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DEPAUL VOCAL 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. Note especially the procedures for juries, permissions-to-major, recital permissions and chamber music for voice. 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 VOCAL AREA COORDINATOR

If you have any questions or concerns, feel free to contact:

Dr. Eric P. Esparza, Vocal Area Coordinator & Director of Choral Studies, Room 335
(773) 325-1039, eesparz7@depaul.edu

Dr. Kit Bridges, Assisting the Vocal Coordinator & Vocal Coaching, Room 229
Phone and Text: (847) 421-0029, abridges@depaul.edu

VOCAL AREA POSTINGS

This handbook and other documents referenced herein are available online at the DePaul School of Music website (music.depaul.edu > Resources > College Office > Forms > Vocal Area or Petition to Major).

The Vocal Area posts information on the 2nd floor Vocal Area Bulletin Board across from the voice studios, on the 1st floor Vocal Area Bulletin Board, and outside voice teacher studios. It is your responsibility to monitor these postings daily for new Vocal Area information.

Vocal Area forms, including Petition to Major, Jury Sheets, Undergraduate Repertoire Sheets, etc., are available at the School of Music Website (music.depaul.edu > Resources > College Office > Forms > Vocal Area or Petition to Major).

ADVISING

Your advisor serves to guide and protect 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.

PROBLEM SOLVING PROTOCOL

1. Talk to your teacher.
2. Talk to your advisor.
3. Talk to or email Amy Weatherford, Assistant Director of Advising, a.weatherford@depaul.edu
4. Talk to or email Julie DeRoche, jderoche@depaul.edu
5. Talk to or email Katherine Brucher, Associate Dean for Academic Affairs, kbrucher@depaul.edu.
ASSIGNMENT OF VOICE TEACHERS

At DePaul, all students in applied lessons are assigned to a teacher by the area coordinators, so the Vocal Area Coordinator makes the voice teacher assignments. It is the goal of the area coordinators to listen to feedback and requests in an effort to create happy pairings while simultaneously fulfilling their charge to protect our teachers from being overworked/underworked and heeding requests from the Performance Chair, Associate Dean for Academics, and the Dean. Finding the balance is an important task that they take seriously.

Students are allowed to contact the area coordinators and request to be placed in a teacher's studio pending room and administrative approval. You are welcome to reach out to teachers and express interest in studying with them. They may also grant you a trial lesson (for which you may need to pay them). You do not have to have had a trial lesson in order to make a request.

CHANGING VOICE TEACHERS

If a teacher-student relationship becomes strained, then students should discuss this situation with their teacher, followed by the Vocal Area Coordinator. If the problem appears to be unsolvable, then the student should fill out the Application for Voice Instructor Change form found on the School of Music website (music.depaul.edu > Resources > College Office > Forms > Vocal Area). The student should not have discussion with other teachers before these steps are completed.
GENERAL REQUIREMENTS FOR VOICE STUDENTS

VOICE LESSON CREDIT REQUIREMENTS FOR UNDERGRADUATE DEGREE PROGRAMS

Vocal Performance – 48 credits, 36 for the 2018-19 Freshman Class
Music Education – 24 credits, 18 for the 2018-19 Freshman Class
Performing Arts Management – 24 credits, 18 for the 2018-19 Freshman Class
Bachelor of Arts – 16 credits, 12 for the 2018-19 Freshman Class
Sound Recording Technology – 12 credits, 9 for the 2018-19 Freshman Class

We encourage SRT majors to consider a second year of study at 2 or 4 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.

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

All voice students taking applied voice for 4 credits (whether voice majors or not) are expected to attend:

1. The Quarterly Voice Recital.
2. Master classes offered to voice students as scheduled.
3. The spring Vocal Showcase
4. The appropriate weekly Vocal Studio Class: either the Freshman and Sophomore Studio Class, or the Graduate, Senior and Junior Voice Studio Class.

Voice students taking applied voice for fewer than 3 credits are expected to attend half of the events above.

WEEKLY VOICE STUDIO CLASSES

The Freshman and Sophomore Voice Studio Class: The purpose of this class is to provide young voice students some basic guidance to aid them in their singing pursuits. All students in these grades are required to attend. Classes are structured around a discussion topic and at least one performance by individual singers. Voice Studio meets Wednesdays from 1:00 to 2:00 pm in the Choir Room. Attendance is taken and participation is reflected in your Applied Voice grade. If you have any issues attending one of these required events, please notify your voice teacher (not the Vocal Area Coordinator).

