LECTURE TIMES AND LOCATION

Wednesdays, 6:00 – 9:00pm, TC 101

Course Instructor: Dr. Christine Guptill  
BMus, BSc, MS(OT), OT Reg (Ont), PhD  
Assistant Professor, School of Health Studies  
Post-doctoral Fellow,  
Hand & Upper Limb Clinical Research Lab,  
St. Joseph’s Healthcare London

Office Hours: by appointment  
E-mail: cguptill@uwo.ca

*I prefer to communicate by email, as I do not have office availability at this time.*

Assistant Course Coordinator: Dr. Patrick Potter  
MD, FRCPC  
Schulich School of Medicine & Dentistry  
Physical Medicine & Rehabilitation,  
Parkwood Hospital

Teaching Assistant: Kyla English  
kengl2@uwo.ca

COURSE DESCRIPTION:
In this course we will explore the relationship between health and music performance. This exploration will include factors that shape the performance of healthy musicians as well as health risks and illnesses that can be encountered by professional and amateur musicians. Social determinants of health and advocacy issues for musicians’ health will also be addressed. This course will contribute to your understanding of how health professionals, policy makers, funding agencies, arts management organizations, educators and musicians themselves can contribute to improved health outcomes in this special population. Throughout the course, cases, videos, readings and guest lectures will enhance your understanding of the complex interactions between health and music performance.

PREREQUISITES:
Music students: Music 2920 or Music 2921, or permission from the Faculty.

Health Sciences students: The prerequisite for this course is ‘Registration in the third or fourth year of the School of Health Studies’

Other students: By paper add-drop with permission from either of the two home faculties (Health Sciences or Music)

No specific background knowledge in either health sciences or music is required to take this course. The students enrolled come from a variety of backgrounds. This diversity is warmly welcomed and is an asset to the learning experiences in this course.

COURSE OBJECTIVES:

At the end of this course, you will be able to:

- Explain the impact of music performance on health (positive and negative).
- Describe steps musicians can take to improve their performance, using cognitive and physical strategies.
- Illustrate basic postural alignment and understand the ergonomic concerns and solutions for major instrument groups and for singers.
- Articulate the risk factors, common injuries and treatment for playing-related musculoskeletal injuries and neurological impairments.
- Describe common concerns and associated treatments for achieving emotional well-being in music performance.
- Implement educational programs for stakeholders about the health risks and benefits of music performance.
- Demonstrate health promotion activities that will impact on health in music performance.
- Advocate for musicians’ health and well-being with a variety of stakeholders.

COURSE TEXT:

There is no required text for this course. Mandatory readings will be put on reserve in the library or will be available electronically through the Internet or library holdings. Students are responsible for acquiring readings noted in the schedule through the UWO library Internet holdings.

Not all of the guest speakers have advised me of any required readings for their classes, and therefore, you will notice that for some weeks the readings are “to be arranged (TBA)”. I will notify you of these readings as soon as possible.

OWL website:

An integral and important part of this course is the new OWL website. All students in this course need to use the OWL website to access resources for this course such as handouts and/or readings, and to submit written assignments. Students are responsible
to check the OWL site for updates or changes to the schedule. Because guest speakers
do not always provide them, PowerPoint presentations may not be available before
class. Those that are available will be provided on the OWL website in PDF format. If
you encounter any difficulties accessing OWL, please contact Instructional Technology
Services (ITS) at (519) 661-3800, or https://servlet.uwo.ca:8081/helpdesk/index.jsp.

**COURSE EVALUATION:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Reading reflections</td>
<td>5%</td>
</tr>
<tr>
<td>Participation</td>
<td>5%</td>
</tr>
<tr>
<td>Group project outline</td>
<td>15%</td>
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<tr>
<td>Group project - final</td>
<td>35%</td>
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<tr>
<td>Final paper</td>
<td>40%</td>
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There will be no exams for this course.

**Reading Reflections (5%)**

Students will be required to contribute to the course regularly through the submission of
reading reflections on the OWL site. These entries will consist of a short (maximum 350
words) reflection on the reading(s) assigned for the week. Reflections might include why
this topic is particularly interesting, how this information reinforces (or differs from)
material from other courses students have taken, or thoughts about how this reading fits
with the student's career goals. Please comment on all assigned readings to receive full
marks. These reflections will provide continuous feedback about students' interest and
understanding of particular topics or readings, so that the lectures can be tailored
accordingly.

