

INDIVIDUAL APPLIED MUSIC STUDIES (IAMS) HANDBOOK

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INDIVIDUAL APPLIED MUSIC STUDIES (IAMS) HANDBOOK

IAMS CONTACTS:

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This handbook is a supplement to the CMU calendar and pertains to ALL students enrolled in Individual Applied Music Studies (IAMS). As the handbook is used in conjunction with the IAMS syllabus, students are advised that they are responsible for its contents.

Students are advised to check the School of Music IAMS bulletin board regularly for announcements and important updates/information.

1. INDIVIDUAL APPLIED MUSIC STUDIES: PROGRAM REQUIREMENTS

1.1. Individual Applied Study

Courses in applied music are open to all CMU students, whether or not they are in a music degree program. All students registering for applied studies in a particular area (voice or instrument) for the first time must complete an audition. Admission to an IAMS major area (5 & 3 CH) is dependent on a successful audition. Normally all first year incoming students will take 3 CH of IAMS, however students at an advanced level may be identified at the audition and recommended to register for 5CH. Auditions for a minor area (2CH) are for the purpose of placement with an appropriate instructor; admission to these courses is guaranteed.

1.2. Major/Minor Track

There are two different tracks of IAMS:

- Major - 5 CH (1hr lessons), or 3 CH (3/4hr lessons)
- Minor - 2 CH (1/2hr lessons)

These two tracks of IAMS assume varied levels of competence and programmatic requirements in the chosen area of instruction, and hence require different audition expectations and processes.

1.3. Lesson Length

Bachelor of Music and Bachelor of Music Therapy programs require 3CH or 5CH of IAMS in each year of study at CMU, depending on the concentration. Bachelor of Arts (Music) programs require a minimum of 2 CH of applied instruction per year of the program. Alternative program designs must be approved by the Music Faculty. Normally students are *not* permitted to change their chosen area of applied study (except in the B.Mus. Musicology concentration, and upon entering the B.Mus. Therapy program, with permission of the Music Faculty). Students wishing to do so within a B.Mus. degree for the second or third year of their program must re-audition in order to receive 'advanced standing' and permission to change their area of study. Students enrolled in a B.A. degree may complete the required hours of applied instruction in more than one area.

1.4. Single Term Study

IAMS of one term, that is 2.5CH, 1.5CH or 1CH, are available for either term; however, students may not enroll for applied studies for the fall term only unless they will be completing their CMU studies in the first term or be gone from CMU on an exchange program during the second term. Also, students may not change their registration from full-year to one term applied lessons. See IAMS Syllabus for Voluntary Withdrawal date.

1.5. Grade Requirements

Students who achieve no more than a D in their year-end jury will not be allowed to register for IAMS in the following year.

2. INDIVIDUAL APPLIED MUSIC STUDIES: INSTRUCTOR and LESSON ARRANGEMENTS**2.1. Assigned Instructors**

All students registered for IAMS will be placed with an Instructor by the Music Faculty, with lesson times arranged in consultation with the student and the Instructor. In most cases, lessons will be taught on the Grant & Shaftesbury campus. In some cases students may be required to travel to the Instructor's off-campus studio; in these instances, students will be responsible for their own transportation.

2.2. Weekly Lessons

All applied music courses are full year courses consisting of 24 lessons and requiring two terms of study. Students will be charged for 12 lessons in the first semester and for 12 lessons in the second semester. A minimum of 20 lessons per academic year is required to receive course credit or 10 lessons for those students taking lessons only for one semester. Students are reminded that credit for IAMS can be received only if they are properly registered for the appropriate course.

2.3. Missed Lessons

Any lessons missed by the Instructor will be made up. The Instructor is not obliged to make up any lessons missed by the student without adequate prior notification (at least 24 hours) to the Instructor. If the student wishes to cancel a lesson for reasons other than illness, the legitimacy of cancellation will be determined by the Instructor.

2.4. Discontinuation of IAMS

Students may not discontinue their IAMS instruction during a semester without financial penalty. Lessons may be discontinued at the end of the first semester without penalty *only* if the Registrar is notified in writing before Nov. 30. Students who withdraw from an applied music course before Sept. 15 and at least 24 hours prior to their first lesson will receive a full refund. Students who withdraw within 3 days after their first lesson will receive a 90% refund of the applicable term fees. Thereafter refunds normally will not be available to withdrawing students. In cases of extended illness (or for other compassionate grounds, as determined by the School of Music), exceptions may be made.

