



# Student Handbook 2024-2025

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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 [University Catalog](#). 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](#) under 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 diverse population of over 22,000 students in ten colleges and schools. DePaul offers a wide range of academic and professional programs on two campuses in the Chicago area. Its reach extends around the globe.

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 of Continuing and Professional Studies, The Theatre School, and the School of Music.

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

## **History**

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 24 full-time faculty members, 16 full-time staff, and over 110 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 also 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 School of Music is an inclusive and compassionate community of musicians dedicated to artistry, excellence, diversity, and leadership in music. Guided by the university values of social justice, we prepare students for dynamic 21<sup>st</sup> century careers.

## **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. Students pursue either the Performance Track, which requires applied lessons and ensemble participation, or the Audio Technology Track, which does not require an audition for admission to the School of Music. Students focus on additional coursework in audio engineering.

The [Bachelor of Science in Performing Arts Management](#) with a minor in Business Administration is a Liberal Arts degree designed for students who wish to focus on arts management from non-profit and/or commercial perspectives. Students are not required to audition for admission to the School of Music and complete two-thirds of their requirements outside music, including a minor in Business Administration completed through coursework at DePaul's Driehaus School of Business.

### Music 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 Bachelor of Music degree and must demonstrate proficiency on their instrument through an audition. Most students complete the music education specialization requirements in three quarters with student teaching in the fourth quarter. Upon review of their college transcripts, additional course work in general education may also be required.

## **Graduate Programs**

### Master of Music Program

DePaul offers Master 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 Master 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 undergraduate musicianship core offers a theoretical and historical foundation for all degrees. Students enroll in a two-year sequence of courses in theory, aural, and keyboard skills. A three-course musicology requirement covers western art music, global music, jazz, and ethnomusicology. Students will also enroll in basic conducting and basic conducting practicum. The 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. 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 courses, but the credit must be replaced by music elective credits. In other words, students who demonstrate proficiency may pass out of the course but not the credit.

#### **Program Milestones**

It is the expectation that students make meaningful progress in their degree requirements each year. Each undergraduate degree program has established milestones to ensure students are making adequate progress towards their program outcomes. Milestone requirements and timelines will be shared by program directors. Successful completion of milestones may be required for some specialization courses.

### 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- 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](#).

### 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 400 level courses may count towards the graduate degree, and students must maintain a C- or better to earn credit.

### **Applied Study (Private Lessons)**

Undergraduate and graduate students are allowed to enroll in a maximum of **three 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 **three credits per quarter**; those who are assigned to split their instructional time between two instructors may enroll in two credits with one instructor and one credit with the other. Students who enroll in two-credit lessons receive a total of six hours of lessons per quarter, and students who enroll in one credit of lessons receive three 3 hours of lessons per quarter. Undergraduate students who meet the required amount of applied study in their degree program may continue lessons up to the maximum of **36 credits** as long as they continue to meet the standards of the program. 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, they 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 **36** quarter hours of applied instruction, and graduates may study with an applied teacher for a maximum of **18** 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. A common application of this is a student who enrolls in two credits of applied study in the classical area and one credit of applied study in the jazz area on their primary instrument or voice.

## **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 in most 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**. Students audition on their primary instrument for and perform as assigned in School of Music performance ensembles, as directed by the ensemble directors and studio faculty.

- *Every ensemble member must be registered for the ensemble.*
- *All undergraduates must enroll in ensembles for 1 credit, not for 0 credit. Students assigned to multiple large ensembles enroll in the first ensemble for 1 credit and may submit a request to register for 0 credits for additional ensembles if the ensemble(s) would put them over 18 total credits for the term. This [form](#) is available on the College Office website.*
  - Wind Symphony
  - Wind Ensemble
  - Jazz Ensemble, Jazz Orchestra, Jazz Workshop, or Vocal Jazz Ensemble
  - Concert Choir
  - Chamber Choir

- Symphony Orchestra
  - Concert Orchestra
  - Ensemble 20+
- *Graduate performance majors should enroll in ensembles based on their degree and music award requirements.*
  - *One large ensemble **per quarter** is counted toward degree large ensemble requirements; therefore, if a student participates in two ensembles in a quarter, only one will be applied towards the ensemble requirement. Additional ensemble credits in each quarter may be applied to music electives.*

### **School of Music Awards**

Students in BM, BA, BS performance track of SRT, MM, and Certificate programs are awarded scholarships in recognition of musical aptitude and academic ability. These awards do not include any Federal or State need-based aid. As a condition of these awards, students are required to register in the School of Music as a full-time student (12-18 credits per quarter for undergraduate students), make satisfactory progress toward completion of your degree requirements, and participate in School of Music large performance ensembles, as determined by the ensemble directors and studio faculty. On your primary instrument, you will audition for and perform as assigned in ensembles that may include Symphony Orchestra, Concert Orchestra, Wind Ensemble, Wind Symphony, all Jazz Ensembles, Ensemble 20+, all choral groups, and opera productions. Failure to do so may result in the forfeiture of music award dollars.