I will select five weeks to grade reading reflections (1% per entry). These will not be
announced in advance, so it is in your best interest to complete a reflection each
week. This will also ensure that a majority of students are prepared for in-class
discussion. The first reflection will be a 'test' run to ensure the technology is working
appropriately (not graded). In this entry, please reflect on the reasons you enrolled in
this course, what background you have that contributes to your interest in the course,
and how your career goals are related to this course. Reading reflections are only seen
by the instructor or TA and like any other assignment, will remain confidential (subject to
the limits of the law). **Reading reflections are due by midnight on Sunday of each
week.** You are welcome to read ahead and complete the reflections in advance.
Unfortunately, due to the timeliness of this assignment and it’s small value, no make-
ups will be provided for missed reading reflections.

**Participation (5%)**

As a senior-level class, professionalism is a requirement in this course, and all students
are expected to attend punctually, remain until the end of the class, and give their full
attention to the instructor(s). In the second class, students will be provided with desk
nametags. These will be picked up at the beginning, and returned at the end of each
class. Attendance will be recorded, and five classes will be selected without notice for
grading (1% per class). It is therefore in your best interest to attend all classes.
Should you need to miss a class, please notify the TA by email in advance when possible. If the absence is due to illness, family emergency or a legitimate conflict, a note will need to be submitted to the academic counselor in your home faculty (please see the policy on academic accommodation below). If the absence is due to a test/exam in another course, a Western athletics activity, or a required rehearsal/performance in a music course, an email from the instructor/coach can serve as a substitute. Unfortunately, no make-ups will be provided for participation marks.

**Group Project (15+35=50%)**

Students will participate in a group project. The groups will consist of approximately 5 people, and must include one student from each faculty (health studies and music). The product will be advocacy material that can be presented to an individual or group identified by the students. The material should be engaging for the reader(s), and tailored to the needs of the consumer. The consumer of the material might be music schools, professional musicians, healthcare practitioners, government agencies (incl. the Workplace Safety and Insurance Board), arts management organizations, etc. The material might consist of video (in a format viewable on a DVD player or on YouTube), audio (interview for a radio show or podcast), brochure, website, composition (recorded), or visual art. For compositions and visual art, please provide a brief (2 pages or less, double spaced) written interpretation of the work.

By February 6th (in class), groups must provide me with a one-page description of their project. This description will be graded, and grades will be posted on OWL by Feb.15th. Feedback on the ideas presented will be provided to ensure that you have a ‘midterm’ grade prior to Reading Week. The description is worth 15% of the class grade. Please use this feedback to structure your final project. Final projects are due in class on Mar. 12, and are worth 35% of the class grade. A grading rubric for the group assignment will be provided in class.

*Please note: Your participation in the group project will be assessed by your peers, and your grade will be calculated based on the quality of the project as well as peer feedback. Please keep this in mind when interacting in your groups.*

**Individual Paper (40%)**

On a day of your choosing during the term, you will attend a live concert or rehearsal, or critique your own live performance with an audience (not a rehearsal). A program and/or ticket stub must be provided as evidence of attendance, if the performance is not your own. The audience does not have to be large; however, the intent is to create some audience ‘pressure’ to perform well. The recommended source for performances is the UWO Faculty of Music, which puts on several performances per week. Most events are free. For a listing of events, visit the website [www.music.uwo.ca](http://www.music.uwo.ca) and under the heading ‘Upcoming events’, you will see those events taking place this week. Lower down in this list, you will see ‘more events’. Clicking here will take you to the full ‘events calendar’ on the right hand side of the page.
You will then submit a paper relating this concert to one (or more) of the major topics in the course. For example, the paper might consist of an ergonomic examination of the performance, a discussion about healthy rehearsal that should occur before this performance, consideration of musician remuneration for this type of performance and its potential impact on health, a critical review of the symptoms you experienced during the performance, or the potential role of health professionals for this performance. This paper will be no longer than 10 pages, double-spaced. The paper will use a minimum of three references not assigned in the course. You can use references from the course, but the three minimum must be in addition to course-assigned papers. An interview with the performer(s) (not yourself) would be accepted as one of the three reference. Date, time and location of the performance or rehearsal must be provided, if it is not already printed on the ticket stub/program.

