by the Coordinator of Academic Services.

All undergraduate jazz students must enroll in jazz combos for 1 credit per combo.

Operations of the School of Music

[The School of Music](#) is located on DePaul's **Lincoln Park campus, at 804 W. Belden, Chicago, IL 60614**. The three-story facility was built in 1968, and contains studios, rehearsal rooms, classrooms, faculty offices, recording facilities, computer/keyboard laboratories, and a 110-seat lecture/recital hall. More practice rooms are housed in the School of Music Annex (2130 N. Kenmore Ave.). Finally, the 400-seat Concert Hall is located at the corner of Belden and Halsted, where student, faculty, and guest professional ensembles perform.

Administrative Offices and Contact Information

The main building is open daily from 7:00 a.m. to 12:00 midnight, and the front desk is monitored weekdays from 8:30 a.m. to 10:00 p.m. and 10:00 a.m. to 6:00 p.m. on Saturdays and Sundays. Administrative offices are open from 9:00 a.m. to 5:00 p.m. The building is closed on the following holidays:

Labor Day, Thanksgiving weekend (Thursday through Sunday), Winter Break (Christmas through New Year's Day), Martin Luther King, Jr. Day, Good Friday, Easter, Memorial Day, Independence Day.

The telephone number for the front desk is 773-325-7260. A complete directory of faculty, staff, and students can be found at the DePaul University website, <http://directory.depaul.edu>, or the School of Music web site, <http://music.depaul.edu/FacultyAndStaff/index.asp>.

Dean of the School of Music, Ronald Caltabiano, PhD	Room 200	x57257
Executive Assistant to the Dean, Mara Yurasek	Room 200	x57257
Associate Dean for Academics, Kurt Westerberg, DM	Room 202	x54380
Assistant Director of Advising, Amy Weatherford	Room 203	x54358
Coordinator of Academic Services, Sarah Wells Kaufman	Room 204	x54844
Director of Business Administration, Ben Polancich	Room 231	x54355
Facilities Manager, Ben Rusch	Room 304	x54469
Coordinator of Performance Services, Christina Wyrick	Room 332	x54359
Director of Admission, Ross Beacraft	Room 306	x57444
Coordinator of Admission, Giovanna Jacques	Room 307	x54360
Director of Marketing & Comm., Brian Barasch	Room 201	x54356
Business Manager, Maria Hernandez	Room 201	x57184
Technology Manager, Brian Gier	Room 329	x54801
Receptionist, Ana Christian	Front Desk	x57260

Faculty Offices

A directory of faculty offices is located on the [DePaul School of Music](#) web site as well as the reception desk in the 2nd floor lobby. Each quarter, full-time faculty post their schedules and office hours outside of their studios.

Faculty

Department Chairs

Name	Primary Assignment	Room	Extension
Julie DeRoche, Dept. Chair, Music Performance, Applied Clarinet		230	x54365
Alan Salzenstein, Dept. Chair, Musical Studies,		303	x51038

Area Coordinators/Faculty

Name	Primary Assignment	Room	Extension
Katherine Brucher, Director of Bachelor of Arts in Music		317	x54383
Eric Esparza, Director of Choral Activities, Voice Coordinator		305	x51039
Michael Green, Percussion Coordinator, Applied Percussion		325	x54398
Dana Hall, Director of Jazz Studies, Ethnomusicology		335	x54381
Jacqueline Kelly-McHale, Director of Music Education		316	x54394
Mark Maxwell, Guitar Coordinator, Applied Guitar		331	x54393
Thomas Miller, Director of Sound Recording Technology		334	x54396
Jill Williamson, Woodwind & Brass Coordinator		216	x54372

Jason Moy, Baroque Ensemble, Applied Harpsichord	218	x54372
Alan Salzenstein, Director of Performing Arts Management	303	x51038
Janet Sung, Strings Coordinator, Applied Violin	221	x54370
Kurt Westerberg, Composition Coordinator	202	x54380

