

Faculty of Music Calendar

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From the Dean and Acting Dean

Welcome to UofT Music! To what we hope will be one of the great adventures of your life!

Home to a diverse and dynamic community of scholars, performers, composers, and educators, the University of Toronto Faculty of Music has long been a Canadian leader. Our central mission is academic and artistic excellence in musical creation, performance, education, and research. Our role is to provide our students with the best possible range and quality of academic and artistic experiences. Yours is to explore those many opportunities and to create new ones in your own unique voice. Make the most of your opportunities with our faculty, facilities, and location—as part of one of the world’s great universities, in the heart of one of North America’s great cities. Music and the performing arts in general have major roles to play in helping secure the global future. As musicians and musical thinkers you will contribute to that enterprise as tomorrow’s creative leaders.

As I will be on administrative leave in 2016–2017, I am pleased to welcome Prof. Ryan McClelland to the role of Acting Dean. His message follows. With best wishes for your artistic and academic studies, and for the life-changing experiences that lie ahead,

Don McLean, B.Mus., ARCT, Ph.D.

Dean and Professor, Faculty of Music, University of Toronto

Welcome to 2016–2017 at UofT Music! I invite you to explore this Academic Calendar to see a listing of our outstanding and diverse faculty, descriptions of our undergraduate programs and courses, and details on financial assistance, student services, and university regulations. There is a lot of information here, so do contact the Registrar’s Office with any questions that you have.

This Academic Calendar captures only a fraction of what goes on at UofT Music. Experiences outside of formal courses are essential to maximizing academic and artistic development. There will be over 600 events during the year—concerts, master classes, workshops, guest lectures, and conferences—given by our students and faculty as well as visiting composers, educators, performers, and scholars.

UofT Music has extensive offerings in fields such as Classical and jazz performance, music education, composition, music history, music theory, and world music. Even as we provide rich curricula in these areas, we also explore musical intersections with technology, health sciences, and the humanities. I encourage you to take a course or two this year outside of your perceived “comfort zone”. I urge you to talk with faculty, staff, and other students about your interests and goals. UofT Music is a tight-knit community that values a supportive learning environment as we grow together on our musical journeys.

I wish you a healthy, exciting, and rewarding year ahead. I know that your passion for music, commitment to education, and pursuit of excellence will inspire me as I serve as your Acting Dean.

Ryan McClelland, B.Mus., M.Mus., Ph.D.

Acting Dean and Professor, Faculty of Music, University of Toronto

DEANS OF THE FACULTY OF MUSIC

1918 - 1927	Augustus S. Vogt	1990 - 1995	Paul Pedersen
1927 - 1952	Sir Ernest MacMillan	1995 - 1996	Robert Falck (Acting Dean)
1952 - 1968	Arnold Walter (Director)	1996 - 2004	David Beach
1953 - 1970	Boyd Neel (Dean)	2004 - 2007	Gage Averill
1970 - 1977	John Beckwith	2007 - 2010	Russell Hartenberger
1977 - 1984	Gustav Ciamaga	2011 -	Don McLean
1984 - 1990	Carl Morey	2016 – 2017	Ryan McClelland (Acting Dean)

SCHEDULE OF DATES 2016-17

2016

19 Aug Deadline - Last day for former students not registered in 2015-16 to request permission to re-enrol.

5 Sept Labour Day - University closed
6-9 Sept Orientation & Ensemble Auditions
12 Sept Classes begin – All programs
25 Sept Deadline - Last day to add F and Y section code courses
27 Sept Faculty Council Meeting: 12:10pm

7 Oct December Examination Schedule posted
10 Oct Thanksgiving - University closed
25 Oct Faculty Council Meeting: 12:10pm

1 Nov Deadline – Bursary applications
7 Nov Deadline - Last day to cancel F section code courses without academic penalty
8 Nov Music Education Division Meeting: 12:10pm
7-8 Nov November break – No classes
22 Nov Performance Division Meeting: 12:10pm
29 Nov Faculty Council Meeting: 12:10pm

6 Dec Classes end - all programs. All term work in F section code courses must be submitted by this date, unless an earlier date has been stipulated.
7 Dec Virtual Monday: Monday classes meet; Wednesday classes do not meet
8 Dec Study Day
9-20 Dec Examination Period; term tests in Y section course codes
21 Dec - 1 Jan University closed

2017

5 Jan Classes begin
18 Jan Deadline - Last day to add S section code courses
31 Jan Faculty Council Meeting: 12:10pm

1 Feb Deadline - Bursary Applications
7 Feb Music Education Division Meeting: 12:10pm
10 Feb April Examination Schedule posted
14 Feb Performance Division Meeting: 12:10pm
20 Feb Family Day – University closed
20-24 Feb Reading Week
21 Feb Deadline - Last date to cancel Y section code courses without academic penalty
28 Feb Faculty Council Meeting: 12:10pm