References will use the formatting for the journals of the American Psychological Association (APA) - the standard in most allied health and social science journals - which can be found in the Publication Manual of the APA (6th edition). If you include any figures, graphs or images, these also need to be labeled in APA format. Please familiarize yourselves with this format by looking at the manual, using the info sheets provided on the library website, or using a reputable online source, such as the Purdue University online writing lab - http://owl.english.purdue.edu/owl/.

Final papers are due through OWL Turnitin by midnight on April 8. Instructions for this process and a grading rubric for the assignment will be provided in class.

*If you are critiquing your own performance, I would appreciate the opportunity to attend! Please let me know in advance of the date and time.*

**COURSE POLICIES AND PROCEDURES**

**Late Assignments:**
Students who do not submit assignments at the designated time will be penalized 10% per day. Since class is only once a week and I do not have a regular office at the university, any late submission will have to be arranged directly with me. Due to the time-sensitive nature of the readings and their small value in the course grade, late reading reflections will not be accepted.

For reasons of fairness to all students in the course, exceptions to assignment deadlines will be made only for documented illness or compassionate grounds, as outlined below. All acceptable documentation is to be taken to Academic Counseling in your home faculty, and I will be notified if it is acceptable. To protect your privacy, I will NOT be notified of the contents of the documentation.

**ACADEMIC ACCOMMODATION**

Situations warranting academic accommodation include compassionate circumstances such as a death in the family or student illness. For all work, including that which is
worth less than 10% (ie – reflections), I will be referring students to the academic counselors within their program to assess their eligibility for accommodation. Students who qualify will be offered academic accommodation in the form of an extension or a make-up assignment, at my discretion, on a case-by-case basis. Please note that the make-up assignment may be different than the original.

**Illness:**
Please note the following, adapted from the University’s Handbook of Academic Scholarship & Policy.

Documentation needs to be submitted, as soon as possible, to your Academic Counseling office, along with a specific request for accommodation. The documentation is held in confidence, and I am not notified of its contents, to protect your privacy. The Academic Counsellor and I will then determine the appropriate accommodation.

Academic accommodation will be granted only where the documentation indicates that the onset, duration and severity of the illness are such that you could not reasonably be expected to complete your academic responsibilities. (Note – it will not be sufficient to provide documentation indicating simply that the student “was seen for a medical reason” or “was ill.”) A UWO Student Medical Certificate (SMC) is required for most illnesses. The SMC is available for download at: [www.uwo.ca/univsec/handbook/appeals/medicalform.pdf](http://www.uwo.ca/univsec/handbook/appeals/medicalform.pdf). Additional information on the Senate Policy on Accommodation for Medical Illness is available at: [https://studentservices.uwo.ca/secure/index.cfm](https://studentservices.uwo.ca/secure/index.cfm).

**Compassionate Grounds:**
Compassionate grounds include circumstances where a family member is ill or has passed away. In determining these situations, all requests need to be submitted to your home Academic Counseling office.

My sympathies are with you in advance of this unfortunate circumstance. In fairness to other students, please provide appropriate documentation to your home Academic Counseling office.

**In Case of Serious Illness of a Family Member:** Please obtain a medical certificate from the family member's physician.

**In Case of a Death:** Please obtain a copy of the newspaper notice, death certificate or documentation provided by the funeral director.

**STATEMENT ON ACADEMIC OFFENSES**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: [http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf).
Specifically, please take note of the following.

**Plagiarism:**
Students must write their assignments in their own words. Whenever students take an idea or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate, and by proper referencing such as citations. The final paper will be submitted for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com ([www.turnitin.com](http://www.turnitin.com)).

In fairness to all students in the course, any incident of plagiarism may result in a grade of zero for that assignment, a grade of zero for the course, or even expulsion from the program or the University.

**PROFESSIONAL BEHAVIOUR**

Students and are expected to demonstrate professional behaviour during the course and to refrain from disruptive actions including the use of cell phones, texting, Facebook or email during class time. This professional and courteous behaviour must also be extended to guest lecturers.