2.5. Change of Major Practical Instrument

Normally, it is not permissible to change from one area of instruction to another (e.g. from voice to piano) during the academic year. In addition, students are expected to remain with their assigned Instructor in the area of applied instruction for which they registered for both semesters.

3. INDIVIDUAL APPLIED MUSIC STUDIES: COURSE REQUIREMENTS**3.1. Requirements for Applied Studies Courses consist of the following:**

- Term work, graded by the student's applied Instructor including but not limited to:
 - Preparation for weekly lessons of all assigned repertoire, technical exercises and Quick Studies
 - Progress in technical and interpretive development
 - Progress in development of overall musicianship and performance skills

See Instructor's syllabus for term grade distribution.

- Performance Requirements and Collaborative Assignments are graded by Music Faculty. Collaborative Assignments (CA) are completed together with performance requirements (see 3.2) and graded throughout the year. For each performance a Collaborative Assignment Sheet must be completed by all students consisting of the following:
 - performance date
 - repertoire selection
 - rehearsal dates and coaching dates – at least two of each
 - repertoire assignments for non-keyboard instrumentalists and singers

- peer assessment by the collaborative partner of each student. Peer assessment based on specified criteria will account for 5% of the CA grade. (see 3.7)

- Jury Performance, graded by Music Faculty which may or may not include someone other than the student's applied Instructor.
- Recital Attendance – (see 3.12) **Failure to attend the required number of recitals will Result in the deduction of half a letter grade from the final IAMS grade**

3.2. Individual/Collaborative Performance Requirements

During September, each student taking applied lessons will be assigned particular dates throughout the school year on which to perform in recital as appropriate to the course in which s/he is enrolled. Choices of repertoire performed will be made by each student in discussion with and as approved by her/his applied Instructor. Students must then notify any collaborating musicians of the repertoire, give them the music, and begin the rehearsal/coaching process (see 3.4 Rehearsal and Coaching Arrangements). All program details, including works to be performed, names and instruments of collaborating musicians, and composer names and dates need to be emailed four weeks in advance to the Thursday Recital Coordinator. Students wishing to perform in Thursday recitals more frequently than required must consult with and be given permission by the IAMS Coordinator. Choice of repertoire and additional performance dates must be approved by his/her applied Instructor. Students wishing to change/postpone their recital date must request in writing to the IAMS Coordinator in addition to the Thursday Recital Coordinator no less than three weeks prior to the originally scheduled recital. Performance Requirements are as follows:

5 CH:	1 st year:	1 Thursday recital & 3 peer group sessions
	2 nd year:	2 Thursday recitals & 3 peer group sessions
	3 rd year:	3 Thursday recitals & 3 peer group sessions
	4 th year:	3 Thursday recitals & 3 peer group sessions
	3 rd and 4 th year (B MUS <i>Voice Majors</i>)	3 Thursday recitals, 1 master class & 2 peer group sessions
3 CH:	1 st year:	1 Thursday recital & 3 peer group sessions
	2 nd year:	1 Thursday recital & 3 peer group sessions
	3 rd year:	2 Thursday recitals & 3 peer group sessions
	4 th year:	2 Thursday recitals & 3 peer group sessions
	3 rd and 4 th year (B MUS <i>Voice Majors</i>)	2 Thursday recitals, 1 master class & 2 peer group sessions
2 CH:	all years:	2 peer group sessions

3.3 Collaborative Arrangements

Collaborative music making is vital to the development of musicians. While students register for applied music lessons on an individual basis, mutually beneficial collaborative dimensions are part of the education and performance in every instrument. This includes the following points:

- All students enrolled in applied keyboard lessons, whether that is classical piano, jazz piano, organ or harpsichord will participate as a collaborating musician, with the appropriate instrument and repertoire determined by the IAMS Coordinator. Together with the Instructor, applied students will try to work out a relatively complete repertoire list by the end of September and submit it to the IAMS Coordinator for purposes of establishing effective collaborative partnerships with similar musical experience. For first year students, repertoire lists should be developed on a term, not a full-year basis.
- All students enrolled in applied classical and jazz guitar lessons will play at least one piece for voice/guitar or instrument/guitar during the academic year.
- All students studying voice and non-keyboard instruments will be assigned roles of stage

management and ushering for Thursday recitals.