13 Mar Last day to withdraw from the Faculty; Last day to cancel S section code courses without academic penalty
28 Mar Faculty Council Meeting: 12:10pm

5 Apr End of term – undergraduate programs. All term work in S, Y section courses must be submitted by this date, unless an earlier date has been stipulated.
6-7 Apr Study period
10-28 Apr Examination Period
14 Apr Good Friday – University closed
25 Apr Faculty Council Meeting: 12:10pm

22 May Victoria Day – University closed
30 May Faculty Council Meeting: 12:10pm

Faculty of Music Teaching and Administrative Staff

As of May 2016

Senior Leadership Group:

Dean and Graduate Chair: ****Don McLean**
Acting Dean: Ryan McClelland
Associate Dean, Academic & Student Affairs: Ryan McClelland
Associate Dean, Graduate Education: Midori Koga
Associate Dean, Research: Sherry Lee
Associate Dean, Performance and Public Events: Gordon Foote
Assistant Dean, Operations: Kevin Howey

Divisional Coordinators:

History & Culture: Jeff Packman
Music Education: Lori-Anne Dolloff
Opera: Michael Albano/Sandra Horst
Performance: Gordon Foote
Theory & Composition: Norbert Palej

Names appearing in **bold** indicate appointed faculty members.

*indicates Sabbatical, July 1, 2016 to December 31, 2016.

**indicates Sabbatical, July 1, 2016 to June 30, 2017.

***indicates Sabbatical, January 1, 2017 to June 30, 2017.

History & Culture of Music

Divisional Coordinator: Jeff Packman *M.A. (UC Riverside),*

Ph.D. (UC Berkeley) Assistant Professor

Caryl Clark *M.A., Ph.D. (Cornell)* Professor

Robin Elliott *M.A., Ph.D. (Toronto)* Professor and Jean A. Chalmers
Chair in Canadian Music

Sarah Gutsche-Miller *M.A., Ph.D. (McGill)* Assistant Professor

John Haines *Ph.D. (Toronto)* Professor

****Farzaneh Hemmasi** *BA (Oberlin College), MA (Columbia), PhD (Columbia)*
Assistant Professor

****Gregory Johnston** *M.A., Ph.D. (UBC)* Professor

****James Kippen** *Ph.D. (Queen's University, Belfast)* Professor

Sherry Lee *M.A. (UWO), Ph.D. (UBC)* Associate Professor

Ellen Lockhart *Ph.D. (Cornell)* Assistant Professor

****Don McLean** *B.Mus., M.A., Ph.D. (Toronto), ARCT* Professor and Dean

Ken McLeod *M.A. (McMaster), Ph.D. (McGill)* Associate Professor

Timothy Neufeldt *M.A., Ph.D. (Toronto)* Librarian

****Mary Ann Parker** *M.M. (S. Illinois-Carbondale) Ph.D. (Rochester)* Professor

***Joshua Pilzer** *M.A. (Hawaii), Ph.D. (Chicago)* Associate Professor

****Annette Sanger** *Ph.D. (Queen's University, Belfast)* Lecturer

Music Education

Divisional Coordinator: Lori-Anne Dolloff *LTCL, Mus.M., Ph.D. (Toronto)*
Associate Professor

Hilary Apfelstadt *Mus.Bac. (Toronto), M.S. (Illinois), Ph.D. (Wisconsin)* Professor,
Director of Choral Programs, Elmer Iseler Chair in Conducting

Lee R. Bartel *L.Mus. (Western Board) M.Ed. (Manitoba) Ph.D. (Illinois-UC)* Professor

John Brownell *B.F.A.* Lecturer, percussion

Tim Dawson *Art.Dip. (Toronto)* double bass

Thomas Dowling, clarinet

Donald Englert, saxophone

Mary-Katherine Finch *M.Mus. (Toronto)* cello

Elizabeth Gould *B.M. (De Paul), M.A. (Wyoming), D.M.A. (Oregon)* Associate Professor

Harcus Hennigar *Mus.Bac. (Toronto), B.A. (Econ) (Waterloo)* Senior Lecturer, horn

Bina John *Ph.D. (Toronto)* Assistant Professor, early childhood, psychology

Brian Katz *Mus.Bac., Mus.M. (Toronto) Dalcroze Cert. (Carnegie-Mellon)* guitar, Eurhythmics

Gillian MacKay *B.Mus. (Lethbridge) M.Mus. (McGill), D.M. (Northwestern)* Professor