**Students at Western are held to a Code of Student Conduct.** The purpose of the Code is to define the general standard of conduct expected of students registered at The University of Western Ontario, provide examples of behaviour that constitutes a breach of this standard of conduct, provide examples of sanctions that may be imposed, and set out the disciplinary procedures that the University will follow. For more information, visit [http://www.uwo.ca/univsec/board/code.pdf](http://www.uwo.ca/univsec/board/code.pdf).

**ENGLISH LANGUAGE PROFICIENCY**

Each student granted admission to Western must be proficient in spoken and written English. Students must demonstrate the ability to write clearly and correctly. All instructors at Western take proficiency in English into account in the assignment of grades. If you are having trouble with English proficiency, I recommend contacting the Student Development Centre, which can provide you with assistance. [http://www.sdc.uwo.ca/](http://www.sdc.uwo.ca/)


**REPORTING OF GRADES**

Unfortunately, grades cannot be emailed to you, due to privacy concerns. Grades in this course will be posted on OWL for your convenience. Your official grade report is
maintained by the Office of the Registrar (www.registrar.uwo.ca), and can be accessed through the Student Services website.

**HELP WITH WRITING, COUNSELLING, JOB SEARCHING, ETC**

Student Development Services offers a variety of academic, personal, and career-related services for current Western students and recent graduates. If you are looking for support as you move through your time at Western, this is a great place to start.  
www.sdc.uwo.ca

**SCHEDULE OF TOPICS, READINGS & ASSIGNMENTS**

<table>
<thead>
<tr>
<th>Week &amp; Date</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>1 Jan 9</td>
<td>Overview of course; introduction to Sakai and Blackboard Collaborate; Library orientation; first reading reflection assignment.</td>
<td></td>
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</table>
*Please also watch the videos for this article, posted on OWL* |

**GROUP ASSIGNMENT OUTLINE DUE IN CLASS**
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Guest Speaker(s)</th>
<th>Reading Material</th>
</tr>
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<tbody>
<tr>
<td>7 Feb 20</td>
<td>READING WEEK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Mar 27</td>
<td>Achieving Vocal health; Guest speakers: Prof. Jennifer Moir, soprano; Frances Reimer, Speech-Language Pathologist</td>
<td>TBA</td>
<td></td>
</tr>
<tr>
<td>13 Apr 3</td>
<td>Vocal health: problems and solutions; Guest speakers, Dr. Kevin Fung, ENT; Jennifer Swan, dancer, Pilates Instructor</td>
<td>TBA</td>
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<tr>
<td>14 Apr 10</td>
<td>Health promotion in music education; Course wrap-up</td>
<td>TBA</td>
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**GUEST SPEAKER BIOS**

**Paula Althouse**, BMus (Acadia) (Piano performance), BEd, MA (Western U.) (Musicology), CanSTAT
Paula first started taking Alexander Technique lessons to help her cope with a severe Repetitive Strain Injury as well as chronic back pain. Through the lessons, she made a full and complete recovery. Paula is now a certified Alexander Technique teacher and a member of CanSTAT (Canadian Society of Teachers of the Alexander Technique). Since graduating from the Toronto School of the Alexander Technique in 2000, she has maintained a successful practice in London, Ontario, where she resides. In addition to teaching private lessons, Paula also gives numerous workshops and lectures on the technique. Throughout her career, Paula has worked extensively with performing artists. She is a frequent guest artist at the Don Wright Faculty of Music at the University of Western Ontario, and she is on the faculty of the Theatre Arts program at Fanshawe College. An active member in the Canadian Alexander community, Paula is currently serving as President of CanSTAT.

www.PaulaAlthouse.com

Kerry Byers, BMus (composition & theory), BMus (music therapy) (Michigan State U.), MMus (Mus.Ed.), PhD (UWO), MTA

Kerry is a board certified and accredited Music Therapist. She recently completed her PhD in systematic musicology at UWO. Kerry worked part time at CPRI, a government facility supporting children with behavioural issues and cognitive disabilities, for ten years, and simultaneously built up a private practice in London. The business, Music Therapy of London (MTL), became her full time occupation in 1999. Services are provided in London, and in the counties of Middlesex, Oxford, Elgin and Perth, with a clinic and offices located in Thorndale. Kerry is involved in clinical work, program development, research, and intern supervision. She was the President of MTAO (Music Therapy Association of Ontario) for 6 years, and she presents on music therapy topics throughout North America. Although Kerry has worked with many different client groups, she specializes in working with people who have cognitive limitations and extreme behavioural issues. This works includes:
* people with acquired brain injuries who are having difficulties re-integrating into society;
* teens with developmental disabilities who are also aggressive and self abusive;
* children with autism who resist, but require, dental care;
* people with dementia who are agitated.

