

# **DEPAUL VOICE AREA HANDBOOK**

AY 2024 – 2025

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## DEPAUL VOICE AREA: GENERAL INFORMATION

The DePaul voice faculty welcomes you and wishes you the very best in your musical endeavors. Please read this handbook carefully and refer to it as you plan your classes and performances here at DePaul. The section on applied voice evaluation criteria is meant to motivate you in your vocal studies and challenge you to continually set high standards for yourself in preparation for the highly competitive world of musical performance.

### THE VOICE AREA COORDINATOR

If you have any questions related to Vocal Area Policy, contact:

Dr. Chuck Chandler, Vocal Area Coordinator

[c.chandler@depaul.edu](mailto:c.chandler@depaul.edu) | Music North room 226 | (859) 489-1576

## VOICE AREA POSTINGS

This handbook and other documents referenced herein are available online at the DePaul School of Music website ([music.depaul.edu](http://music.depaul.edu) > Resources > College Office > Forms). Vocal Area forms, including Sophomore Assessment, Jury Sheets, Undergraduate Repertoire Sheets, etc., are available at the School of Music Website ([music.depaul.edu](http://music.depaul.edu) > Resources > College Office > Forms). Be sure to check your DePaul email account regularly for Vocal Area information.

## ADVISING

Your advisor serves to guide your progress at DePaul University.

1. See your advisor every quarter.
2. Bring information about the classes you have taken or intend to take.
3. Do not register until you have seen your advisor.
4. Do not use advice from your peers as a substitute for seeing your advisor.

## PROBLEM SOLVING PROTOCOL

1. Talk to your teacher.
2. Talk to your advisor.
3. Talk to or email Amy Weatherford, Asst. Dir. of Advising, [a.weatherford@depaul.edu](mailto:a.weatherford@depaul.edu)
4. Talk to or email Chuck Chandler, Vocal Area Coordinator, [c.chandler@depaul.edu](mailto:c.chandler@depaul.edu)
5. Talk to or email Erica Neidlinger, Music Performance Chair, [eneidlin@depaul.edu](mailto:eneidlin@depaul.edu)
6. Talk to or email Jacki Kelly-McHale, Assoc. Dean for Academic Affairs, [jkellymc@depaul.edu](mailto:jkellymc@depaul.edu)

## ASSIGNMENT OF VOICE TEACHERS

At DePaul, all students in applied lessons (including those in voice) are assigned to a teacher by Area Coordinators. Students do not pick their teachers and teachers do not pick their students. It is the goal of Area Coordinators to create happy student-teacher pairings while simultaneously balancing the responsibility of managing faculty workload guidelines from the University and School of Music administration. Finding the balance is an important task that coordinators take seriously. The Voice Area utilizes a teacher preference request in the application process to provide students a strong voice in the studio assignment process.

## CHANGING VOICE TEACHERS

If a change in voice teacher is being considered, students should first discuss this situation with their teacher. Students are expected to communicate with their assigned teacher to discuss what is/is not working, and that they may be contemplating a studio switch. Whenever possible, a student and teacher should try to resolve issues in the lessons following this discussion. After trying to resolve issues, the student should have a conversation with the Voice Area Coordinator, who will advise the student how to proceed further. The student should NOT have discussion with other teachers, and teachers should NOT have discussion with students who may wish to switch into their studio. Going through this process does not guarantee an outcome, but protects all parties in what is sometimes a delicate situation.

## SCHOOL OF MUSIC STUDENT STANDARDS

### PROFESSIONALISM AND BEHAVIOR

School of Music students are expected to adhere to a set of professional expectations and standards of behavior 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 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 AND 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 AND 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 AND COLLABORATION

Respectful collaboration is foundational to music making, students listen carefully, have an open mind, and accept constructive criticism. While in classes, lessons, rehearsals, online discourse, and in the community, 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 of others.

