

MUSIC 747A/B - Principal Applied Study II
(Performance/Pedagogy Major)

LECTURER: To be assigned on an individual basis.

FORMAT: One-hour private lesson per week.

DESCRIPTION: This course is designed to further develop performance skills in the principal instrument or voice, as well as understanding of musical and pedagogical concepts, knowledge of repertoire and critical thinking through private instruction.

PREREQUISITE: Music 647B with a minimum grade of 75%.

REQUIRED TEXTS: Various musical scores to be purchased as required. Photocopies are not acceptable.

EVALUATION PROCEDURE:

Music 747A:	Instructor's assessment		100%
Music 747B:	EITHER:		
Option A:	Recital	60%	
	Instructor's assessment	40%	100%
	OR:		
Option B:	Recital	40%	
	Public masterclass	20%	
	Instructor's assessment	40%	100%
	OR:		
Option C:	Recital	40%	
	CD	20%	
	Instructor's assessment	40%	100%

NOTE: The minimum passing grade for this course is 75%

Recital

Students must present a public recital consisting of 30-50 minutes of music, with program notes which may be either printed or delivered in spoken form from the stage. Memorization is expected in accordance with current performance practice. Recitals are evaluated by a panel of three faculty, including the student's applied instructor.

NOTE: At least one of the two recitals for the degree (Music 647B or 747B) must be a minimum of 45 minutes in length.

A variety of styles must be included over the course of the two recitals for Music 647B and 747B, with the possibility of a more narrowly focused program (in terms of composers and styles) in Music 747B. *At least one* Canadian work is to be included in *at least one* of the two recital programs. Programs must be chosen from concert repertoire; however, repertoire need not meet the same

standards of virtuosity as might be expected from a performance major.

Chamber music may be included with the approval of the instructor and the associate dean. Students are cautioned to keep in mind that the jury's perception of the quality of a student's performance will be affected by the quality of the assisting artists. Students may not include on their recital program any works which they have performed, or are performing, for credit in another course.

Students are responsible for finding their own accompanist for accompanied repertoire. If not performing from memory, students must perform from an original score, not xerox copies.

Students may elect to replace one of the required recitals for the degree (either Music 647B or 747B) with a lecture-recital. A lecture recital should be of 50-60 minutes in total length, including 20-30 minutes of music, approximately 20 minutes of lecture and 10 minutes for questions from the audience. The student must submit a bibliography and a written copy of the paper to the jury panel before the lecture recital. Memorization is expected on the same basis as for a recital, i.e., in accordance with current performance practice.

Additional regulations governing recitals will be found on the attached School of Music Recital Protocol.

Option B: Masterclass

Students may elect to present a 90-minute public masterclass, which will be recorded on video and evaluated by a panel of three faculty. The evaluation panel will consist of the graduate student's supervisor and one other faculty member from the general applied area if possible (i.e. woodwind, voice, etc.). The third panel member may be from a different applied area.

The purpose of the masterclass is to give students the opportunity to share the results of their work in pedagogy in a public forum and to give students experience in an activity that is a common part of post-secondary job interviews.

Students planning to do a masterclass must notify the associate dean by the second week of classes in the semester in which the masterclass will take place. The student will schedule the time and room with the concert assistant at the same time as recitals are scheduled. Performers for the class will be identified after the class has been scheduled.

Students to be taught in the masterclass (three in total) will be arranged by the faculty supervisor, in consultation with the graduate student, and may include a variety of skill levels. These student will normally not be current or past students of the graduate student. The list of students performing in the class should be submitted to the associate dean for approval no less than two weeks before the class.

Please note that the university's ethics policies on research involving human subjects apply to the masterclass. The attached ethics consent forms must be completed and submitted to the associate dean at least one week prior to the class in order for the class to proceed.