- Keyboard and guitar players who collaborate with voice and instrumental performers in credit recitals may choose to have that work count as part of their applied piano jury requirements as well as for collaborative piano credit as appropriate. Details will be worked out on an individual basis.
- Pianists will bring all collaborative music to piano lessons, including that with other students in applied lessons, pieces for choir, and chapel.
- Singers and non-keyboard instrumentalists need to notify their collaborating partners of upcoming performances at least one month in advance.
- Collaborative rehearsals are not occasions for one musician to teach the music to the other. It is expected that students are learning professional practices through their applied studies and come to rehearsals with music learned.

3.4 Rehearsal and Coaching Arrangements

Collaborative duos and ensembles will be assigned and coached for all required performances of voice and non keyboard instrumental students. This applies to IAMS and performance concentration Credit Recitals. Rehearsal guidelines are as follows:

- Collaborating duos will meet at least four times prior to a Peer Group session, Master Class, Thursday Recital, Jury, or any other performance. This entails two rehearsals, one coaching, and one lesson with the vocal or instrumental student's instructor. In many cases, additional rehearsals and coaching sessions will be appropriate.
- All collaborating rehearsal, coaching and lesson dates need to be recorded on the Collaborative Assignment Sheet by each collaborating musician.
- Rehearsal sessions are to be used to work at the musicality of interpretation and ensemble, not note-learning.
- It is the responsibility of the voice or non-keyboard instrumental student to book rehearsals with the collaborating keyboard or guitar player.

3.5 Peer Groups

All IAMS students will be divided into peer groups of 5-8 in early September for assigned performances. Furthermore, as is the case with recitals, students will be assigned specific dates on which they are to play/sing. Students will be expected to attend these sessions regularly, not just when they are to play / sing. Being registered for more than one IAMS (e.g. voice and piano lessons) does not lessen the requirements of either area of study. Attendance is taken and absences require approval of the Music Faculty. Peer group meetings are to be recorded on the Performance, Rehearsal and Coaching Log.

3.6 Master Classes

Vocal masterclasses are offered to all senior voice students (usually BMus 3rd and 4th year students). A minimum of three vocal master classes will take place throughout the year. Singers invited to participate will be assigned a date to sing in a masterclass. Normally masterclass participation will replace one peer group performance. Instruction is provided by the faculty and sessional instructors and occasionally guest teachers. Singers will work with a teacher other than their own IAMS instructor. Singers are expected to attend all master classes. Collaborative artists will be required to be present only for the portion of the Master Class in which they are playing but encouraged to remain for the entire session when possible.

Instrumental Master Classes may be offered from time to time when suitable arrangements can be made with guest teachers. All students studying the particular instrument for which a Master Class is provided are encouraged and expected to attend.

3.7 Peer Assessment

Each collaborative partner will assign a peer assessed grade out of 5 marks for each performance. The peer assessed mark is to be an objective indicator of how well your collaborative partner takes responsibility to contribute to effective collaboration. This mark is calculated by Music Faculty as part of the overall grade.

The following criteria will be used for the singer/non-keyboard instrumentalist:

- date of performance and music supplied to collaborative partner 4 weeks prior to performance
- music fully learned prior to first rehearsal
- on time and organized for rehearsal/coaching
- repertoire assignment supplied at least two weeks prior to performance
- good communication - responds promptly to email/text/phone messages

The following criteria will be used for the keyboard player or guitarist

- date of performance and music supplied to collaborative partner 4 weeks prior to performance
- music fully learned prior to first rehearsal
- on time and organized for rehearsal/coaching
- study of partner's repertoire assignment
- good communication - responds promptly to email/text/phone messages

3.8 Jury Requirements

At the end of the academic year, **all** students registered for IAMS are required to complete a jury, EXCEPTING those students who are doing Recital I or Recital II, in which case the recital grade normally doubles as part of the applied lesson grade. The selections chosen for the jury should represent the work learned by the student in the past academic year. Students are to provide at least one set of original, public domain or purchased digital copies of the music for the jury.

Students are required to prepare several pieces of contrasting styles and periods; details are listed below in accordance with particular applied courses. Students will be expected to perform a significant part of their repertoire by memory. Voice students are required to memorize their entire jury program. The repertoire presented for the jury can include both solo and chamber music. It is expected that the student will discuss the focus of repertoire for the year with his/her Instructor during the first few lessons. During the year, the student is to record the studied (and performed) repertoire on their **Repertoire Log**. Juries normally will take place during the spring exam period. Students will be assigned a specific jury time. Repertoire log, Recital Attendance log/recital programs are to be submitted at the time of the jury.