### DIGITAL, TEXT, AND ONLINE DISCOURSE

Digital communication is a permanent fixture, so it is of the utmost importance that online, digital, text, email, and any communication on apps, etc. exercise the utmost of professional standards and respect. Our Vincentian values and the requisite professional standards for industry success require that all individuals are treated with dignity. Voice area students should demonstrate these standards at every opportunity.

## GENERAL REQUIREMENTS FOR VOICE STUDENTS

### VOICE LESSON CREDIT REQUIREMENTS FOR UNDERGRADUATES

Vocal Performance –36 credits

Music Education –18 credits

Performing Arts Management –18 credits Bachelor of Arts –12 credits

## Sound Recording Technology –9 credits

We encourage SRT majors to consider a second year of study at 2 or 3 credits to continue the mastery of technique and repertoire that will give a greater expertise and sensitivity to their chosen field. We encourage all majors to continue study as long as possible as your expertise will enhance each of these disciplines.

## ATTENDANCE REQUIREMENTS FOR CONCERTS, ETC.

Applied voice study requires attendance at concerts, master classes, etc., both in and outside DePaul. If you have issues attending any required events, please notify your voice teacher (not the Voice Area Coordinator).

All students registered for three credits of applied voice (regardless of major) are required to attend:

1. The Quarterly Voice Recital – Fall, Winter, and Spring.
2. Master classes offered to voice students as scheduled.
3. The Winter Quarter Voice Area Recital: Sun, Jan 26<sup>th</sup> at 3pm.
4. Vocal Studio Class as scheduled by their teacher | the voice area.

Voice students taking applied voice for fewer than three credits are expected to attend approximately half of the events above. (Consult your teacher to determine which events.)

## VOICE STUDIO CLASSES

Studio Class in the Voice Area meets on Fridays from 1:00pm to 2:30pm. The purpose of Voice Studio Class is to provide voice students an opportunity to perform and work repertoire in a public forum. Attendance and participation are a part of your applied voice lesson grade. If you are performing, provide scores to the pianist at least three days prior to class. Some faculty leading classes may also require scores so check with those leading classes. Please dress up when you are scheduled to sing. You will be notified about the studio class schedule each quarter via email from the Voice Area Coordinator and posted on the voice bulletin board (2<sup>nd</sup> floor Music North). Students are encouraged to perform on as many classes as their teacher allows.

## QUARTERLY VOICE RECITAL

Quarterly Voice Recital is held at the end of every quarter. Attendance is expected. All 3 credit voice students must perform at one Quarterly Voice Recital per academic year. A pianist will be provided at no charge. Audition attire is expected. 2 credit students are also allowed to perform at their teacher's discretion.

If your teacher has scheduled you to perform on a Quarterly Voice Recital, you must furnish the pianist with a copy of your music and email Dr. Chandler the following information:

- Your composer's full name, along with birth and death dates.
- The title of your piece, including the larger work (opera, oratorio) from which it is taken.
- The opus/catalog number of the piece, e.g., Köchel, Hoboken numbers. (Use Grove Music Online for this.)
- The date of the piece's composition.
- Your name and voice type, as you wish it to appear on the program.

These materials must be submitted by the deadline communicated to you or you will not be able to perform which will impact your Applied Voice grade. If you have any issues attending one of these required events, please notify your voice teacher.

## EVALUATION

Your grade will be determined using the criteria and grading scale on your course syllabus. It includes but is not limited to:

- Consistent preparations for lessons
- Vocal improvement
- Musical and artistic development
- Attendance (including lessons and all other required voice classes and events)
- Jury performance (with critiques by the voice faculty taken into consideration)
- Professionalism
- Achievement in coaching sessions (for those enrolled in coaching). Note: Master's and Post-graduate Certificate students – 30% of the applied voice grade will be from your work in vocal coachings.