The Graduate, Senior, and Junior Voice Studio Class meets Wednesdays from 1:00 to 2:00 pm in the Small Recital Hall. This is an opportunity to perform and work repertoire in a public forum. Please dress up when you are scheduled to sing. All voice students are invited to attend, and all voice students of voice lessons are required to attend and to perform at least once a quarter. Exceptions to this rule will be made at the discretion of the Vocal Area Coordinator. If you are performing, put a copy of music for the pianist in Dr. Bridges’ faculty mailbox the Friday before class, and bring a copy for the teacher leading Voice Studio that week. Fulfillment of this requirement is reflected in the student’s Applied Voice grade. If you have any issues attending one of these required events, please notify your voice teacher (not the Vocal Area Coordinator).
QUARTERLY VOICE RECITAL

A Quarterly Voice Recital is held at the end of every quarter. All students who are studying voice for 4 credits must attend. Students taking 2 credits of voice should attend at least one Quarterly Voice Recital the year they are studying. All 4 credit voice students will perform at one of the three recitals given each year. An accompanist will be provided. 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 Dr. Bridges with a copy of your music and email him (abridges@depaul.edu) the following information:

- Your name, as you wish it to appear on the program.
- The title of your piece, including the larger work (opera, oratorio) from which it is taken, in proper program format. (Arias in quote followed by the opera/oratorio, etc. in italics.)
- The opus/catalog number of the piece, e.g., Köchel, Hoboken numbers. (use Groves Music Online for this.)
- The date of the piece’s composition.
- Your composer’s full name, along with birth and death dates.

These materials must be submitted by the deadline date posted each term in the Voice Calendar, or you will not be able to perform, a fact that will be reflected in your Applied Voice grade. If you have any issues attending one of these required events, please notify your voice teacher (not the Vocal Area Coordinator).

EVALUATION

Your grade (given by your voice teacher) will be determined using the following criteria:

- 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)

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 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 Vocal Area Contacts section of this Handbook and from Dr. Bridges (abridges@depaul.edu) who coordinates the pianists in the Vocal Area. Voice students themselves pay the accompanist fees, approximately $360 per quarter. Be prepared to pay half of this fee by the end of the second week of the term and the second half at the end of the sixth week. Recital fees are by negotiation with the pianist, guidelines of which are given in the Pianist Contract in the appendix.
ReperToire Requirements for Voice Students

Undergraduate Voice Repertoire Requirements

ReperToire to be Mastered by the End of your Undergraduate Studies

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 on the Undergraduate Repertoire Sheets provided in the appendix, and a copy of this form is distributed to all new students. This form is also available online.

- At least six Italian and/or French arias from the 17th and early 18th centuries. (Cavalli, Monteverdi, Cesti, Lully, Scarlatti, etc.)
- At least four English lute songs and/or continuo songs. (Dowland, Blow, Purcell, etc.)
- At least eight songs and/or arias from the 18th century by late baroque and classical composers of the 18th century. (Bach, Handel, Haydn, Mozart, etc.)
- At least 14 German Lieder. (Schubert, Schumann, Mendelssohn, Brahms, Strauss, etc.)
- At least six French melodies. (Fauré, Debussy, Duparc, Poulenc, etc.)
- At least six American and British art songs.
- At least two vocal works in a language other than English, French, German, or Italian.
- At least one art song cycle.
- At least four arias/songs in a demonstrably modern idiom, including rhythmic complexities, expanded tonality, atonality, etc.
- At least four lighter songs from operetta, musical theater, etc.
- At least one aria in each of these languages: English, French, German, and Italian.

