Applied Music Studies: Moir Studio  
Course Outline  
(last updated August 25th, 2016)

Instructor Information:  
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Office: MB245  
office hours by appointment

APPLIED VOICE LESSONS:  
Objective: to assist the student in building vocal technique, gaining knowledge of the vocal repertoire, and increasing performing abilities towards professional goals.

See also the “Master Course Outline for Applied Music Instruction” posted here:  

Link to Music Performance Studies Handbook:  

Attendance Policy:  
Attendance at all coachings, lessons, master classes and class recitals is mandatory to ensure an enriching year of voice study.  
One make-up lesson will be offered for a lesson missed due to illness. (medical documentation may be required for more than two consecutive missed lessons)  
Make-up lessons will also be offered for lessons the instructor must miss.  
Lessons missed for reasons other than illness may be replaced with an alternate lesson time. Decisions will be based on the evaluation of individual circumstances at the discretion of the teacher.  
Communication:  
If a student is ill, they should make every effort to contact the instructor and their accompanist when applicable by phone and email 24hrs in advance of their scheduled lesson.

Accommodation for Medical Illness  
Students are advised to refer to the University’s Policy on Accommodation for Medical Illness found at:  
https://student.uwo.ca/psp/heprdweb/EMPLOYEE/HRMS/?cmd=logout

As of May 2008, the University has a new policy on Accommodation for Medical Illness, which states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office...” (In Music, this means the Associate Dean, Undergraduate).
Students that are in emotional/medical distress should refer to Mental Health@Western for a complete list of options of where to obtain help.  
http://uwo.ca/health/mental_wellbeing/

Course Materials
Students are expected to supply their own recording devices to record lessons and masterclass performances. Students are also expected to supply their accompanists with copies of all music to be studied, as well as translations of all songs and IPA transcriptions when required.

Master class Performances:
The studio master class is scheduled for Wednesdays 12:30 – 1:30p.m., MB254
This portion of applied study is an (almost) weekly performance opportunity in a group setting.
The studio has been divided into two groups that will alternate each week for performance. (see Moir Studio Calendar for specific details)

- Please note all performances must be memorized.
- Attendance for all master class performances is mandatory for all students, (even if they are not performing) and forms part of the studio mark for each term.
- All performances will be recorded. Students are responsible for providing a mini DV cassette at each performance, to be reviewed following each performance.
  *Students should take care to cue the tape at the conclusion of each performance for the next recording as they will be required to write a report at the end of each term to review of all MC performances each term. Alternately, we seemed to have MUCH better luck using personal recording devices, ie. Phones, or computers, to record.
- In addition, students will be required to complete an assessment form for each performance, due on Fridays each week. A studio binder will be provided for filing reports each week.

Repertoire:
Choosing repertoire is a major part of voice study! The studio teacher will make recommendations for repertoire, but ultimately, it is the student’s responsibility to seek out interesting and manageable repertoire that meets jury requirements each year. (refer to Voice Division Handbook online for detailed information re: requirements) Once repertoire is selected, students should discuss choices with their studio teacher BEFORE confirming a list of repertoire for the term.
Photocopying music for study purposes is legal ☺! Students should make double-sided, clean copies for themselves and their accompanist – hole-punched for accompanists please!

Lessons:
For technique lessons, students are not required to warm-up, though they may find it beneficial to do so. Students must be warmed up for repertoire lessons. It is expected that students come to repertoire lessons with at least two pieces prepared. Sufficient preparation suggests that pitches, and rhythm and language are well learned and that
students have rehearsed the piece with their accompanist for ease and comfort with the accompaniment. Prior to singing the piece, students must complete a repertoire analysis form for each piece. This form will be of great resource in both rehearsal and lessons, so students should keep them in their repertoire binders for easy access.

**Coaching:**
Students are responsible for contracting an accompanist for each year of study. 30 – 60 minute coaching/rehearsal times will be set up between student and accompanist outside of regular lesson times.

**Guidelines:**

**Rehearsing:**
- Singers should schedule at least 1 hour of personal singing time each day.
- It is often most efficient and healthy practice to divide personal singing time into segments no longer than 30 minutes at one time.
- In addition, singers should schedule a minimum of 1 hour of non-vocal practice daily (ie. language study, IPA transcription, composer/poet research, listening, journaling).
- Singers should pace their daily singing for healthy voice use in all areas: speaking, choral singing, coaching, lessons, MC etc.