Please consult the Applied Voice Syllabus your teacher gives you for an in-depth explanation of the expectations of the voice faculty in evaluating your applied voice work. A grade of "I" (Incomplete) for private lessons is only given in rare circumstances. The Incomplete must be made up in the following quarter. If this is not accomplished, the grade will automatically change to "F" per university policy.

## PIANISTS FOR PRACTICE, LESSONS AND RECITALS

Students are responsible for securing a pianist to play for their lessons, rehearsals, and recitals. A list of recommended pianists is available in the Voice Area Contacts section of this Handbook. Voice students pay the pianist fees individually each quarter. Be prepared to pay half of the fee by the end of the second week of the term and the second half at the end of the sixth week. Pianist fees are provided in the Pianist Contract in the appendix for your reference.

## REPERTOIRE REQUIREMENTS FOR VOICE STUDENTS

### UNDERGRADUATE VOICE REPERTOIRE REQUIREMENTS

In the course of your undergraduate vocal studies at DePaul, you should master (thoroughly learn and memorize) the literature below. This list constitutes a minimum amount of repertoire for study. Your voice teacher may add further repertoire requirements. You must keep a current record of your repertoire, and your teacher must approve all repertoire studied.

Repertoire must include music representing all the following categories. Individual works may satisfy more than one category (e.g., a Webern Lied representing both category 1 and 9). Progress in these requirements will be a part of the sophomore assessment and a senior year repertoire check.

### LANGUAGE, STYLE, AND PEDAGOGICAL REQUIREMENTS

1. Art songs in French, German, Italian (including but not limited to early Italian songs and arias publications), and English (both British and American for diction purposes)
2. Vocal repertoire from no less than three contrasting style periods at your teacher's discretion which must include works written after 1900
3. Vocal repertoire by living composers
4. Vocal repertoire outside the standard vocal literature written by composers from diverse ethnic, racial, and gender identity backgrounds
5. Operatic and oratorio arias (which can include those from cantatas, masses, etc.)

6. Vocal chamber music. (If you wish to receive credit and faculty coaching for this selection, enroll in Chamber Music.)
7. Vocal literature from song cycles and multi-song groups intended by the composer to be performed together
8. Vocal repertoire demonstrating tonal and harmonic complexity
9. Florid & sostenuto repertoire appropriate for your voice

## QUANTITATIVE REQUIREMENTS BY YEAR

(Extensive arias may count as two songs at the discretion of your teacher.)

First Year:

- At least four songs/arias each quarter
- Repertoire must include works in English and no less than two of the three languages: German, French, and Italian; may include other or additional languages at your teacher's discretion.

Second Year:

- At least four songs/arias each quarter
- Repertoire must include works in Italian, German, French, and both British and American English; may include others.
- Vocal performance degree only: literature appropriate for the sophomore assessment. (See requirements separately.)

Third Year:

- At least five songs/arias quarterly (three credits), or at least three songs/arias quarterly (one or two credits)
- Repertoire must include works in Italian, German, French, and English; may include others.
- Vocal performance degree only: Junior recital repertoire. 30–35 minutes of music representing at least three languages and style periods

Fourth Year:

- At least five songs/arias quarterly (three credits) or at least three songs/arias quarterly (one or two credits)
- Repertoire must include works in Italian, German, French, and English. Two additional languages must be completed before graduation.
- Must include an aria
- Vocal performance degree only: Senior recital repertoire: 50–60 minutes of music representing at least four languages and three style periods

## GRADUATE VOICE REPERTOIRE REQUIREMENTS LANGUAGE, STYLE, AND PEDAGOGICAL REQUIREMENTS

1. Repertoire must include works in Italian, German, French, and both American and British English.
2. Repertoire in languages other than English, German, French, or Italian
3. An aria audition package which must contain both operatic and oratorio arias
4. A song cycle
5. Vocal repertoire outside the standard vocal literature written by composers from diverse ethnic, racial, and gender identity backgrounds
6. Vocal repertoire from no less than three style periods
7. Florid and sostenuto repertoire appropriate for your voice



## MASTER OF MUSIC DEGREE RECITAL REQUIREMENTS:

- 50–60 minutes of music in at least three languages and style periods

Studying a vocal/instrumental chamber piece is strongly encouraged. To receive credit and faculty coaching for this selection, enroll in Chamber Music.