Undergraduate Repertoire Requirements by Year

Freshmen (First Year)
- You should study at least four songs and/or arias each quarter.
- During the course of the year, study:
  - Pieces in the language currently being studied in your diction class
  - English-language repertoire, which may include translation songs. (Grieg, Rachmaninoff, etc.)
  - Works in French, German, Spanish, etc., with your voice teacher’s approval, if you have the appropriate language and diction background
  - At least one piece of 20th/21st century music in a demonstrably modern idiom

Sophomores (Second Year)
- You should study at least four songs and/or arias each quarter.
- During the course of the year, study:
  - Pieces in the language currently being studied in your diction class
  - At least one aria from an opera or oratorio
  - At least one English piece from any style period
  - At least one 20th/21st century piece in any language in a demonstrably modern idiom
  - Music for the Petition to Major, if you intend to major in Vocal Performance
Juniors (Third Year)

- You should study at least five works each quarter if you are enrolled in four credits of voice instruction. (The repertoire requirement is three works per quarter if you are a junior level student enrolled in two credits of voice instruction.)
- During the course of the year, study:
  - At least one aria from an opera or oratorio
  - At least one English piece from any style period
  - At least one 20th/21st century piece in any language
  - Representative works in Italian, French, and German
  - Music for your junior half-recital if you are major in Vocal Performance: 30-35 minutes music in at least three languages and style periods

Seniors (Fourth Year)

- You should study at least five works each quarter if you are enrolled in four credits of voice instruction. (The repertoire requirement is three selections per quarter if you are a senior level student enrolled in two credits of voice instruction instead of four.)
- During the course of the year, study:
  - At least one aria from an opera or oratorio.
  - Representative works in Italian, French, and German.
  - At least one English piece from any style period.
  - At least one 20th/21st century piece in any language in a demonstrably modern idiom.
  - One song cycle.
  - Music for your senior recital if you are a major in Vocal Performance: 50-60 minutes of music in at least three languages and style periods
- We strongly encourage you to study a vocal/instrumental chamber piece. To receive credit and faculty coaching for this selection, enroll in Chamber Music.

Master of Music Degree Repertoire Requirements

- You should study at least five works each quarter.
- In the course of your studies you must learn:
  - Representative works in Italian, French and German.
  - At least one aria from an opera or oratorio.
  - At least one English selection from any style period.
  - At least one 20th/21st century piece in any language.
  - A song cycle.
  - Music for your masters recital: 50-60 minutes of music in at least three languages and style periods.
- We strongly encourage you to study a vocal/instrumental chamber piece. 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–masters 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-recital of at least 50 minutes is required for all Performance Certificate candidates. Repertoire should be made in consultation with your teacher.
JURIES

JURY REQUIREMENTS

Freshmen and sophomores should list the entire repertoire they have studied that quarter on the Jury Evaluation Form, with three works starred for the jury to hear. One of the selections should be a piece in the language that is being 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, masters and performance certificate students should list the repertoire studied that quarter on the Jury Evaluation Form. You should star five works for the jury to hear if you are a voice major. 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 and staff are present at the juries.
- A sign-up sheet will be posted at the front desk about a week before before juries. Be sure to check with your teacher and your pianist before signing up!
  - 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 permission-to-major audition or a recital-permission hearing.
  - Graduate juries are 2 slots (twelve minutes) long, including recital-permission hearing.
- A completed copy of the jury form should be placed in the mailbox of your voice teacher, Dr. Esparza or Dr. Bridges by the date due indicated in the Voice Area Calendar. It is also acceptable to submit a pdf of the jury form to Dr. Bridges (abridges@depaul.edu) by the due date. The forms should include a list of repertoire studied that term with pieces starred with an asterisk (selected with your teacher) available for the jury to hear. The forms are found online on the School of Music website (music.depaul.edu > Resources > College Office > Forms > Vocal Area).
- 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.
**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 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 (Room 204). 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 request of the studio teacher, a hearing may be held at the beginning of the winter or spring quarters. In this case the hearing must be attended by the voice teacher, the Vocal Coordinator, and one additional faculty member.
  - If the hearing does not occur at a regularly-scheduled jury time, you the student are 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.
  - A completed copy of your program should be placed in the mailbox of your voice teacher, Dr. Esparza or Dr. Bridges by the date due indicated in the Voice Area Calendar. It is also acceptable to submit a pdf of the jury sheet to Dr. Bridges (abridges@depaul.edu) by the due date. This must be a full copy of your program in the format stipulated by the Performance Office and with the music you have memorized indicated.
  - 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 audition you may continue progress toward the performance. If you are denied permission, you must cancel the original date of your recital and reschedule at a later date.
PETITION TO MAJOR IN VOCAL PERFORMANCE

In order to major in undergraduate Vocal Performance you must receive approval from your voice teacher and then present a Petition to Major Audition. You may petition 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 Petition to Major Audition as soon as your voice teacher deems it advisable. The Petition to Major Audition takes place during regularly scheduled jury times.