Students in the BS Pam and BS SRT, Audio Tech Track programs are awarded scholarships in recognition of academic ability. These awards do not include any Federal or State need-based aid. As a condition of these awards, students are required to register in the School of Music as a full-time student (12-18 credits per quarter for undergraduate students), make satisfactory progress toward completion of your degree requirements. Failure to do so may result in the forfeiture of music award dollars.

School of Music Awards are offered for a maximum of 12 quarters, except for music education majors (13 quarters) or double majors (15 quarters). Graduate music awards are provided for a maximum of six quarters. Only full-time students (12–18 credits, UG; at least 6 credits, grad) are eligible for performance awards. Questions about the music awards may be directed to Mr. Evan Hammond-Leppek, Director of Admissions.

- *Curricular ensemble requirements may differ from music award requirements.*
- *A student with a music award may be required to participate in ensembles different from or beyond their major's curricular requirements.*

### **Chamber Music**

Students may request participation in a chamber music group by applying through the online application form which is sent out by email approximately four to eight weeks before the quarter begins. Students must apply before the deadline to be considered. If accepted, the chamber music coordinators will email the students with instructions for enrollment. 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 register for chamber music for one credit for each chamber ensemble.*
- *Graduate students are permitted to register for one 0 credit chamber ensemble per quarter; beyond one ensemble, graduate students must register for credit.*

### **Jazz Combos**

Students who participate in a jazz combo (jazz chamber music) are placed by the Director of Jazz Studies, Scott Burns following their jazz ensemble audition at the beginning of the academic year.

- *All undergraduate jazz students must enroll in jazz combos for one credit per combo. Students who are placed in multiple combos may request a 0-credit ensemble enrollment by filling out the [form](#) available on the College Office website.*

### **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 submit a Curricular Practical Training (CPT) form through the Office of International Students and Scholars. On the form, list the Associate Dean of Academic Affairs as the advisor and be sure to upload a letter with your contract dates, employer name and address so your employment can be verified 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](#).

### **Operations of the School of Music**

The School of Music is located on DePaul's Lincoln Park campus in Chicago, IL, with the administrative building, Music North, at 804 W. Belden Avenue, the Holtschneider Performance Center (HPC) at 2330 North Halsted Street, and Jarvis Opera Hall at 800 W. Belden Avenue. Holtschneider Performance Center is named for DePaul's previous president Dennis Holtschneider, who served as university president from 2004-2017. It houses four performance spaces: the 505-seat Mary Patricia Gannon Concert Hall, the 140-seat Murray and Michele Allen Recital Hall, the 80-seat Brennan Family Recital Hall, and the 75-seat Mary A. Dempsey and Phillip H. Corboy Jazz Hall as well as classrooms, common areas, practice rooms, and rehearsal halls. The Sasha and Eugene Jarvis Opera Hall is located in the renovated former Concert Hall at 800 W. Belden. It includes a full stage and orchestra pit, with raked audience seating for 175. Music North houses administrative offices and faculty studios. Most students will have their applied lessons in Music North.

### **Administrative Offices and Contact Information**

The Hotschneider Performance Center is open daily from 7:00 AM to 12:00 midnight, and Music North is open daily from 7 AM to 10:00 PM. The front desk in Music North is monitored weekdays from 8:30 AM to 6:00 PM and 9:00 AM. to 5:00 PM. on Saturdays and Sundays. Administrative offices are open from 9:00 AM to 5:00 PM, Monday through Friday. School of Music buildings are 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.

Any changes to opening hours will be communicated to the SOM community by email.