Full-time Faculty

Name	Primary Assignment	Room	Extension
Steven Balderston, Cello		220	x54369
Nicole Cabell, Voice		226	x54403
Cathy Elias, Musicianship		313	x51297
Christopher Jones, Composition		314	x54402
Ilya Kaler, Applied Violin		223	x54374
Olga Kaler, Applied Violin		219	x54404
Robert Lark, Jazz Studies		333	x54397
Michael Lewanski, Concert Orchestra & Ensemble 20+		330	x54392
Christopher Magiera		225	x54733
Thomas Matta, Jazz Studies		326	x54389
Erica Neidlinger, Wind Symphony		302	x54368
Seung-Won Oh, Composition		315	x54382
Harry Silverstein, Director, DePaul Opera Theatre		301	x54391
Rami Solomonow, Applied Viola		222	x54371
George Vatchnadze, Applied Piano		323	x54387

All School of Music adjunct and full-time faculty contact information may be found online at <https://music.depaul.edu/faculty-staff/Pages/default.aspx>.

Student Lounge and Bulletin Boards

The student lounge is located on the lower level of the School of Music. A vending machine with snacks is located in the student lounge. Information is posted on bulletin boards, maintained by the area coordinators and department chairs.

Computer Access

A Macintosh-equipped student computer lab in room 217 is specially designed for music use, with keyboards, Finale, and other academic and music-related software. The computer lab is open for student use in the daytime and evenings as posted. In addition, the School of Music student lounge is a wireless zone for wireless devices. Please use the [instructions at this link](#) to assist in the setup of your device.

Computer Printing

Printing is managed by the Pharos Intelliprint system in compliance with best practices in use across the rest of DePaul. This system requires the student to swipe their ID card to “unlock” the print job in the system. The system will deduct \$.08 per page from the student’s printing account. Students may also configure their personal computers to print to the Intelliprint system. More information on the Intelliprint system can be [found here](#).

Other Technology Resources

The Music Technology department maintains a [website](#) that provides information on the computer lab, using the DPU iTunes Music library, making requests for [Archived Recordings](#) and [Technology Requests](#) such as video cameras and projectors. Please read the [Equipment Loaner Policy](#) very carefully before requesting equipment. DPU students have access to substantial software discounts via the [software webpage](#).

Practice Rooms

In addition to the practice rooms that are open from 7 a.m. until 9 p.m. in the Annex, there are several classrooms available for practice in O'Connell Hall from 9 p.m. until midnight. Students are able to reserve unassigned classrooms or the chamber music rehearsal room on a daily basis at the front desk. The chamber music rehearsal room may only be used for group practice, no exceptions. Practice rooms are open only to currently enrolled DePaul School of Music students. Music students will need to have their student ID with them in order to gain access to the Annex. Some faculty members allow students to practice in their studios when they are not in use. If your instructor allows this, please ask them to add you to the access list at the Front Desk. You may then exchange your Student ID for their studio key at the Front Desk. These keys must be returned the same day and not leave the building or be kept overnight for any reason. Failure to do so will result suspension of your key access privileges.

- ***Practice rooms, studios, or unassigned classrooms are not to be used by DePaul students to teach private lessons to their own students.***

Lockers

Instrument lockers are located on the first floor of the School of Music and the basement of the Concert Hall. Contact Facilities Manager, [Ben Rusch](#), Room 304, at the start of the academic year to rent a locker for a small fee.

Lost and Found

Students who are missing any personal belongings should check at the front desk of the School of Music or with Public Safety, x57777. Everyone is urged to be vigilant with all personal property, e.g., instruments, computers, or electronic equipment. The School is not responsible for articles left unattended.

Copy Machines

Copy machines are available in various locations throughout DePaul; students may pay for copy machine expenses by adding value to their student ID cards at the cashier's office or at value transfer stations located throughout the University. There is no student copier available in the main School of Music building; however, there is a student copier located in the Annex.

Instrument Rental

Instrument rental is available only for music education students enrolled in instrument

techniques courses. Any student who fails to return the instrument at the end of the quarter is responsible for replacing the instrument. Some professional school-owned instruments are also available for student use. Please see the Facilities Manager for information.