Anita McAlister *Mus.Bac. (Toronto), M.Mus. (UWO)* trumpet

Nasim Niknafs *B.A. (Art University Tehran), M.A. (Kingston), M.A. (New York),*

Ph.D. (Northwestern) Assistant Professor

Phil Nimmons *OC, O.Ont., B.A. (UBC)* JAZZ

Zimfira Poloz, voice pedagogy for young choirs

Katharine Rapoport *M.A. (Cantabury) Cert. Adv. Studies (Guildhall)* violin

Jeffrey Reynolds *B.A. (York), B.Mus. (Calgary), M.Mus. (Victoria), M.A. (Toronto),*

Ph.D. (Toronto) Associate Professor, Teaching Stream

Clare Scholtz *Mus.M. (Toronto)* oboe

Cameron Walter *Mus.M., Ed.D. (Toronto)* Associate Professor

Music and Health Sciences

Lee Bartel *L.Mus. (Western Board) M.Ed. (Manitoba) Ph.D. (Illinois-UC)* Professor

Amy Clements-Cortes *Ph.D. MTA, MT-BC, FAMI* Lecturer

Joaquin Farias *Ph.D., M.S., M.A.* Lecturer

Michael Thaut *Ph.D., M.Mus.* Professor

Music Theory & Composition

Divisional Coordinator: Norbert Palej *D.M.A. (Cornell)* Associate Professor

Theory:

John Kruspe *Mus.Bac. (Toronto)* Associate Professor, Teaching Stream

Larysa Kuzmenko *Mus.Bac. (Toronto)* Lecturer

Ryan McClelland *Ph.D. (Indiana)* Professor

****Don McLean** *B.Mus., M.A., Ph.D. (Toronto), ARCT* Professor and Dean

Mark Sallmen *M.A., Ph.D. (Rochester)* Associate Professor, Teaching Stream

Steven Vande Moortele *M.A., Ph.D. (Leuven)* Assistant Professor

Composition:

Christos Hatzis *M.M. (Eastman), Ph.D. (SUNY Buffalo)* Professor

Gary Kulesha *A.Mus.T.C.L., ARCT, L.Mus.T.C.L., F.T.C.L.* Associate Professor,
Teaching Stream

Norbert Palej *D.M.A. (Cornell)* Associate Professor

Dennis Patrick *M.Mus. (Toronto)* Associate Professor, Teaching Stream

Alexander Rapoport *Mus.Doc. (Toronto)* Associate Professor,
Teaching Stream

Abigail Richardson-Schulte *Mus.Doc. (Toronto)*

Eric Robertson *ARCT, FRCCO*

James Rolfe *B. Mus. (Toronto), M. Mus. (Toronto), MFA (Princeton)*

Music Technology & Digital Media:

Paul Hoffert, *C.M.* Adjunct Professor (Music, iSchool, Law),
digital media IP

Gregory Lee Newsome *B.Mus. (Capilano), M.Mus. (UBC)* Lecturer,
digital composition

Dennis Patrick *M.Mus. (Toronto)* Associate Professor, Teaching Stream,
electroacoustic music

Eric Robertson *ARCT, FRCCO* Lecturer, film composition, studio
orchestration and arranging

Jeff Wolpert *B.F.A. (Concordia), M.Mus. (McGill)* Adjunct Professor,
Music Technology & Digital Media program, sound recording

Performance

Associate Dean, Performance and Public Events: Gordon Foote
B.Sc., M.A. (Minnesota), Professor

Conducting:

Hilary Apfelstadt *Mus.Bac. (Toronto), M.S. (Illinois), Ph.D. (Wisconsin)* Professor,
Director of Choral Programs, Elmer Iseler Chair in Conducting

Gillian MacKay *B.Mus. (Lethbridge), M.Mus. (McGill), D.M. (Northwestern)*

Professor, Director of Winds Conducting

Uri Mayer *Diploma (Tel Aviv), Post Grad.Dip. (Juilliard)* Professor

Jeffrey Reynolds *B.A. (York), B.Mus. (Calgary) M.Mus. (Victoria), M.A. (Toronto),*

Ph.D. (Toronto) Associate Professor, Teaching Stream

Ivars Taurins, Baroque Instrumental Ensemble

Daniel Taylor, Assistant Professor, Baroque Vocal Ensemble

Early Music:

Area Head: Daniel Taylor *M.Mus. (Montreal), Adv.Studies (Royal Acad.Music)*
Assistant Professor

John Abberger *MMus (Juilliard), Cert. Early Music (New York)* Baroque oboe

Patricia Ahern *B.A., B.M. (Northwestern), M.M. (Indiana), Schola Cantorum (Basiliensis)*
Baroque violin