The masterclass will be recorded on video, which will be given to the student for review and

reflection. The student will then meet with the faculty panel, normally between 3 and 7 days after the masterclass, at which time the student will be asked to discuss his/her reflections on the class. The student will have a chance to explain what s/he was trying to achieve with each student, to discuss what s/he felt went well and what might have been done differently and what things s/he would work on with the students if they had more time.

The student will be assessed on their teaching in the class (see the masterclass guidelines below) as well as the quality of their post-class reflections.

Masterclass Guidelines

An effective masterclass involves a balance between teaching the student and, to a lesser extent, engaging the observers. Here are some guidelines for the class:

- Please keep your focus on teaching the student on the stage
- Do not feel any obligation to entertain the observers.
- Your primary focus should be the student, but do feel free to share with the audience any general principals that can be drawn from what you are doing on stage and from which all students may benefit. In a “real” masterclass setting this can help the audience feel that it too is learning from you.
- Remember to speak loudly and clearly enough for the observers to hear what is going on.

There are a few necessary differences between any masterclass and a lesson. For example, the students may be a little more self-conscious than they would be with you alone, and the faculty panel will understand if you feel a need to be sensitive to that. The limited time allotted for each student may also have an impact, as you will probably want to focus on things that can be dealt with quickly rather than tackling a single issue that might take up more than the time available. You will have an opportunity after the class to talk with us about the choices you made and about the things that you would work on with the students if you had more time.

You will be evaluated on the teaching skill you demonstrate during the class. We want to know that you are capable of dealing with a wide range of issues, such as technique, rhythm, musical expression, diction, vibrato, set-up, etc. as appropriate. The problems you address in the class will of course depend on the students you hear, but we would like to see you deal with a variety of issues and demonstrate a variety of teaching strategies.

Option C: CD

The CD project offers students experience in the process of professional recording and editing. Students will be expected to demonstrate good time management and studio etiquette, and to develop critical listening skills. Students will also learn the basics of creating a professional-looking product.

Students who want to undertake the CD project must apply by May 15 for projects in the following academic year . The application form is attached to this syllabus. If there are more applications than can be accommodated, a screening process will be implemented; performance majors will have priority over performance/pedagogy majors. Projects may be scheduled during the fall or winter semester. No recording sessions will be scheduled between March 15 and May 31. Successful

applicants will be notified of the scheduled time period for their recording by 15 June.

Students selected for this option will create a professional quality CD consisting of 15-20 minutes of music. The repertoire is to be chosen from the student's recital repertoire for Music 647B and/or 747B. At the beginning of the semester in which the project is scheduled, successful applicants will meet with the School's music technologist to review the process and create a project plan with detailed time lines. At this meeting, students will be required to complete and sign the contract attached to this course outline.

At least one week before the first recording session, the student must submit the liner notes to the applied instructor and provide the music technologist with a copy of the scores to be recorded.

All recordings will take place in Petro-Canada Hall. If a piano is being used, the School of Music will pay for one piano tuning. Additional tunings will be charged to the student. Please note that it is essential to have the piano tuned before every recording session in which it will be used.

Each student will be allocated a maximum of six (6) hours of recording time, including any time needed for adjustments to mike placement and recording levels. Recordings will be supervised by the music technologist, who may be assisted by qualified student assistants at his discretion. The student's applied instructor will normally serve as the producer for the recording sessions.

The student will receive a copy of the complete recorded takes to evaluate and select for editing, in consultation with his/her applied instructor. This will be done away from the recording facility. Six (6) hours of editing time will be allocated per CD. Editing, mixing and mastering will be done by the music technologist. The student is expected to be present at editing sessions as co-producer. Students are expected to be professional, punctual and well prepared for all studio and editing sessions.