[Student E-mail addresses](#)

Upon entering the School of Music, every student may acquire an optional DePaul University e-mail address. Students may set up their account by following the instructions on this website: <https://offices.depaul.edu/information-services/services/email/Pages/student-e-mail.aspx>. If students prefer to use a non-DePaul e-mail address, it is essential that students keep their information updated on [Campus Connect](#) and notify the [Coordinator of Academic Services](#) immediately when any changes are made. It is the student's responsibility to monitor announcements from the School of Music and University administration.

U-Pass

During the academic year, full-time students can obtain a U-Pass, which enables them to travel the Chicago Public Transit System at a discounted rate. The following are the number of credits necessary to be full-time in each program: undergraduates enrolled in 12 credit hours; master's students enrolled in 6-8 credit hours; and certificate in performance students enrolled in 6 credit hours. At the start of each quarter, U-Passes are distributed at a location assigned by the U-Pass office. Please visit upass.depaul.edu for more information.

[Parking](#)

Parking enforcement on the Lincoln Park Campus is monitored by Parking Services and the [Chicago Police Department](#). Vehicle tags must be purchased through at the Lincoln Park Payment Center, located at [Schmidt Academic Center](#) Room 151. If you have questions, the Parking Services office is located at [2320 N. Kenmore Ave.](#), Room 177. **Illegally parked cars are towed immediately, so students are encouraged to use public transportation.**

Student Organizations

Students are encouraged to participate in extra-curricular activities throughout the University. In the School of Music, the Music Students' Association (MSA) is intended to create and strengthen a sense of community between all students, faculty, and staff. The group also organizes activities throughout the year; all music students are eligible to participate in the group. The Music Educators National Conference (MENC) chapter at DePaul is an organization intended for students interested in teaching music; their meetings include guest speakers and the group participates in the annual state Illinois Music Educators Association (IMEA) conference. The DePaul Music Business Organization (DMBO) serves the students interested in music business/performing arts management, and its activities include an annual job and internship fair.

Financial Accounts/Student Employment

Students with questions about their finances should go to the following offices:

- School of Music performance awards, [Mr. Ross Beacraft](#) (School of Music, Room 306)
- DePaul tuition bills, DePaul Central ([Schmidt Academic Center](#))
- Loan or scholarship information, DePaul Central ([Schmidt Academic Center](#))
- On-Campus Jobs, https://studentemployment.depaul.edu/find_a_job/

Community Music Division

The DePaul University [Community Music Division](#) offers a wide variety of music instruction, open to all members of the DePaul community. Although students cannot earn college credit, the program allows students the opportunity to explore new areas of musical study. Participation in the Community Music Program is fee-based and billed separately from a student's DePaul tuition. Contact Director [Dr. Susanne Baker](#), Room 328, for more information.

School of Music Academic Policies

Academic Advisors

Upon admission to the School of Music, all undergraduate and graduate students are assigned to either a faculty advisor or to the Assistant Director of Advising. When undergraduate students petition to major, they may be re-assigned to another faculty advisor, based upon their major. Students are able to retrieve their advisor assignment in [Campus Connect](#). The School of Music's Assistant Director of Advising, [Amy Weatherford](#), provides advising support throughout the year.

√ *Students are responsible for contacting their advisors on a regular basis to seek information regarding their academic programs. Because not all courses are offered every quarter every year, it is essential that students meet with their advisors to plan their course of study carefully.*

√ *Use the Degree Progress Report (DPR) regularly to check on your academic progress towards graduation.*

Academic Calendar

The School of Music calendar is based on the quarter system, with courses available in the fall, winter, and spring quarters. In the summer, select graduate music offerings are available to music education students, along with a series of music education workshops for teachers. A complete academic calendar is available on the DePaul web site, <https://offices.depaul.edu/oaa/academic-calendar/Pages/Full-Year-2017-2018.aspx>.

Enrollment and Course Schedules

Incoming students enroll during their summer orientation session with the Associate Dean and Assistant Director of Advising. Subsequent enrollments are processed by students through [Campus Connect](#). The course schedule is available only online. For more information about [Campus Connect](#), see <https://campusconnect.depaul.edu>.