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Marshall Chasin, AuD, MSc, Reg. CASLPO, Aud(C)

Once upon a time, long, long ago, a young Marshall Chasin entered an undergraduate program in theoretical mathematics. Four years later he was drawn to graduate studies in theoretical linguistics. Finally he got down to business and enrolled in an audiology program and has been active in clinical and research audiology since 1981. What do mathematics, linguistics, and audiology, have in common? Well, a fair amount of nerdiness….but also, music. Marshall has been the Director of Research at the Musicians’ Clinics of Canada since the mid 1980s and has presented nationally and internationally on hearing loss prevention
in musicians, and fitting hearing aids on musicians. Marshall has written extensively, and has written or edited six books - three of which are on musicians and the prevention of hearing loss. He has received a whole bunch of awards over the years, including one from the Audiology Foundation of America, and another from the Canadian Academy of Audiology. After more than 30 years in the field, Marshall knows a bit about audiology, a bit about music, and how the two disciplines are interrelated. And Marshall was a recipient of the 2012 Queen Elizabeth II Diamond Jubilee Medal.

www.musiciansclinics.com

John Chong, MD, BASc, MSc, DOHS, FRCPC, FACPM, CGPP, ARCT (piano performance)

From his roots in Oakville Ontario Canada, piano lessons began at age 3 advancing to the Royal Conservatory in Toronto with Clifford Poole on scholarship. After an injury to his right hand from over practicing the Wanderer Fantasy when he was 14, he went on to study electronic music and composition with Samuel Dolin. He did perform at Massey Hall and completed the ARCT in Piano Performance at age 17. His prize winning composition Continuum was performed by the Toronto Symphony the same year. With the intention of a career in electronic music he went on to graduate in electrical engineering at the University of Toronto while working as a summer student at the National Research Council at the Electronic Music Laboratory with Hugh LeCaine in Ottawa. His interests shifted to study in the fields of medicine, clinical epidemiology and biostatistics, occupational health, public health and preventive medicine, acupuncture, and psychotherapy at McMaster University. He was an Assistant Professor in the Department of Clinical Epidemiology and Biostatistics at the McMaster Faculty of Health Sciences tenured in 1990. As the Medical Director of the Musicians’ Clinics of Canada, he has treated musicians with repetitive strain injuries, motor control problems, anxiety, depression, neuropathic pain, nerve entrapments, and stress-related disorders since 1986. His current clinical and research interest is regulation of the autonomic nervous system using neuro-biofeedback techniques for the prevention of repetitive strain injuries, focal dystonia, chronic pain, and depression. He teaches Performance Awareness at the Glenn Gould School Performance and Artist Diploma Programs at the Royal Conservatory in Toronto. He is the medical consultant for the National Youth Orchestra of Canada and has received the Governor General Diamond Jubilee Medal in 2012. As a member of the Board of Directors of the Toronto Summer Music Festival he has introduced injury prevention concepts to the gifted participants of the Academy. He has been a guest lecturer at the Universities of Toronto, Ottawa, Wilfred Laurier, McMaster, University of Western Ontario, Santiago Chile, Galway Ireland and Sydney Australia. He is a Research Associate of the Music and Health Research Collaboratory at the University of Toronto. He was the Co-Chair of the PAMA Annual Symposium in Aspen/Snowmass in 2006/2009 and the Toronto Regional Meetings 2010-2012. He was a founding member and now is the President of the Performing Arts Medicine Association leading the transformation “PAMA Forte! – Rewriting the future of PAMA”.

www.artsmed.org
www.musiciansclinics.com

Kevin Fung, BA (Medical Biophysics), ARCT (Piano performance), MD (Queen’s), FRCS(C) (UWO), FACS (University of Michigan)