Students changing focus in their IAMS (between classical and jazz) will continue to register in the appropriate year, with an appropriate adjustment made in their jury requirements.

VOICE

- | | | |
|-------|-----------------------|--|
| 5 CH: | 1 st year: | Prepare 3 pieces, including 3 languages |
| | 2 nd year: | Prepare 4 pieces, including 3 languages |
| | 3 rd year: | Prepare 5 pieces, including 4 languages |
| | 4 th year: | Prepare 5 pieces, including 4 languages |
| 3 CH: | 1 st year: | Prepare 2 pieces, including 2 languages |
| | 2 nd year: | Prepare 3 pieces, including 3 *languages |
| | 3 rd year: | Prepare 4 pieces, including 3 *languages |
| | 4 th year: | Prepare 4 pieces, including 4 *languages |

- 2 CH: 1st year: Prepare 2 pieces
 2nd year: Prepare 2 pieces, including 2 languages
 3rd year: Prepare 3 pieces, including 2 languages
 4th year: Prepare 3 pieces, including 3 languages

*Music Therapy students will include styles and/or languages. If voice is the secondary instrument only styles are required.

PIANO & OTHER INSTRUMENTS

The following presume a single movement piece or a movement of a larger work. Music therapy students studying guitar or piano will include minimum of 2 contrasting songs of self-accompanied music therapy repertoire.

- 5 CH: 1st year: Prepare 3 pieces
 2nd year: Prepare 4 pieces
 3rd year: Prepare 5 pieces
 4th year: Prepare 5 pieces
 3 CH: 1st year: Prepare 2 pieces
 2nd year: Prepare 3 pieces
 3rd year: Prepare 4 pieces
 4th year: Prepare 4 pieces
 2 CH: 1st year: Prepare 2 pieces
 2nd year: Prepare 2 pieces
 3rd year: Prepare 3 pieces
 4th year: Prepare 3 pieces

4. INDIVIDUAL APPLIED MUSIC INSTRUCTION: GRADES

4.1 Mid-Term Reports

Students will receive a mid-term report from their applied Instructors on or before the first lesson of term two.

4.2 Grade Distribution

Final grades are based on marks for term work, collaborative assignments (CA) and Jury according to credit hour and year:

5 CH:	1 st and 2 nd year	50% Term, 15% CA, 35% Jury
	3 rd & 4 th year	45% Term, 15% CA, 40% Jury (or Non-Credit Recital*)
	3 rd year	75% Term, 25% CA (with Credit Recital*)
	4 th year	65% Term, 35% CA (with Credit Recital*)
3 CH:	1 st and 2 nd year	60% Term, 15% CA, 25% Jury
	3 rd and 4 th year	55% Term, 15% CA, 30% Jury (or Non-Credit Recital*)
2 CH:	(all years)	60%, Term, 15% CA, 25% Jury

*3 and 5 credit hour performance students who perform a credit or non-credit recital do not perform a jury and therefore will not receive a jury mark for IAMS. The IAMS grade would consist of term and collaborative assignment marks only with an increased percentage for CA.

Students who achieve no more than a D in their year-end jury will not be allowed to register for IAMS in the following year.

4.3 Grading Scale

For the purpose of grading IAMS and credit recitals, CMU uses the following scale (CMU Standard B):

95 – 100	Outstanding	(A+)
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88 – 94	Excellent	(A)
81 – 87	Very Good	(B+)
74 - 80	Good	(B)
67 – 73	Satisfactory	(C+)
60 – 66	Pass	(C)
50 – 59	Marginal	(D)
Below 50	Fail	(F)

4.4 Thursday Recital Attendance

CMU Student Recitals are held at 11:30 am each Thursday, beginning in October. These are academic functions of the School of Music; attendance is mandatory for music students. Students are required to keep a written record of the dates of the recitals they attended on a Recital Attendance Log, along with a three-sentence description of some musical feature of one work from each recital. Recital Attendance log/recital programs are to be submitted at the time of the jury.