## CERTIFICATE IN VOCAL PERFORMANCE REPERTOIRE REQUIREMENTS

The purpose of this program is to provide an intensive post–master’s degree performance experience for a small number of highly accomplished singers. Since this is an individualized program, students are encouraged to specialize in the repertoires best suited to their talents and professional aspirations. Students may include foreign language study in their individualized program. A full-length recital of at least 50 minutes of music is required for all Performance Certificate candidates. Repertoire should be made in consultation with your teacher.

## JURIES

### JURY REQUIREMENTS

All students registered for 2 or more credit hours of applied voice are required to jury each quarter unless excused by their teachers for a role in the opera. Illness and emergencies that cannot be avoided can warrant a make up jury the following quarter. You will submit a Jury Evaluation Form ([music.depaul.edu](http://music.depaul.edu) > Resources > College Office > Forms > Vocal Area) to your teacher at a deadline that will be announced each quarter.

First-year students and sophomores should list the entire repertoire they have studied that quarter on the Jury Evaluation Form, with three works starred to be offered at the jury. One of the selections should be a piece in the language studied that term in Diction Class. You may list your Diction Class pieces as pieces studied if you have worked them in your lessons, but may star only one.

Juniors, seniors, master’s and performance certificate students should list the repertoire studied that quarter on the Jury Evaluation Form. You should star five works to be offered at the jury. Non-majors or students taking 2-credit voice may star as few as three works.

### JURY PROCEDURES

Juries take place during exam week of each quarter. All available voice faculty are present at the juries. Scheduling is done in coordination with your pianists, then posted on the voice board and distributed via email once finalized.

- Undergraduates, sign up for 1 slot (six minutes) if you are doing a regular undergraduate jury. Sign up for 2 slots (twelve minutes) if you are doing a Sophomore Assessment Audition or a recital-permission hearing.
- Graduate juries are 2 jury slots (twelve minutes) long, including recital-permission hearings.

**All jury music must be memorized, except oratorio and more extended works with ensemble.** The jury comments will be available to the teacher for private conference with the student.

# RECITALS

## RECITAL REQUIREMENTS

Students must be registered for applied voice study the quarter in which a recital is given. Students must also be registered for recital credit with the College Office with the appropriate recital course number.

All junior majors in Vocal Performance are required to perform a half-recital. Music Education majors are encouraged to give a half-recital upon the anticipate completion of 9 quarters of voice and the approval of their voice teacher. Music for the Junior Recital (30-35 minutes) must include repertoire in at least three languages and style periods.

All senior, graduate, and certificate students in Vocal Performance are required to perform a full-recital. Music for the Senior Recital (50-60 minutes) must include repertoire in at least three languages and style periods. Your voice teacher may have additional requirements. Music for the Graduate Recital (50-60 minutes) must include music in at least three languages and style periods. Your voice teacher may have further requirements. A second recital is optional. A full-recital of at least 50 minutes is required for all Performance Certificate candidates. Repertoire should be made in consultation with your teacher.

## RECITAL PROCEDURES

General procedures for required degree recitals may be found on Campus Connect and in the Performance Office. NOTE: Performance Office procedures change often. Check with the Performance Office well in advance of your recital for any changes of policy. In order to present a degree recital, you must pass a recital-permission audition at least 30 days before the recital date.