You are responsible for submitting to your teacher by your last lesson:
- A completed two-page Application for Petition to Major in Vocal Performance.
- A completed Petition to Major Performance Repertoire sheet.
- A letter of recommendation from your teacher.
- A completed copy of the Petition to Major Audition Jury Form. (This is in lieu of a jury sheet.) This form should be placed in the mailbox of your voice teacher, Dr. Esparza or Dr. Bridges by the date due indicated in the Voice Area Calendar. It is also acceptable to submit a pdf of the form to Dr. Bridges (abridges@depaul.edu) by the due date.

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

The Petition to Major 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 are accepted as a vocal performance major, then you may continue progress toward the junior recital hearing. If you are not accepted, you may re-audition a second time in the following quarter. In the event of a second non-acceptance, you will need to choose another major.
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 Associate Dean Westerberg and the Vocal Area Coordinator before enrolling.

**Diction Requirements for Undergraduates**

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

**Freshman Year**
- Fall Quarter—Diction I: Basic Italian
- Winter Quarter—Diction II: Basic German
- Spring Quarter—Diction III: Basic French

**Sophomore Year**
- Fall Quarter—Diction IV: Advanced Italian
- Winter Quarter—Diction V: Advanced German
- Spring Quarter—Diction VI: Advanced French

Transfer students should begin this sequence (Diction I, II, or III) 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. Undergraduates are not be allowed to Petition to Major until all courses have been successfully passed by the time of the Petition to Major Audition.

**Diction Requirements for Graduate and Certificate Students**

Graduate and Certificate students must enroll in a no-credit, pass/fail 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. 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 two Musical Coaching for Singers classes—APM 204 and APM 304—during their junior and senior years of study after successfully petitioning to major. For each of these classes they receive ten hours of coaching (five hours per quarter) during the combined winter and spring terms. APM 204 is for students, usually juniors, taking Musical Coaching for Singers for the first time. APM 304 is for students, usually seniors, who have previously taken APM 204. Each of these two-term classes is worth one credit unit. You only sign up once in the winter quarter for the appropriate coaching course. With each of these classes you will receive a grade of “R” at the end of the winter quarter and a final grade at the end of the spring quarter.

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 on a rotation basis. Preparedness, attendance, professionalism, and achievement in coaching sessions are reflected in the Applied Voice grade. Coaching is mandatory and one of the most important classes in your development.
OTHER PERFORMANCE ACTIVITIES

MASTERCLASSES, AUDITIONS, RESIDENCIES, ETC.

Selection for participation in masterclasses, mock auditions, residencies, etc. is determined from suggestions made by faculty members and discussed with the Vocal 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 > Resources > College Office > Music Registration.”

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 voice students.

Each spring DePaul School of Music choral students have the opportunity to audition for the Grant Park Music Festival’s Apprentice Chorale. The Chorale is a select group of singers who perform with the Grant Park Festival Chorus and Orchestra in Millennium Park, and rehearse and perform a program of their own under the leadership of Grant Park chorus master, Christopher Bell. DePaul students participating in this summer program receive a scholarship toward their tuition in the following fall quarter. Several alumni of this program have later earned regular professional places in the Grant Park chorus.
**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. Each academic year there are three operas accompanied by the Opera 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 KLEINMAN VOCAL COMPETITION**

The Annual Kleinman Vocal Competition is open to current School of Music voice students in good standing. The Competition is held in the Concert Hall during a Saturday or Sunday afternoon at the end of the first or second week of classes, Spring Quarter, on a date to be announced. Judging is by a team of three expert adjudicators chosen from voice teachers not working at DePaul. The award will be made only if at least two adjudicators agree on the recipient. A second prize may be awarded at the judges’ discretion. The Competition provides a pianist who will accompany each contestant.

- Each contestant must sing two songs and one aria or oratorio solo, in contrasting styles and in different languages.
- Completed application forms stating the intent to enter the Competition and the repertoire that will be sung are due by the last day of classes in the Winter Quarter. They should be sent to Dr. Bridges (abridges@depaul.edu).