- *Enroll on time. Music students are among the first groups allowed to enroll so students are encouraged to take advantage of the privilege in order to get “first pick” of courses.*
- *Be sure to print out your course schedule at the time of enrollment, in order to check the accuracy of your work.*
- *Watch deadlines carefully for adding and dropping a course. Courses may be added until the add-deadline for each quarter, or dropped before the drop-deadline with 100% refund. After these deadlines, courses will not be added or dropped retroactively.*
- *If a student withdraws after the drop deadline, a “W” grade is assigned, and students are responsible for the course tuition. If a student misses the withdrawal deadline and drops the course, an “FX” grade is assigned which is averaged into the GPA as a failing grade. This cannot be revoked retroactively; therefore, it is essential that students observe withdrawal deadlines carefully.*

[Degree Progress Reports \(DPR\) and Course Histories](#)

Through [Campus Connect](#), all students may access a degree progress report, which matches major requirements against a student’s course history. In addition, students may obtain a course history online, which may serve as an unofficial transcript.

Undergraduate Liberal Studies Requirements

The liberal studies requirements for music students differ than the requirements for other DePaul University students. Therefore, it is essential that students check with their School of Music faculty advisors or Assistant Director of Advising, [Amy Weatherford](#), to ask questions about their requirements. More specifically, B.M. and B.S. students do not need to enroll in a Focal Point Seminar, or fulfill Junior Experiential Learning or Senior Capstone Requirements. B.A. in Music students do need to fulfill the Junior Experiential Learning and Senior Capstone Requirements. In addition, the Modern Language Option differs for undergraduate music students (see below).

[Modern Language Option](#)

B.M. and B.S. students who enroll in a year of modern language can receive a one-course (4 credit) liberal studies domain reduction in a) arts and literature, b) religious dimensions, **OR** c) philosophical inquiry. In other words, **one** course, or 4 credits, of one year / 12 credits of modern language study will replace 4 credits in one of these 3 areas, and for non-voice majors, the remaining 8 credits will be used towards free electives. For voice majors, the remaining 8 credits will be used in the specialization. Music students may use the modern language option only once; in other words, if they enroll in 2 years of modern language, they cannot be waived from 2 liberal studies domain requirements. *The Modern Language Option does not apply to B.A. in Music students.*

Undergraduate Transfer Credits

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

Graduate Music Electives

Graduate music electives are to be fulfilled by courses taken in the field of music only. Graduate students should not enroll in ensembles or chamber music for credit to fulfill their music electives. The exception is when a graduate student enrolls in a second chamber music in a given quarter—the second chamber music ensemble must be taken for credit, and may be used towards a music elective.

Course Syllabi

All instructors are expected to clearly state the expectations and grading policies in their course syllabi. Extra copies of course syllabi are available in the College Office.

Official Course Transcripts

To obtain an official DePaul course transcript, students can go to Student Records on either the Lincoln Park or Loop campus. Official transcripts can also be ordered online at <http://offices.depaul.edu/depaul-central/academics/records/transcripts/Pages/default.aspx>. Students may order up to 10 free transcripts a year.

Online Teaching Evaluations

Online teaching evaluations are made available through [Campus Connect](#) at the start of the ninth week of a quarter. Students will receive periodic email reminders regarding the evaluations for all courses in which you are enrolled. A summary of the results is distributed to each faculty member, including both a numerical summary and student comments. Course evaluations are an important means for students to communicate with the faculty and administration, and it is required that students complete forms for each course, every quarter. Student identities are confidential, all results are reported anonymously, and the instructor cannot see the reports until grades are submitted.