The telephone number for the front desk is 773-325-7260. A complete directory of faculty, staff, and students can be found at the School of Music [website](#).

|                                                                               |            |              |
|-------------------------------------------------------------------------------|------------|--------------|
| Dean of the School of Music, John Milbauer                                    | Room 200   | 773.325-7257 |
| Executive Assistant to the Dean, TBD                                          | Room 200   | 773.325-7257 |
| Associate Dean for Academic Affairs, <a href="#">Jacqueline Kelly-McHale</a>  | Room 202   | 773.325-4380 |
| Associate Dean for Faculty Affairs, <a href="#">Dana Hall</a>                 | Room 230   | 773.325.4733 |
| Associate Director of Advising, <a href="#">Amy Weatherford</a>               | Room 203   | 773.325-4358 |
| Coordinator of Academic Services, <a href="#">Jules Furgal</a>                | Room 204   | 773.325-4844 |
| Business Operations Manager, <a href="#">Adam Briggs</a>                      | Room 231   | 773.325-4355 |
| Coordinator of Performance & Ensemble Libraries, <a href="#">Ava Neal</a>     | Room 332   | 773.325-4359 |
| Facilities Manager, <a href="#">Julia Miller</a>                              | HPC C139   | 773.325-4469 |
| Sr. Director of Production, <a href="#">Michael Sportiello</a>                | HPC C139   | 773.325.5141 |
| Box Office Manager, <a href="#">Laura Swierzbin</a>                           | HPC C139   | 773.325.7017 |
| Assistant Technical Director, <a href="#">Payton Kaye</a>                     | HPC C139   | 773.325.4385 |
| Director of Admission, <a href="#">Evan Hammond-Leppek</a>                    | Room 306   | 773.325-7444 |
| Assistant Director of Admission, <a href="#">Mary Halm</a>                    | Room 307   | 773.325-4360 |
| Sr. Dir. Of Mktg., Comms & Recruitment, <a href="#">Janice Hay</a>            | Room 201   | 773.325-4356 |
| Technology Manager, <a href="#">Brian Gier</a>                                | HPC C139   | 773.325-4801 |
| Assistant Technology Coordinator, <a href="#">Travis Wiley</a>                | HPC C139   | 773.325.7257 |
| Director of Community Music, <a href="#">Susanne Baker</a>                    | Room 327   | 773.325-4390 |
| Business Coordinator, Community Music, <a href="#">Timothy Laws-Rodriguez</a> | Room 328   | 773.325-7262 |
| Coordinator, Perf & Ed Programs, CMD, <a href="#">Ruth Heald</a>              | Room 328   | 773-325-7262 |
| Coord., Marketing & Comm. Eng., CMD, <a href="#">Josh Harlow</a>              | Room 328   | 773.325.7262 |
| Student Receptionist                                                          | Front Desk | 773.325-7260 |

## 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 and share this information with their students.

## **Student Lounge and Bulletin Boards**

Lounge areas and study spaces are located on each level of the Holtschneider Performance Center. Bulletin Boards are on levels 2 and 3 of the HPC. The building has a café, operated daily by university operations, an underground parking garage with 100 spaces (permit only), and community-gathering spaces across the three levels of the James and Mary Schaefer College Hall.

## **Computer Access**

A Macintosh-equipped student computer lab in Room 217 of Music North 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**

Practice space is open to currently enrolled DePaul School of Music students. Students not currently enrolled in the DePaul School of Music are not permitted to use School of Music facilities to practice without express permission from the Facilities Manager. Practice rooms are in the Holtschneider Performance Center, open 7 am until midnight. In addition, many studio teachers allow students to sign out their studio space for practice time. Please see your applied teacher or the receptionist to find out if this is an option for your studio. Students may request classroom or chamber room rehearsal space through ASIMUT. *Practice rooms,*

*studios, or unassigned classrooms are not to be used by DePaul students to teach private lessons to their own students. This includes lessons over zoom.*

Practice rooms can be reserved through ASIMUT:

<https://depaulsom.asimut.net>

Video instructions and further guidelines for booking a space may be found [here](#).

### **Performance Hall Reservations**

The performance halls in the Holtschneider Performance Center can be used for recordings or rehearsals during regular business hours. Halls can be reserved for a maximum of three (3) hours per day. Halls must be reserved at least two days but no more than one month in advance. Changes or cancellations must be communicated via email or in person as soon as possible. Any student found abusing the use of the hall(s), or who has not followed proper procedure to reserve the space, may have future privileges revoked.

Performance Halls can be reserved through ASIMUT:

<https://depaulsom.asimut.net>

### **Lockers**

Instrument lockers are located on each floor of the Holtschneider Performance Center and are reserved on a first-come, first-served basis. Please visit the [Facilities Office website](#) to reserve a locker. There is no rental fee for reserving a locker.