- Recital permission hearings take place at voice juries in November, March, and June, as well as at the beginning of September for possible fall quarter recitals.
- Only RARELY AND AT THE SPECIFIC INITIATION OF APPLIED FACULTY, a hearing may be held at the beginning of the winter or spring quarters. In this case the entire applied voice faculty must be invited to the hearing, and no fewer than three must be in attendance.
- If the hearing does not occur at a regularly-scheduled jury time then the student is responsible for arranging the date of the hearing and securing voice faculty attendance.
- You must present a fully-prepared recital and demonstrate excellent performance abilities and a measured standard of skill and preparation determined by the faculty at the hearing.
- You must be able to perform 100% of your program at the recital hearing, of which a minimum of 50% must be memorized.
- If your recital is 30 days or less away from the hearing, your entire program must be memorized.
- You will choose your opening selection; the committee will choose the additional selections to be heard.
- If you successfully pass this hearing then you may continue progress toward the performance. If you do not pass, then you must cancel the original date of your recital and reschedule at a later date.

## SOPHOMORE ASSESSMENT IN VOCAL PERFORMANCE

As a part of your major in undergraduate Vocal Performance you must receive approval from your voice teacher and successfully pass the Sophomore Assessment during the winter or spring quarter of your sophomore year, the timing of which should be made in consultation with your teacher. If you are a transfer student, you should present the Sophomore Assessment Audition as soon as your voice teacher deems it advisable. The Sophomore Assessment Audition takes place during regularly scheduled jury times.

You are responsible for submitting to your teacher by your last lesson:

- A completed Sophomore Assessment Application Form, which includes a letter of recommendation form for your teacher to complete.
- An Undergraduate Voice Repertoire sheet with the music you have learned so far.
- A completed copy of the Sophomore Assessment Audition Jury Form. (This is in lieu of a jury sheet.) This form should be placed in the mailbox of your voice teacher by the date due indicated in the Voice Area Calendar. It is also acceptable to submit a pdf.

All of these forms are available online on the School of Music website ([music.depaul.edu](http://music.depaul.edu) > Resources > College Office > Forms). Complete these forms with the help of your voice teacher well before your audition.

The Sophomore Assessment Audition consists of six songs/arias as follows:

1. At least one work in English
2. At least one work in Italian
3. At least one work in French
4. At least one work in German
5. One aria (opera or oratorio) in any language
6. One 20th / 21st century selection in any language

You must present a total of six individual songs and arias, even if a song or aria would satisfy more than one of the six requirements.

If you successfully pass the Sophomore Assessment then you may continue your studies at the Junior level. If you do not, you may re-audition a second time in the following quarter. In the event of a second failure to pass, you will need to choose another major.

## LANGUAGE STUDIES AND COACHING

### LANGUAGE STUDY AND DICTION

As the art of singing involves the translation and interpretation of a written text, the study of foreign language is an essential factor of successful communication. Vocal Performance majors are required to study at least one year of Italian, French, or German grammar through DPU Level II Liberal Studies. You are encouraged to use some of your non-music electives for additional language studies. Transfer credit taken during the summers or study-abroad programs may be acceptable. Discuss this with Amy Weatherford, the Associate Dean, or the Vocal Area Coordinator before enrolling.

## DICTION REQUIREMENTS FOR UNDERGRADUATES

Voice Diction Class is a six-quarter sequence that is taken during the first and second years of study. The course sequence is as follows:

First Year

Fall Quarter—APM124: English Diction

Winter Quarter—APM125: Italian Diction

Spring Quarter—APM126: German Diction

Second Year

Fall Quarter—APM127: French Diction

Winter Quarter—APM389: Advanced Diction

Spring Quarter—APM389 Advanced Diction

You must pass all four 100 level diction courses before taking Advanced Diction. Transfer students should begin this sequence during their first quarter at DePaul.

If you fail any portion of the diction sequence, you must retake and successfully complete that portion in the following year.

## DICTION REQUIREMENTS FOR GRADUATE AND CERTIFICATE STUDENTS

Graduate students must enroll in the Graduate Foreign Language/Diction Lab during the first year of study. Italian is offered in the fall quarter, German in the winter quarter and French in the spring quarter. If you do not pass these three courses, you must repeat them in the second year of study. You must pass these courses to receive the MMus degree in Vocal Performance.