**VOCAL SHOWCASE**

The Vocal Area presents a Vocal Showcase in the Concert Hall each spring. The purpose of the Vocal Showcase is to demonstrate the highest artistic level of our students in a performance marketed to the public. The Vocal Coordinator determines the performers who participate in this event, typically upperclassmen and graduate students. Attendance is required of all those studying voice. If you have any issues attending this event, please notify your voice teacher (not the Vocal Area Coordinator).
VOCAL AREA CONTACT LIST

COACHES
Dr. Kit Bridges, http://abridges@depaul.edu (847) 421-0029
Linda Hirt, lhirt@me.com (773) 325-1035
Nicholas Hutchinson, nhutchin@depaul.edu (773) 573-9181

RELATED FACULTY
Dr. Eric Esparza, Vocal Area Coordinator and Director of Choral Studies, eesparz7@depaul.edu (281) 687-5374
Harry Silverstein, Director of DePaul Opera Theater, hsilvers@depaul.edu (773) 325-4391
Cliff Colnot, Director of Orchestral Activities, cliffccm@aol.com (773) 325-1036
Michael Lewanski, DePaul Concert Orchestra and 20+, michael.lewanski@gmail.com (773) 325-1250
Erica Neidlinger, DePaul Wind Symphony Conductor, eneidlin@depaul.edu (773) 325-4368
Julie DeRoche, Performance Chair, jderoche@depaul.edu (773) 325-4365
Janet Sung, Chamber Music Coordinator, jsung4@depaul.edu (773) 325-4370
Jason Moy, Mixed Chamber Groups, Baroque Ensemble, jmoy12@depaul.edu (312) 725-8863
Alan Salzenstein, Performing Arts Management Coordinator, asalz@depaul.edu (773) 325-1038
Jackie Kelly-McHale, Music Education Coordinator, jkellymc@depaul.edu (773) 325-4394

VOCAL AREA PIANIST LIST 2018-2019
Lisa Zilberman, lizachka77@yahoo.com (773) 407-0307
Saori Chiba, saorichiba@gmail.com (847) 770-3038
Natalie Sherer, nsherermusic@gmail.com (309) 531-8809
Anna Kovalevska, annkovalevska@gmail.com (412) 908-3214
Shane McFadden, mcfaddenpiano@gmail.com (319) 240-4376
Nate Beversluis, nathaniel.beversluis@gmail.com (917) 584-4018
**UNDERGRADUATE REPertoire SHEET**

Use this sheet to track your vocal repertoire study. This list should be kept current and should be brought to all your voice lessons. Successful completion of your performance degree depends upon your fulfillment of these repertoire requirements.

At least six Italian and/or French arias from the 17th and early 18th centuries, including such composers as Cavalli, Monteverdi, Cesti, Lully, Scarlatti, etc. (This would include most of the arias in 26 Italian Songs and Arias, J. Paton, ed.)

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<th>Composer</th>
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At least four English lute songs, continuo songs, and/or ballad songs from the 17th and 18th centuries by such composers as Dowland, Blow, Purcell, Arne, etc.

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At least eight songs and/or arias from the 18th century by late baroque and classical composers of the 18th century, including works by Bach, Handel, Haydn, Mozart and their contemporaries.

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At least 14 German Lieder by such composers as Schubert, Schumann, Mendelssohn, Brahms, Strauss, and their contemporaries.

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At least six French mélodies by Fauré, Debussy, Duparc, Poulenc, etc.

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At least two vocal works in a language other than English, French, German, or Italian.

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At least six American and British art songs from the 19th, 20th and 21st century.

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At least one art song cycle.

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At least four arias/songs in a demonstrably modern idiom, including such features as rhythmic complexities, expanded tonality, atonality, etc. This would include such composers as Ives, Carter, Berio, Webern, etc.

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At least four lighter songs from operetta, musical theater, etc.

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At least one aria in each of these languages: English, French, German, and Italian.

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Other vocal works you have studied.

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Pianist Contract
2018-2019

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.

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<th>Lesson Number</th>
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Payment 1 Due:$_______________

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

Based on a 9-week Quarter

**Lessons**
$20 for a 30-minute lesson
$30 for a 40-minute lesson

**Rehearsals**
$40 for 60 minutes
$20 for 30 minutes

**Juries**
$15 for a single time slot
$20 for a double time slot
$20 for a Petition to Major
$20 for a Recital Permission

**Recitals**
Price includes one extra coaching, the dress rehearsal, and the recital
$175 for a 30-minute recital (Juniors)
$275 for a 60-minute recital
$325 for a recital over 60 minutes