Grades

DePaul University grading policies are fully described in the Academic Student Handbooks, found here: <http://www.depaul.edu/university-catalog/academic-handbooks/Pages/default.aspx>

If a student wishes to challenge a grade, they are encouraged first to address the issue with the instructor. If such a meeting does not provide sufficient clarification, the student should arrange to meet with the Associate Dean of Academic Affairs. The University policies on Grade Challenges are available in the [University Student Handbook](#):

Academic Integrity

All music students are expected to adhere to the policies of Academic Integrity as outlined in the [University Student Handbook](#). Any violations of academic integrity will be reported to the Academic Vice-President who will follow the procedures as outlined in the Student Handbook.

Dean's List and Honors

Students who earn a 3.5 grade point average or better in a given quarter are placed on the Dean's List. A list is posted outside the College Office each quarter.

Independent Study

Independent study courses are offered only in exceptional circumstances: 1) if a required class is not offered in the University Catalog prior to a student's graduation, or 2) if a professor encourages a student to pursue further study of a topic not addressed in existing courses. Independent studies are not available to accommodate individual schedule conflicts or other such circumstances. Students may find the independent study forms in Forms section on the [College Office website](#). Any independent study must first be approved by the instructor, then the department chair, and finally the Associate Dean of Academic Affairs.

Internships

Performing Arts Management (PAM) students who are seeking an internship as a part of their curriculum, must get approval from PAM Coordinator, Professor [Alan Salzenstein](#), prior to beginning the internship. Students seeking internships for credit towards their degree plan must follow the requirements for requesting an Independent Study (see above).

Class Attendance

Regular and punctual class attendance is expected in all music courses. If a student must miss a class due to serious illness, family emergency or extenuating circumstances, s/he is encouraged to contact their instructor first, then contact the College Office. Any other arrangements to miss class must be made in advance and approved by the instructor.

Off-Campus Performances/Field Trips

Faculty may request permission to participate in DePaul University off-campus performances or field trips by submitting a form found on the [Performance Office page](#). The trip must be approved a quarter in advance through the Associate Dean of Academic Affairs. School of Music instructors will be notified, but the students will be held responsible for the material they miss. Prior to travel, all students must have a completed insurance form on file. When students participate in off-campus performances or field trips, students are expected to represent the University in a professional manner.

Academic Probation

Students who fail to make meaningful progress towards their degree may be placed on academic probation. Furthermore, students who do not maintain the minimum grade point average of 2.0, 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 of Academic Affairs.

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/Leave of Absence

Any student who wishes to withdraw or take a leave of absence from the School of Music should first meet with his or her advisor and then the Associate Dean of Academic Affairs. If the student is receiving a performance award, s/he should also meet with Mr. Ross Beacraft, Director of Admissions. A withdrawal must be completed online via [Campus Connect](#). 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.

Graduation

The University confers degrees at the end of the quarters, in November, March, June, or August; commencement ceremonies occur only in June. A student may participate in the June commencement ceremony if s/he completes the requirements in the winter or spring quarters preceding the ceremony, or the fall quarter of the following academic year. Students must apply for [degree conferral](#) via [Campus Connect](#) by the conferral deadline of each quarter.

In addition to submitting a graduation application, all graduating students must meet with the Assistant Director of Advising for a pre-graduation check. Failure to do so may jeopardize the granting of a student's degree.

Students will be listed in the commencement book based upon their applications—degrees will not be conferred until all requirements are complete. Academic honors are also listed in the commencement book but not officially posted until all courses are graded. The criteria for honors are as follows:

[Undergraduate: cum laude, 3.5; magna cum laude, 3.7; summa cum laude, 3.85](#)

Graduate: With Distinction, 3.75

At the conclusion of their last quarter, a review of the students' transcripts takes place; upon successful completion of the degree requirements, students' names are released to

the Academic Resource Center with the appropriate honors designations. An additional review takes place to ensure that all financial obligations have been met. Once complete, transcripts with the degree posted are available through the Academic Resource Center, and diplomas are mailed to students. To receive a diploma, it is essential that students update their addresses in [Campus Connection](#). The distribution of diplomas or release of final transcripts will be withheld if money is owed to the University.

Music Career Services

Music Career Services at DePaul School of Music provides information and resources for School of Music students and alumni on various music and arts related job opportunities. Please contact the Director of Business Administration, [Ben Polancich](#), for more information.