Certificate students are strongly urged to enroll in this lab.

APM 487-Advanced Vocal Diction is an elective open to students who have passed the graduate diction lab. This specialized course offers students the opportunity to learn an opera role in a foreign language. Undergraduates may also join this class by enrolling in APM 389-Advanced Vocal Diction for Undergraduate Students. This class is offered only if there is sufficient enrollment.

## MUSICAL COACHING FOR SINGERS

Undergraduate voice majors are required to take four quarters of APM 304 Musical Coaching for Singers classes during the winter and spring quarters of both their junior and senior years after successfully passing their Sophomore Assessment. For each of these classes they receive five hours of coaching per quarter during the winter and spring terms.

Graduate and Certificate voice majors receive nine weekly coachings per quarter in conjunction with their voice lessons. You will be assigned a coach each quarter. Preparation, attendance, professionalism, and achievement in coaching sessions are reflected in your Applied Voice grade. Coaching is mandatory and one of the most important classes in your development.

## OTHER PERFORMANCE OPPORTUNITIES

### MASTERCLASSES, AUDITIONS, RESIDENCIES, ETC.

Selection for participation in masterclasses, mock auditions, residencies, etc. is determined by faculty conference and notified by either your teacher or Voice Area Coordinator.

## CHAMBER MUSIC OPPORTUNITIES FOR SINGERS

All voice students are encouraged to learn some chamber music in the course of their studies at DePaul, in the context of their applied voice lessons, or through another DePaul venue such as the Chamber Music Class or Baroque Ensemble. Vocal students are encouraged to choose a work that involves three or more performers and no conductor. Other options for a chamber work would be a significant multi-voiced vocal piece, with or without instruments, or a substantial chamber piece consisting of voice and one other instrument, excluding any keyboard or other fundamental instruments, such as lutes or guitars. Singers are especially encouraged to explore repertoire that will expand their musicianship. Some possibilities include a Baroque cantata, a 14-15th century polyphonic piece in which there is flexibility about the configuration of voices and instruments on the various parts, a piece for voice and instruments, vocal chamber music, or a selection from the avant-garde repertoire.

Undergraduate vocalists are encouraged to enroll in Chamber Music (MEN 241). This course is available to any group of students who wish to form an ensemble to study a particular composition with a particular faculty coach. The course includes weekly rehearsals, a weekly coaching, and a final public performance. Undergraduates are allowed a maximum of two chamber ensembles per quarter.

Graduate vocalists may enroll in chamber music Chamber Music (MEN 441) for 1 credit. Be aware that instrumental students plan their performance activities far in advance, so it will be necessary for you to start organizing your chamber group early in the Fall Quarter for the Winter and Spring Quarters.

If you decide to enroll in a Chamber Music Class, all participants of your group must fill out the Chamber Music Registration form. Visit the Chamber Music Registration page on the School of Music website for information, forms, and frequently asked questions. Go to [music.depaul.edu](http://music.depaul.edu) > Resources > College Office > Music Registration. Teacher consultation is recommended.

## CHOIRS AT DEPAUL

The choral program at DePaul is designed to enhance the preparation of the professional musician through reading, rehearsal, and inspired performance of great music. Membership in either Concert Choir or Chamber Choir is required of all undergraduate and masters voice students for credit (consult your degree requirements), and for any undergraduate, master's, or certificate vocal student with a performance award as assigned by the Director of Choral Studies.

## OPERA AT DEPAUL

The opera program at DePaul is an extra-curricular activity, available to students by audition. All students with performance awards are required to audition. The purpose of the opera program is to provide an educational and professional performance experience for young singers, and to serve the DePaul University community by producing an elegant, thoughtful, and meaningful artistic experience. This academic year there are three fully produced operas accompanied by orchestra. Music must be memorized by the first rehearsal. Coaching is provided and scheduled before the deadline to prepare the singers musically and linguistically.