### **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 of Music 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, [student copiers](#) are available at the Richardson Library

### **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 Coordinator for information.

### **Communication**

Upon entering the School of Music, every student is assigned a DePaul University e-mail address. To find out more, visit: <https://offices.depaul.edu/information-services/services/email/student-email/Pages/default.aspx> . Communications from DePaul faculty and staff will be sent to students' DePaul email addresses. It is the student's responsibility to monitor announcements from the School of Music and University administration, faculty, and staff and to read and respond to emails in a timely manner.

### **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 twelve credit hours; master's students enrolled in at least six credit hours; and certificate in performance students enrolled in six 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](http://upass.depaul.edu) for more information.

### **Parking**

Parking enforcement on the Lincoln Park Campus is monitored by Parking Services and the [Chicago Police Department](#). Parking permits can be purchased online through Campus Connect by selecting Navigator from the NavBar (the diamond in the upper right-hand corner). Then go to Self Service>University Services>Parking Permits Online. 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 extracurricular activities throughout the University. The Music Educators at DePaul (MEaD) 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 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, Evan Hammond-Leppek (School of Music, Room 306)
- DePaul tuition bills, [OneDePaul](#) ([Schmidt Academic Center](#))
- Loan or scholarship information, OneDePaul ([Schmidt Academic Center](#))
- On-Campus Jobs, [https://studentemployment.depaul.edu/find\\_a\\_job/](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 the Associate Director of Advising. Graduate students are also assigned a faculty advisor upon matriculation. Undergraduate students are also assigned a faculty advisor at some point in their program. For most students, this happens during the junior year, but students in some programs will be assigned a faculty advisor earlier. Students can see their advisor assignment in Campus Connect and BlueStar. The School of Music's Associate 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 of every year, it is essential that students meet with*

*their advisors to plan their course of study carefully. First-year students are required to meet with the Associate Director of Advising each quarter in their first year.*

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

## **Faculty**

### Department Chairs

|                                                  | Room | Extension |
|--------------------------------------------------|------|-----------|
| Michael Lewanski, Dept. Chair, Music Performance | 302  | x54368    |
| Christopher Jones, Dept. Chair, Musical Studies, | 314  | x54383    |

### Program Directors and Area Coordinators

|                                                          |     |        |
|----------------------------------------------------------|-----|--------|
| Katherine Brucher, Director of Bachelor of Arts in Music | 316 | x54394 |
| Scott Burns, Director of Jazz Studies                    | 335 | x54381 |
| Sara Jones, Director of Music Education                  | 314 | x54383 |
| Thomas Miller, Director of Sound Recording Technology    | 334 | x54396 |
| Osnat Netzer, Director of Composition                    | 315 | x54382 |
| Alan Salzenstein, Director of Performing Arts Management | 303 | x51038 |
| Chuck Chandler, Voice Coordinator                        | 305 | x51039 |
| Michael Kozakis, Percussion Coordinator                  | 325 | x54398 |
| Mark Maxwell, Guitar Coordinator                         | 331 | x54393 |
| Jason Moy, Chamber Music Coordinator                     | 218 | x54372 |
| Janet Sung, Strings Coordinator                          | 221 | x54370 |
| Ann Setzer, Strings Coordinator                          | 223 | x54374 |
| TBD, Piano Coordinator                                   | 323 | x54387 |

### Full-time Faculty

|                                                    |     |         |
|----------------------------------------------------|-----|---------|
| Steven Balderston, Cello                           | 220 | x54369  |
| Ann Marie Brink, Viola                             | 222 | x54371  |
| Katherine Brucher, Musicianship                    | 316 | x 54394 |
| Chuck Chandler, Voice and Opera                    | 226 | x54403  |
| Scott Burns, Jazz Studies                          | 333 | x54397  |
| Cathy Elias, Musicianship                          | 313 | x51297  |
| Eric Esparza, Director of Choral Studies           | 305 | x51039  |
| Dana Hall, Jazz Studies, Ethnomusicology           | 200 | x57257  |
| Christopher Jones, Composition                     | 314 | x54402  |
| Sara Jones, Music Education                        | 317 | x54383  |
| Jacqueline Kelly-McHale, Music Education           | 202 | x54394  |
| I –Hao Lee, Violin                                 | 219 | x54404  |
| Michael Lewanski, Concert Orchestra & Ensemble 20+ | 330 | x54392  |
| Thomas Matta, Jazz Studies                         | 326 | x54389  |
| Thomas Miller, Sound Recording Technology          | 300 | x54396  |
| Erica Neidlinger, Wind Symphony and Wind Ensemble  | 302 | x54368  |

|                                                          |     |        |
|----------------------------------------------------------|-----|--------|
| Osnat Netzer, Composition, Musicianship                  | 315 | x54382 |
| Alan Salzenstein, Director of Performing Arts Management | 303 | x51038 |
| Ann Setzer, Violin                                       | 223 | x54374 |
| Janet Sung, Violin                                       | 221 | x54370 |

A comprehensive list of School of Music full and part-time faculty can be found here: <https://music.depaul.edu/faculty-staff/Pages/default.aspx>

### **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://academics.depaul.edu/calendar/Pages/default.aspx>

### **Registration and Course Schedules**

Incoming students register during their summer orientation session with the Associate Dean and Associate Director of Advising. Subsequent registrations 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>.