Kevin is an Associate Professor in the Department of Otolaryngology – Head and Neck Surgery. He is also cross-appointed to the Department of Oncology and the Don Wright Faculty of Music. His current clinical practice encompasses head and neck surgical oncology, microvascular reconstructive surgery and laryngology, including endoscopic laser and transoral robotic
surgery. He is the co-director of the Spasmodic Dysphonia Clinic and the Vocal Health Clinic. Academically, he is active in educational scholarship and is currently the Chair of the Undergraduate Medical Education Committee of the Canadian Society of Otolaryngology – Head and Neck Surgery, and the Deputy Chair of the Clerkship and Electives Committee of the Schulich School of Medicine and Dentistry. His research interests are broad, including medical education, simulation, voice outcomes, donor site morbidity, and wound healing - he has 64 peer-reviewed publications and 2 book chapters. Kevin is also the piano accompanist for the Thames Valley Suzuki School.

Noel Laporte, BMus, MMus, MD, FRCPC

Dr. Noel Laporte is an assistant professor of psychiatry at the University of Western Ontario. After medical school he completed his residency in psychiatry at UWO. He has worked in the first episode psychosis program at LHSC, in geriatric psychiatry at RMHC (Regional Mental Health Care) London and currently works in the Mood and Anxiety unit at RMHC-London. He has an interest in psychotherapy and incorporates this approach into his daily practice. He also spends two mornings per week in a methadone clinic.

Noel is a former professional violinist. He was a member of the Montreal Symphony Orchestra and concertmaster of the Regina Symphony Orchestra. He has a Bachelor of Music degree from the University of Regina and a Masters of Music Degree from Boston University.

Jennifer Moir, BMus, MMus (vocal lit & performance), Western U.

Jennifer Moir is Instructor of Voice and Choirs at The Don Wright Faculty of Music at Western University. She is also on Faculty at St. John’s University, Collegeville, Minnesota where she teaches during intersession for The Voice Care Network.

As a community choral conductor, Ms. Moir conducts The Woodstock Fanshawe Singers, a mixed choir based in Woodstock ON, and is the Founder/Artistic Director for Project Sing!, a young women’s vocal ensemble based in London, Ontario. From 1995-2001 she co-directed the Junior Amabile Youth Singers, London, ON.

Ms. Moir is the Founder, Artistic Director and Producer of the Kaleid Choral Festival held annually in Woodstock, Ontario. She also adjudicates festivals and works as a clinician for voice and choirs across North America.

Select conducting credits include: CBC Radio Competition Prizes, Gold Medal Performances at the Eisteddfod in Llangollen, Wales and The Choral Olympics in Linz, Austria, the Opening Ceremonies, Jeux du Canada Games, CD recordings: Canadian Portraits, The World Awaits, Echo as well as a music video of the Huron Carol. Ms. Moir is a supporter of new Canadian music and has commissioned over 70 new works since 1998. In 2002, she was the recipient of the distinguished Leslie Bell Prize for choral conducting.

As a vocalist, Ms. Moir maintains a small private studio in addition to her work at UWO, and presents masterclasses and solo recitals each season. Select singing credits include performing the title role in Puccini’s Suor Angelica (UWOpera, London, ON and OperaViva, Kelowna, BC), commissioning and premiering “Tableaux”, a song cycle for Soprano and piano by Canadian composer Jeff Smallman, collaborations with pianist John-Paul Bracey presenting the music of Joaquin Turina and the North American premiere performance of the music of Guastavino.

Patrick Potter, MD (Dalhousie University), FRCPC, FAAPMR
Dr. Potter is currently Associate Professor in the Department of Physical Medicine and Rehabilitation at The University of Western Ontario. Although his primary appointment has focused on the area of spinal cord injury, specialty clinics include spasticity management with botox and baclofen, urodynamics in the management of neurogenic bladder, electromyography, medical problems in performing artists, non-economic loss assessment and the regional foot clinic. For the past 16 years he has served as Medical Director of the Regional Spinal Cord Injury (SCI) Program in London. Dr. Potter has been Medical Director of a research team investigating the benefits of 4-aminopyridine in spinal cord injury. This research has assisted in the development of this medication, now in clinical trials, to support its release as a further tool in the management of impairments caused by SCI. Most recently Dr. Potter has been involved in studies investigating new ways to manage secondary complications of spinal cord injury (urinary tract infections, sexual dysfunction, neuropathic pain and skin ulceration) and how patients access information relevant to the management of these types of complications. Dr. Potter has published 60 articles in peer-reviewed journals, 5 book chapters, edited 2 books and 12 virtual chapters, greater than 100 abstracts and other articles and has been in successful receipt of 58 research grants. He has received grants from the PVA, American Paralysis Association, Rick Hansen Man in Motion Legacy Fund, The Ontario Neurotrauma Foundation and the Canadian Institute of Health Research in support of his current work.