## THE HIRT VOCAL COMPETITION

This is held annually at the DePaul School of Music and is open to all undergraduate and graduate voice students, pending their voice teacher's approval. The competition takes place at the end of spring quarter's first week, which depending on the academic year's calendar, typically falls on either the last weekend in March or the first weekend in April. There is one high-profile judge adjudicating the auditions.

- The competition is in the form of a professional audition, with each student presenting their preferred audition repertoire based on the types of auditions they intend to take in the coming season.
- Each student will be given an eight-minute time slot. As in professional auditions, the judge may interrupt students during their audition and ask them for a different piece, cut them off, etc.
- Repertoire must be approved by your teacher and communicated to the Voice Area Coordinator by the last day of classes in Winter Quarter via email.

The judge will select winners in both the graduate and undergraduate categories, and will provide valuable feedback and career advice for those singers who participate. Winners will receive cash prizes paid out after the competition results are announced.

## EXTENDED ABSENCES

We want to support your success and professional progress while also ensuring you can fulfill your obligations as a student so you can eventually obtain the degree you are working towards. Should professional performance opportunities present that would take you away from your studies for a time period of more than a few days, or require that you miss educational obligations including but not limited to performances, exams, etc., you must use the below form to request an extended absence. It requires the approval of your applied teacher, the Voice Area Coordinator, and Associate Dean for Academic Affairs.

### EXTENDED ABSENCE REQUEST FORM

Dates you are requesting away from your studies:

Purpose of extended absence:

1. What is the nature of the opportunity? (performance, internship, etc.)
2. With what company or arts organization would you be working?
3. How does this opportunity help you meet your career goals?

Please detail your plan for maintaining currency with DePaul obligations during this absence. Include any supporting documentation you think may be helpful.

Signatures:

Your Applied Voice Teacher \_\_\_\_\_

Voice Area Coordinator \_\_\_\_\_

Associate Dean for Academic Affairs \_\_\_\_\_

## APPENDIX

### VOICE AREA CONTACT LIST

#### APPLIED VOICE TEACHERS

Dr. Chuck Chandler [c.chandler@depaul.edu](mailto:c.chandler@depaul.edu)  
Scott Ramsay [sramsay1@depaul.edu](mailto:sramsay1@depaul.edu)  
Jeffrey Ray [jray11@depaul.edu](mailto:jray11@depaul.edu)  
Dr. Viktoria Vizin [vvizin@depaul.edu](mailto:vvizin@depaul.edu)

#### COACHES & OTHER AREA FACULTY

Katherine Coyle [katherinecoyle@gmail.com](mailto:katherinecoyle@gmail.com)  
Brent Funderburk [bfunder1@depaul.edu](mailto:bfunder1@depaul.edu)  
Jonathan Gmeinder [jgmeinde@depaul.edu](mailto:jgmeinde@depaul.edu)  
Dr. Nicholas Hutchinson [nhutchin@depaul.edu](mailto:nhutchin@depaul.edu)

#### RELATED FACULTY

Dr. Chuck Chandler, Voice Area Coordinator  
[c.chandler@depaul.edu](mailto:c.chandler@depaul.edu) | (859) 489-1576

Dr. Eric Esparza, Director of Choral Studies  
[eesparz7@depaul.edu](mailto:eesparz7@depaul.edu) | (281) 687-5374

Dr. Nicholas Hutchinson, Interim Director of DePaul Opera Theatre  
[nhutchin@depaul.edu](mailto:nhutchin@depaul.edu) | (773) 573-9181

Erica Neidlinger, DePaul Wind Symphony Conductor | Chair of Performance  
[eneidlin@depaul.edu](mailto:eneidlin@depaul.edu) | (773) 325-4368