DePaul University School of Music

Professional Expectations and Standards of Student Behavior

School of Music students are expected to adhere to a set of professional expectations and standards of behaviors that extend beyond those outlined in the DePaul Code of Student Responsibility. Professionals who perform, create, manage, record, or teach music understand and demonstrate these expectations and standards, and the School of Music has an obligation to instill them in its students in order to prepare them for careers in music. The principles of professionalism and integrity outlined below should characterize the interactions among and between students and between students and members of the faculty, staff, and administration of the School of Music.

Commitment & Discipline

Music students commit fully to their studies. They demonstrate a desire to learn and the discipline to improve, giving their best in applied lessons, ensembles, and classes. A strong work ethic, both in and out of class, is essential to achieving musical success.

Responsibility & Reliability

Music students behave responsibly, honorably, and courteously. They accept responsibility for their own words and actions, show up on time, and are dependable. If a schedule conflict arises, students must request to be excused by their instructors in a timely manner. Because of the experiential nature of School of Music classes, engaged participation is required; therefore, attendance and active cooperation are also required.

Respect & Collaboration

Respectful collaboration is foundational to music making—students listen carefully, have an open mind, and accept constructive criticism. While in classes, lessons, and rehearsals, students express their ideas with diplomacy, are respectful of others' opinions, and work collaboratively. The School of Music aspires to create and sustain a supportive community, and, toward that end, all need to respect the rights

THE HEALTHY MUSICIAN:

Taking Care of your Mind and Body

Performance Injuries

Like athletes, musicians perform for the public; and like athletes, musicians face the potential of injuries that can be devastating to their performance career. Published calculations report that as many as 76% of orchestra musicians have suffered, or will suffer, some debilitating condition which will affect their ability to perform on their instruments.

What Instrumentalists Should Do

Anyone who performs on a musical instrument has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers. (Source: The University of Nevada Las Vegas)

Here are 8 ways to reduce the risk of performance injuries:

1. **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. **Pace yourself.** *No pain, no gain* is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.

8. **Get medical attention.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury.

(Source: The Associated Board of the Royal Schools of Music and the Canadian Network for Health in the Arts)

What Singers Should Do

Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best. Your body is your instrument.

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly.** Singing is an aerobic activity.
3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. **Maintain body hydration;** drink two quarts of water daily.
5. **Avoid dry, artificial interior climates.** Las Vegas has an average daily humidity of 36%, a relatively low amount of moisture. Using a humidifier at night might compensate for the dryness.
6. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
7. **Avoid throat clearing and coughing.**
8. **Stop yelling,** and avoid hard vocal attacks on initial vowel words.
9. **Adjust the speaking pitch level of your voice.** Use the pitch level varying by at least an interval of a fifth. Ladies—use your head voice.
10. **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.
11. **Reduce demands on your voice** – don't do all the talking!
12. **Learn to breathe silently** to activate your breath support muscles and reduce neck tension.
13. Take full advantage of the two free elements of vocal fold healing: water and air.
14. Vocal athletes must treat their musculoskeletal system as do other types of athletes; therefore, **vocal warm-ups should always be used prior to singing.** Vocal cool-downs are also essential to keep the singing voice healthy.
15. Diagnose and treat allergies.

(Source: The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center)

What All Musicians Should Do

Stay informed. Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.

Resources

Use the following links and books below to help you stay informed:

Conable, Barbara. What Every Musicians Needs to Know About the Body (GIA Publications, 2000)

Klickstein, Gerald. The Musician's Way: A Guide to Practice, Performance, and Wellness (Oxford, 2009)

Norris, Richard N. The Musician's Survival Manual (International Conference of Symphony and Opera Musicians, 1993)

The National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) have developed a comprehensive set of jointly authored advisory documents on neuromusculoskeletal and vocal health for musicians. Information of a medical nature is provided by PAMA: information regarding contextual issues in music programs, by NASM. Visit this link ([NASM-PAMA](#)) for more information on Neromusculoskeletal Health and Vocal Health.