Frances Reimer, MCISC, MMus, Reg. CASLPO

Frances Reimer holds a Master of Music Degree in Voice Performance (MMus) and a Master of Clinical Science Degree in Speech-Language Pathology (MCISC). She maintains a private singing studio in London, ON, as well as a private practice providing assessment, counseling, and treatment to voice users of all ages. Ms. Reimer has held the positions of Voice Instructor at the Faculty of Music, UWO, and Clinical Supervisor for the Speech and Hearing Clinic, School of Communication Sciences and Disorders, UWO. She has provided services as a voice specialist to the Stratford Festival Theatre Company and served as guest clinician and lecturer for the Faculty of Education, Faculty of Music, and the School of Communication Sciences and Disorders, UWO, as well as the Intervarsity Choral Federation, Kodaly Society of Canada, Ontario Music Educator’s Association and the London District Catholic School Board.

Jennifer Swan, BA (Hons. dance) (U. of Waterloo), ARAD, AISTD, ASTDA, Pilates Instructo

Jennifer Swan is a Stott's Pilates Instructor, certified through the Cleveland Clinic Sports Medical Institute. She is Associate of the Royal Academy of Dance (ARAD) the Imperial Society of Teachers of Dance (AISTD) and the Scottish Teachers Dance Association (ASTDA).

Jennifer is on the training/choreography team of Olympic gold medalists Tessa Virtue and Scott Moir (Ice Dancing). Since 2008 she has been the bodywork specialist for the Centre for Opera studies in Italy (COSI), working with singers, pianists and instrumentalists regarding their practice and performance of such repertoire as Puccini’s La Bohème, Handel’s Giulio Cesare, Donizetti’s L’Elsir d’Amore and Mozart’s Don Giovanni.

The International Symposium for Performance Science, Voice Studies at the University of Toronto, and the American Scottish Teachers Dance Alliance (Philadelphia) are among the many organizations in Jennifer’s busy schedule as a clinician. She is also the Movement Consultant for
the Toronto Children’s Chorus, and teaches the “Bodywork for Singers” workshop series for Voice Studies at the University of Toronto. She has trained physiotherapists at the Fowler Kennedy Sports Injuries Clinic at the University of Western Ontario. She is also an international clinician and guest lecturer to medical professionals regarding theory and practice instruction, injury prevention and body alignment.

Swan is the founder of Swan Studio Dance and the Children’s Dance Project. As an Artistic Director, the SOHO Joyce Theatre of New York City was the venue for Swan’s world premiere production of Rakuen as reviewed by the New York Times – Children’s Dance Project captured on stage “the pristine sweetness of youth”. A central pillar of Swan’s philosophy is exposing students to dance through the medium of professional artists sharing their skills, success, joy and energy.

**Peter Visentin, BMus, MM (Performance; University of Toronto)**

**Research/Creative Activities:** Violin performance, Early Music performance, Biomechanics of Violin performance. Peter Visentin is Professor of Music at the University of Lethbridge. He maintains an active performance schedule on both modern and baroque violins. He frequently gives performances, masterclasses, and lectures on the stylistic performance of Baroque music and he has particular interest in integrating period instrument performance practices on the modern violin. He has performed concert tours in North America, Europe China and Australia. Over the past decade, Professor Visentin has used motion capture technology to examine the biomechanics of violin performance. His work in performance biomechanics is recognized to be at the forefront of the field with numerous publications in medical, educational, and scientific journals. In addition to his teaching responsibilities, Professor Visentin is Chair of Research for the Performing Arts Medical Association, and is editor in chief for the Journal Arts BioMechanics (Nova publishing, new York).