- *Register on time. Music students are among the first groups allowed to register, so students are encouraged to take advantage of the privilege to get “first pick” of courses.*
- *Be sure to check your course schedule at the time of registration and at the start of the quarter, 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 Associate 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 Language for Liberal Studies Option differs for undergraduate music students (see below).

### [Language for Liberal Studies Option](#)

B.M. and B.S. students who enroll in a year of modern language can receive a one-course (four credit) liberal studies domain reduction in arts and literature. In other words, **one** course, or 4 credits, of one year / twelve credits of modern language study will replace four credits in the arts and literature domain. Music students may use the modern language option only once; in other words, if they enroll in two years of modern language, they cannot be waived from two liberal studies domain requirements.

Students in the Bachelor of Arts in Music are required to take a full year of a modern language, and therefore, students in this degree program have a different version of the Language for Liberal Studies Option, which is detailed in the [Undergraduate Catalog](#).

### [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, they must speak with their assigned advisor prior to enrolling in the course regarding which courses are transferable. If a student does not obtain prior approval, the course(s) may not be applicable toward degree requirements. After completing the course(s), students must submit official

transcripts to the University Undergraduate Admissions office so the credit can be reviewed and posted by the Transfer Articulation Center. 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. Additional ensembles taken for credits that exceed degree requirements may be applied towards music electives.

### **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 <https://offices.depaul.edu/depaul-central/records/transcripts/Pages/default.aspx>

### **Online Teaching Evaluations**

Online teaching evaluations are made available through D2L 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: <https://catalog.depaul.edu/student-handbooks/>

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. Further information about academic integrity policies may be found here: <https://offices.depaul.edu/academic-affairs/faculty-resources/academic-integrity/Pages/resources.aspx>

### **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.

### **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 student wishes 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. Only full-time faculty may supervise independent studies. Students may find the independent study forms in Forms and Guidelines 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 the 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, they are 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. 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 and the Associate Director of Advising.

### **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 of Academic Affairs and the Associate Director of Advising. Conditions for dismissal and procedures for re-application are detailed in the [University Student Handbook](#).

### **Withdrawal/Leave of Absence**

Any student who wishes to take a leave of absence from the School of Music should first meet with their advisor. A leave of absence request must be completed submitted in [Campus Connect](#). Students may submit a leave of absence request for up to three quarters (not counting summer). If a student remains unenrolled after their leave of absence period has ended, they will need to reapply to re-enroll in the program and, if readmitted, will be subject to the degree requirements at the time of readmission.

### **Graduation**

The University confers degrees within 30 days of the end of each quarter, Autumn, Winter, Spring, and Summer; commencement ceremonies occur only at the end of the Spring Quarter, in June. A student may participate in the June commencement ceremony if they complete 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 Associate 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 may be listed in the commencement book but are 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 University Registrar with the appropriate honors designations. Once complete, transcripts with the degree posted are available through the University Registrar, and diplomas are mailed to students. To receive a diploma, it is essential that students update their addresses in [Campus Connect](#). 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 career topics. More information can be found here:

<https://music.depaul.edu/resources/career-services/Pages/default.aspx>

### **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 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 & 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, 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.

## **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 eight 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.
5. Know when enough is enough and learn to say 'no' to certain performances or lengths of performing that might result in injury.
6. **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?
7. **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.
8. **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.
9. **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.** 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 Neuromusculoskeletal 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](http://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](http://www.artsmed.org)

Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders. [www.texasvoicecenter.com](http://www.texasvoicecenter.com)

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

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

[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.”

### **Hearing Health**

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

### **Healthy Exercises and Techniques**

[Alexander Technique](#)

[Body Mapping](#)

[Body-Mind Centering](#)

[Chiropractic for Musicians](#)

[Myofascial Release](#)

[Pilates](#)

[Rolfing](#)

[Rosen Method](#)

[Somatic Movement Therapy](#)

[Yoga](#)