Associated Board of the Royal Schools of Music (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all www.abrsm.org

Performing Arts Medicine Association (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist. www.artsmed.org

Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders. www.texasvoicecenter.com

National Center for Voice and Speech (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech. www.ncvs.org

Vocal Health Center, University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts. <http://www.med.umich.edu>
[Practice-Perfect.com](#) A resource for books relating to mental imagery.

[University of Chicago Library](#) Contains a short list of books on performance issues. There are several resources geared toward percussionists. Includes a couple of useful links as well.

[Van Cott Information Services](#) A fabulous resource for books on all things related to music. This link takes you to the General Music section where you will find many books on performance health.

[DanceMed](#) A dance site with a page relating to musicians. Contains a brief history of musician's injuries, as well as a broad overview of different injuries and some treatment options.

[Electric Blues Club](#) Another exhaustive collection of information. Includes a few items specific to the flute.

[musicbooksplus.com](#) This site is geared toward teaching materials - has lots of fun things for kids. This link takes you to the Musician's Health page.

[Essential Musical Intelligence](#) Music therapy based on eastern philosophies. Offers books and sample exercises.

[International Arts Medicine Association](#) A non-profit organization dedicated to communication between arts and health professionals.

[Ithaca College - Performing Arts Medicine](#) Interesting articles on performance injuries and remedies.

[John Lunn Flutes - Performance Health Links](#) A list of useful links for performance health.

[Kun Shoulder Rest Website - Musician's Health Page](#) This site is focused on violinists and violists, but the health page contains good general information.

[The Laban Ring](#) A page full of links to Laban-related sites.

[The Strad](#) A recent study of professional orchestral musicians in Australia found that 50 per cent currently experience pain when playing. In this article from the April 2011 issue of The Strad, Janet Horvath gives some essential guidance on how to avoid injury and ensure a long and healthy career.

[Musicians' Clinics of Canada](#) Offers treatment for all music-related injuries to people in Canada and the US. Headquartered in Hamilton, Ontario.

[Musician's Wellness](#) A nonprofit organization dedicated to promoting the well-being of performing musicians. Offers workshops & training at varying levels. Site includes some interesting articles.

[North American Folk Music & Dance Alliance](#)

Comprehensive listing of many useful links for performance health

[University of Nebraska - Lincoln Campus](#) Exhaustive group of resources for repetitive strain injuries.

[Undergraduate Music Student Stress and Burnout](#) A thesis from San Jose State University:

“In the university music atmosphere, stress and burnout are prevalent and accepted as part of the culture. Symptoms and causes of general stress and burnout have been well researched, but much less has been presented on college musicians' burnout, let alone how to deal with it. This study examines the sources of stress, burnout, and ways of coping for undergraduate music students.”

[Health Conditions, Attitudes Toward Study, and Attitudes Toward Health at the Beginning of University Study: Music Students in Comparison with Other Student Populations](#)

“The goal of the present study was to investigate the prevalence of physical and psychological health problems and of subject-related complaints, attitudes toward the major subject, and health attitudes of music, psychology, medical, and sports students at the beginning of their university studies.”

Hearing Health

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM Advisories/4a NASM PAMA-Student Guide-Standard.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf)

<http://otolaryngology.med.miami.edu/ear-institute/audiology/hearing-conservation-for-musicians/>

<http://performingarts.uncg.edu/mri/research-areas/hearing-health#hearconpol>

<http://www.etymotic-media.com/sliderule/>

Healthy Exercises and Techniques

[Alexander Technique](#)

[Body Mapping](#)

[Chiropractic for Musicians](#)

[Laban/Bartenieff Institute of Movement Studies](#)

[Massage](#)

[Pilates](#)

[Shiatsu](#)

[Yoga](#)

[Applied Kinesiology](#)

[Body-Mind Centering](#)

[Feldenkrais Method](#)

[Mental Imagery](#)

[Rolfing](#)

[Somatic Movement Therapy](#)

[Aston Patterning](#)

[Hellerwork](#)

[Myofascial Release](#)

[Rosen Method](#)