The CD will be evaluated by a panel of three faculty, including the student's instructor, who will provide written feedback to the student. The CD will be evaluated on the basis of the musical and technical quality of the final recorded performance, as well as the liner notes. The CD label and packaging may be simple, but must be professional in appearance, e.g., of an acceptable standard to submit with a job application. (Inexpensive software and materials are available at local business stores, some of which also offer inexpensive packaging services.) The panel will not consider packaging in the grading unless the appearance is unprofessional (e.g., inaccurate or handwritten track lists), in which case grades will be deducted.

COPYRIGHT NOTICE: Please note that the recording project is done for educational purposes only and not for commercial use. Students must ensure that any use of the CD beyond the course is in accordance with the requirements of copyright law.

**Music 745A/B and Music 747A/B
CD Project Application**

Name: _____

Student Number: _____

Proposed Repertoire (N.B. Subject to change, with the instructor's approval, until the contract has been signed.)

<u>Composer</u>	<u>Title/movement</u>	<u>Duration</u>
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Name of Producer: _____

Preferred time period for recording:

___ Fall Semester. Preferred month(s): _____

___ Winter Semester. Preferred month(s): _____

If there are any times that must be avoided, please indicate:

Student's Signature: _____

Agreement of Producer

I agree to serve as producer for this recording project during the time period(s) requested.

Signature

Approval of Applied Instructor

I approve of this application, the repertoire, the producer (if applicable), and the proposed recording time(s). I also confirm that the listed durations are accurate.

Signature

**Music 745A/B and Music 747A/B
CD Production Contract**

Each year, the School of Music offers the opportunity for a limited number of MMus students to produce a CD as part of the requirements for their principal applied study. Recording and editing a CD requires intensive resources on the part of the School of Music in time, space and expertise. Before committing to the project, all parties need to be aware of their responsibilities. In signing this contract, all parties are agreeing to the conditions laid out here. Should any of the signatories not be able to fulfill any of these conditions, the recording project will be cancelled, in which case the student will be evaluated under Option A of the course outline (i.e., the recital will be worth 60% of the final grade).

Name of Student: _____

Recording Venue: _____

Recording Engineer: _____

Recording Schedule:

Disaster Provision: _____

The disaster provision is an additional recording session for use only in the event of weather cancellation (university closure), illness with a doctor's note, major equipment failure, or any other major disruption that makes recording impossible as scheduled.

Editing Schedule:

Repertoire to be recorded:

<u>Composer</u>	<u>Title/movement</u>	<u>Duration</u>
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We, the undersigned, agree to the following conditions:

1. Absolutely no more than six (6) hours of recording time are allotted.
2. Absolutely no more than six (6) hours of editing/mixing/mastering time are allotted. Students should take this limited editing schedule into account when planning their recordings. Six hours of post-production will not allow for numerous minute adjustments. Students must come to editing sessions well prepared.

3. The piano must be tuned before every recording session in which it will be used. The School of Music will pay for one piano tuning for each recording project. It is the responsibility of the student to request and pay for additional tunings.
4. The student will submit liner notes to the applied music instructor no later than one week before the first recording session.
5. The student will submit a copy of the scores to be recorded to the Music Technologist one week before the first recording session.
6. The recording sessions will take place on the days and times listed in this contract. It is the responsibility of the student to ensure that any collaborating musicians are available on these days/times
7. The student will attend the editing sessions listed in this contract.
8. The student will be professional, punctual and well prepared for all studio and editing sessions.
9. The CD will normally be completed by the end of the exam period in the semester during which the recording is done.
10. In the unlikely event of a major equipment failure that prohibits the completion of recording, the School will make every reasonable effort to relocate the project to an alternative venue and/or workstation. If this is not possible, the School reserves the right to terminate the recording project, in which case the student will be evaluated under Option A of the course outline.