**Evaluation:**
Students are graded only according to their own progress, not in comparison to others. Progress, repertoire, technical growth, attendance and attitude in lessons and studio masterclasses all affect your grade. See the MPS Handbook for an outline of Grading percentages.

As required at the Don Wright Faculty of Music, all students enrolled in performance classes must attend a minimum of 12 concerts per academic year (excluding concerts and performances in which the student is participating) as a part of their grade. **Each student will be given a concert attendance card which will be signed by professors at the end of the various concerts. This requirement will be factored in the performance class grade.**

Grades are assessed for each performance in master class and are averaged at the end of the school year as part of your Performance Class Mark. Students are also graded for their weekly work in the studio. Attendance, level of preparation for lessons and performances as well as amount of repertoire studies and overall attitude are criteria used for marking. Assigned repertoire must be memorized and performed artistically.
Required number of songs learned is based upon degree and level, but shall be no less than six songs per semester. These two marks are averaged into a total Studio mark, worth 65% of the final grade. This is complemented by the end of year jury mark whose weighting is 25%. Specific weighting by course number are listed below for your reference:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Jury Mark</th>
<th>Performance Class Mark</th>
<th>Studio Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1920, 2920, 2921, 3920, 3922, 4920</td>
<td>40% 25%</td>
<td>10%</td>
<td>25% 32.5%</td>
</tr>
<tr>
<td>3921, 4921, 4922, 4923</td>
<td>20% 10%</td>
<td>35%</td>
<td>25% 35%</td>
</tr>
<tr>
<td>1925, 2925, 3925, 4925, 3924y, 3929, 4924y and 4929</td>
<td>50% 25%</td>
<td>No performance class required.</td>
<td>25% 37.5%</td>
</tr>
</tbody>
</table>

Please read very carefully the Voice Jury/Recital Requirements document, the Department of Performance Studies Handbook as well as the Recital Procedure Document. These documents outline what the Faculty of Music requires of you. These important documents are found online:


**Studio Instructor Mark**

At the end of the first term, each undergraduate student registered for individual instruction receives a midterm report and mark from his or her instructor. This mark will be 50% of the final studio mark assigned by the instructor at the end of second term.

At the end of the year the studio instructor submits to the Chair an annual report and a year-end mark for each student in the class, which will be the average of the studio mark given for Term I and Term II. The mid-year mark and report are submitted by the instructor only to the student.
The instructor reports include comments on the student's progress, ability, attitude, attendance, repertoire covered and mentions any particular problems. The report is intended both to help the student and to inform the Division Coordinator, the Academic Advisor, the Chair and the Dean. Reports are prepared with care and in detail in order to convey as fairly as possible the student's standing in relation to the Department standard for the course concerned.

The mark that the studio instructor submits reflects the student's work in individual lessons within the context of Department standards.

**Performance Class Mark**

The performance class instructor submits a grade out of 10 that represents the participation of the student in performance class and which counts as 10% of the final grade.

**Juries**

All undergraduate students taking Applied Music instruction are required to take a jury examination.

Students are responsible for acquainting themselves with Jury Requirements for their instrument, as well as information contained in the Music Performance Studies Handbook.

**Jury Repertoire Form**

Students who are doing an Applied Music jury in December or April, must obtain a Jury Repertoire Form from the Performance Department Secretary or their studio teacher, complete it accurately, hand it in to their instructor for approval and signature no later than Nov. 15 for December juries and March 15 for April juries. Repertoire must be listed in the order in which the student wishes to play it. It is the student's responsibility to make sure that the repertoire submitted for examination meets the requirements. Presentation of repertoire that does not meet the requirements could result in the jurors refusing to hear the jury.

The studio teachers will collect the repertoire forms from all of their students, sign them and, when all have been received, hand them in to the Performance Dept. Secretary by Nov. 15 or March 15 as applicable for insertion into the jury envelopes, along with the jury report forms. If the jury repertoire form, signed by the teacher, is missing from the jury envelope, or if a student appears at a jury with an unsigned form, the jury will proceed to grade the playing/singing but the mark will be withheld from the Registrar and kept in the Department office until the Dept. Chair has consulted the teacher. Please note that changes in repertoire can be accommodated after the Nov/March 15 deadline if submitted by the studio teacher in writing to the Dept. Chair.

Repertoire submitted for jury examination may not have been previously performed in a jury or credit recital. Works requiring accompaniment must be performed with an accompanist, and students are responsible for providing their own accompanists.