Jill Williamson, Director of Orchestral Activities  
[jwill248@depaul.edu](mailto:jwill248@depaul.edu)

Michael Lewanski, DePaul Concert Orchestra and 20+  
[mlewanks@depaul.edu](mailto:mlewanks@depaul.edu)

Janet Sung, Chamber Music Coordinator  
[jsung4@depaul.edu](mailto:jsung4@depaul.edu) | (773) 325-4370

Jason Moy, Mixed Chamber Groups | Baroque Ensemble  
[jmoy12@depaul.edu](mailto:jmoy12@depaul.edu) | (312) 725-8863

Dr. Sara Jones, Music Education Coordinator  
[sara.jones@depaul.edu](mailto:sara.jones@depaul.edu)

#### VOICE AREA PIANIST LIST

Saori Chiba, [saorichiba@gmail.com](mailto:saorichiba@gmail.com) (847) 770-3038  
Greg Frens, [gregfrens@gmail.com](mailto:gregfrens@gmail.com) (347) 458-9129  
Jennifer McCabe, [jennifer.k.mccabe@gmail.com](mailto:jennifer.k.mccabe@gmail.com) (773) 814-7894  
Leo Radosavljevic, [Lrado@yahoo.com](mailto:Lrado@yahoo.com) (847) 644-6493



PIANIST CONTRACT  
2024 – 2025

Note: This contract is an agreement between the singer and the pianist, and is not enforceable by DePaul University.

Pianist: \_\_\_\_\_ Contact Info: \_\_\_\_\_

Voice Student: \_\_\_\_\_ Voice Teacher: \_\_\_\_\_

E-mail: \_\_\_\_\_ Phone Number: \_\_\_\_\_

Quarter/Year: \_\_\_\_\_ Student Signature: \_\_\_\_\_

\* Student hereby accepts the terms of this contract and agrees to pay the fees, in full, in a timely manner.

Lesson Number	Date	Rehearsal Number	Date
1	___/___/___	1	___/___/___
2	___/___/___	2	___/___/___
Payment 1 Due:	\$ _____		
3	___/___/___	3	___/___/___
4	___/___/___	4	___/___/___
5	___/___/___	5	___/___/___
6	___/___/___	6	___/___/___
7	___/___/___	7	___/___/___
8	___/___/___	8	___/___/___
9	___/___/___	9	___/___/___

Payment 2 Due: \$ \_\_\_\_\_

Payment 1 will be for a minimum of 9 lessons and is due at Lesson 2.  
Payment 2 will be for rehearsals and jury and is due at the last lesson or coaching.

**No jury will be heard for anyone who has not paid their pianist.**

Jury Date: \_\_\_/\_\_\_/\_\_\_ Jury Fee: \_\_\_\_\_

Dress Rehearsal Date: \_\_\_/\_\_\_/\_\_\_ Dress Rehearsal Fee: \_\_\_\_\_

Recital Date: \_\_\_/\_\_\_/\_\_\_ Recital Fee: \_\_\_\_\_

Cancellation policy: 24 hours in advance to reschedule. In the case of illness an attempt will be made to reschedule, but this is not a guarantee. Please contact both pianist and teacher in the event of a cancellation.

PIANIST RATES  
2024 – 2025

Based on a 9-week Quarter

**Lessons**

\$25 for a 30-minute lesson

\$36 for a 40-minute lesson

**Recordings**

To be determined based on need, length, complexity, etc.

**Rehearsals**

\$50 for 60 minutes

\$25 for 30 minutes

**Juries**

\$20 for a single time slot

\$25 for a double time slot

\$25 for a Sophomore Assessment

\$30 for a Recital Permission

**Dress Rehearsals**

\$50 if outside of lesson

Lesson fee + \$25 if in lesson

**Recitals**

\$195 for a 30-minute recital (Juniors)

\$295 for a 60-minute recital

\$345 for a recital over 60 minutes