Student's signature

Date

Music Technologist's signature

Date

Applied Instructor's signature

Date

**Memorial University of Newfoundland
Public Masterclass for Music 747A/B
Cover Sheet and Consent Form**

Name of Pedagogy Student: _____

Masterclass:

Date: _____

Time: _____

Location: _____

Students to be taught in masterclass (normally three):

Name

Age

_____	_____
_____	_____
_____	_____
_____	_____

**Memorial University of Newfoundland
Public Masterclass for Music 747A/B
Consent Form**

As one of the assignments in Music 747A/B (Applied Study II: Performance/Pedagogy), the pedagogy student may elect to give a 90-minute public masterclass, which will be recorded on video and evaluated as part of his/her requirements for the course. We are requesting your consent to participate in the masterclass and to have your masterclass session recorded on video for the purposes of this course. The following information is provided in accordance with the School of Music and Memorial University's research ethics guidelines:

1. You will be asked to play a work, or a portion of a work, that you have been learning in the public masterclass detailed on the cover page. The pedagogy student will instruct you for approximately half an hour in front of an audience including three faculty members from the School of Music. The masterclass will be recorded on video. The video camera will be positioned so that both you and the instructor will be visible. The camera will be placed as inconspicuously as possible and will be left in one position throughout the masterclass.
2. The masterclass will be evaluated by a panel of three faculty members from the School of Music, including the pedagogy student's instructor for Music 747A/B. The panel will be evaluating the pedagogy student, and will not be evaluating your playing or participation in any way.
3. The video will be viewed by the faculty panel as part of the evaluation process, and by the pedagogy student to provide feedback about his/her teaching.
4. The video will be kept in confidence by the instructor until the deadline for appeals of course grades has passed, or in the case of an appeal, until the appeal has been resolved. The video will then be destroyed unless you have given written permission for it to be kept longer. Such permission will specify the length of time that the video may be kept, who will keep it, and the purposes for which it may be used. If you wish, you may view the recording before giving such permission.
5. You may withdraw your consent at any time for any reason, in which case the pedagogy student will not be allowed to use the video recording of your portion of the masterclass for his/her evaluation in the course.
6. The instructor for Music 747A/B, _____, can be reached:
by mail at School of Music, Memorial University of Newfoundland, St. John's, NL A1C 5S7;
by phone at _____ ; or by e-mail at _____

Signature(s)

I have read and understood the information above and freely give consent to allow the pedagogy student,

_____, to make a video recording of my participation in the public masterclass described on the other side of this page in fulfillment of his/her course requirements for Music 747A/B.

Signature of student

Date

Signature of parent (if student is under 18 years of age)

Date

**Memorial University of Newfoundland
School of Music**

**GRADING GUIDELINES FOR MUSIC 645B, 647B, 745B and 747B
Recitals and Juries**

- 75% B plus. Minimum expected standard for a pass. Performance does not meet the standard for an A because of problems in one or more of the following areas: performance security, technical achievement, and/or musical understanding and expressiveness.
- 80% A minus. Performance is secure, displays musical understanding and expressiveness, and is of appropriate technical standard for the major.
- 85% A. Very good recital/jury, secure and polished. Technical and musical accomplishment beyond minimum requirements for the program. The student would be a viable candidate for admission to doctoral work in performance at most graduate schools in North America.
- 90% A plus. Exceptional recital/jury. Technical accomplishment is outstanding, beyond the level normally expected from students at the master's level. The student would be a strong candidate for admission to doctoral work in performance at the best schools in North America.
- 95% Recital/jury of top professional performance calibre, appropriate for international competitions. The major music schools in North America (including Juilliard, Eastman, Indiana) will be trying to outbid each other to recruit this student for doctoral work. We will never hear a better performance from a student at this level.
- 100% This grade would be unfair and misleading to any music student.

Instructor's Evaluation

The instructor is able to give heavier weighting to a student's rate of progress from week to week than might be accounted for in the recital/jury grade. The instructor may also evaluate activities not included on the recital/jury (such as chamber music, written work, etc.) if these activities and their evaluation have been specified in writing in the first week of classes. However, the instructor's evaluation should not be higher than the highest grade the student is reasonably likely to achieve on the recital or jury.