It is expected that students will attend at least 20 recitals annually if taking 5 CH lessons, and 15 and 10 recitals respectively for 3 CH and 2 CH lessons. Primarily, these recitals will be CMU student recitals and CMU faculty/guest recitals. Up to one-quarter of the recital attendance requirement may be satisfied with off-campus events. Students with a class conflicting with the recital slot may substitute more than one quarter of the required recitals with off-campus events provided that this arrangement is approved by a Music Faculty member.

Failure to attend the required number of recitals will result in the deduction of half a letter grade from the final IAMS grade.

5. CREDIT/NON-CREDIT RECITALS

Credit recitals are open to both performance and non-performance applied music students. Non-performance applied students may opt to perform a credit recital in the final year of their degree program pending approval at the previous year's jury. Students doing Recital 1 or a Non-Credit recital are encouraged to perform a shared recital (2 applied students).

Students enrolled in Credit Recital I or II are asked to pick up Syllabi for these courses as well as a Credit Recital Logistics document at the Reception Desk (north side).

6. VERNA MAE JANZEN MUSIC COMPETITION

This competition is open to all returning CMU students who are taking IAMS in voice, keyboard or any other instrument. It takes place during the winter term and consists of a preliminary and a final round. Students are welcome to enter the competition upon the recommendation of their applied music Instructor. Further details are available early in the winter term. Competitors may be recommended to perform as soloists with the Mennonite Community Orchestra in the following year.

Date: Preliminaries – January 20, 2017, Finals – February 15, 2017

7. USE OF PRACTISE STUDIOS: RULES and GUIDELINES

- There are practice studios available at both 500 and 600 Shaftesbury for use by all CMU students enrolled in applied studies.
- Practice studio schedules are determined at the beginning of each semester in accordance with each student's registration. Priority in reserving practice rooms is based on the program in which the student is enrolled as well as the year in the program. Students in a Performance concentration and/or enrolled in a credit recital will have first priority. Teaching studios will be available for

rehearsal in non-teaching hours, but may be reserved for practice by students only evenings and weekends. Generally, piano majors will have priority in rooms with grand pianos, and voice majors in acoustically rich spaces. Where these overlap, negotiations will take place.

- All malfunctioning pianos should be reported in writing to the IAMS COORDINATOR.
- All windows in practice studios must be closed when students leave the room. Drastic temperature changes can result in severe damage to pianos.
- Each student's scheduled studio time shall be respected by other students and staff.
- The piano in the Laudamus Auditorium is available for practicing during the week prior to a Thursday recital appearance, and the two weeks prior to a credit recital, provided that the student has booked the room. The Chapel, Lecture Hall, and Auditorium may not be booked for student practice on a regular basis, except for organ students; however, all three of these may be reserved prior to credit recitals. For daytime bookings during the week, please consult with IAMS Coordinator. For evening and weekend bookings, please make the appropriate arrangements with the Facilities Department.
- No food or drink may be placed on pianos. Water bottles may be taken into studios, but must be placed on the floor.
- It is advised that all students observe increased hygienic practices, including the thorough washing of hands (or use of hand sanitizer) before and after practicing piano.

8. CHAPEL PARTICIPATION

Participation in CMU's worship life is central in the formation of our Christian university community. For students formally studying applied music, community worship is a great opportunity to "bring the classroom into the chapel." For that reason, students enrolled in applied lessons are encouraged to participate in leading music during at least one chapel service per year. Ways of participating include being part of a band, leading singing, accompanying on piano or other instruments, being involved in the vocal and instrumental section for Taize worship, playing steel drums, etc. Students are encouraged to talk to either the chapel coordinator or a music faculty member about participating in leading music in chapel.

9. SCHOOL OF MUSIC FUNCTIONS

All music students are expected to attend School of Music functions, including student and faculty/guest recitals. Students are advised to check the Music Bulletin Board regarding upcoming events.

10. MUSIC LIBRARY (Piano and Vocal Scores)

- In addition to the music holdings in the CMU library (scores, recordings, journals, books), there is a Keyboard and Vocal Music Library housed near the piano and voice teaching studios. These scores are in the process of being integrated into the CMU Library. Students may sign out music from the Keyboard for a maximum of four weeks and from the Vocal Music Library for two weeks. Students will gain access to this collection by their applied Instructors.
- No markings should be made in any library scores.
- CMU's music holdings are to be used only as reference copies, and not for extended practice or performance purposes. It is expected that students purchase their own required "texts," as is the case with any other CMU course.
- Students and Instructors are reminded that it is illegal to photocopy copyrighted music without permission from the publisher.