Patrick Jordan, *B.M. (New England Cons), A.D. (Longy School of Music)* Baroque viola

Jeanne Lamon *B.Mus.(Brandeis)* Adjunct Professor, Baroque violin

Christina Mahler *Diploma (The Hague)* Baroque cello

Stefano Marcocchi *Diploma in Viola (Cons. di Musica Arrigo Boito)* Baroque viola

Alison Melville *Mus.Bac.Perf., M.Mus. (Toronto)* recorder, Baroque flute

Joëlle Morton *M.Mus., DMA (USC)* viola da gamba

Charlotte Nediger *M.Mus. (Western)* harpsichord

Ivars Taurins, conducting, Baroque ensembles

Jazz:

Area Head: Mike Murley *B.F.A.Music (York)* Assistant Professor,
Teaching Stream, saxophone

Parmela Attariwalla *Ph.D. (Toronto)* violin

David Braid *B.Mus.(Toronto)* piano

William Carn *B.Mus.(Toronto)* trombone, ensembles

Ernesto Cervini *Mus.Bac.Perf. (Toronto), M.Mus. (Manhattan)* drums

Terry Clarke *O.C.,* drums

Sienna Dahlen *M.Mus (Toronto)* voice

Chris Donnelly *B.Mus., M.Mus. (Toronto)* composition, improvisation

Andrew Downing *B.Mus., M.Mus.(Toronto)* bass, composition

Mark Duggan *DMA (Toronto)* vibraphone

Christine Duncan, voice, voice improvisation

Donald Englert, ensembles

Gordon Foote *B.Sc (Minnesota), M.A. (Minnesota)* Professor

Nick Fraser, drums

Kelsley Grant *B.Mus. (McGill),* trombone

Kelly Jefferson *B.Mus (McGill), M.A. (Manhattan)* saxophone

John Johnson, saxophone, flute

Jim Lewis *M.Mus (Louisville)* Assistant Professor, Teaching Stream,
trumpet, improvisation, ensembles

Jason Logue, trumpet

John MacLeod, trumpet

Dave Neill *M.Mus. (Toronto)* saxophone

Phil Nimmons *OC, O.Ont., B.A. (UBC)* composition, Director Emeritus

David Occhipinti *M.A.(York)* guitar

****Terry Promane** *Hons.Dip.Mus (Humber)* trombone, composition,
Associate Professor, Director of Jazz Studies

David Restivo, piano

Alex Samaras *Mus.Bac.Perf (Toronto)* voice

Chase Sanborn *Perf.Dip. (Berklee)* Assistant Professor, Teaching Stream,
trumpet, ensembles

Jim Vivian, bass, ensembles

Gary Williamson, piano, ensembles

David Young *B.A.,B.Com.(Manitoba)* CM bass, ensembles

Geoff Young, guitar, ensembles

Keyboard:

Harpsichord

Kevin Komisaruk *B.Mus., M.Mus., D.Mus. (McGill)* Assistant Professor,
Teaching Stream

Charlotte Nediger *M.Mus.(Western)*

Organ

Kevin Komisaruk *B.Mus., M.Mus., D.Mus. (McGill)* Associate Professor,
Teaching Stream

John Tuttle *B.Mus., FAGO, FRCO (HC), FRCCO (HC), DLITTS (HC)* University Organist

Patricia Wright *M.F.A. (Carnegie-Mellon), D.M.A. (Yale) FRCCO (HON)*

Piano

Area Head: Lydia Wong *Mus.Bac. (Toronto), Concert Recital Dip. (Guildhall)*
Lecturer, Collaborative Piano

Asher Armstrong *B.Mus.(Tennessee), M.Mus.(Cincinnati), DMA (Toronto)*

Mia Bach *B.Mus. (Eastman), M.Mus. (Piano, New England Cons),*
M.Mus. (Vocal Accompaniment, New England Cons)

Megan Chang *Mus.Bac., M.Mus.,DMA (Toronto)*

Emily Chiang *DMA (Toronto)*

Marina Geringas *Dip. (Latvian State Cons), M.Mus. (Moscow S.U.)*

Midori Koga *D.M.A. (Michigan)* Associate Professor

John Kruspe *Mus.Bac. (Toronto)* Associate Professor, Teaching Stream

Larysa Kuzmenko *Mus.Bac. (Toronto)* Lecturer

Boris Lysenko *Mus.Doc. (Leningrad Cons)*

Brian McDonagh *Mus.Bac.Perf., MusM Perf (Toronto)* Lecturer

Lynda Metelsky *Mus.Bac.Perf. (Toronto), M.M.Perf. (Hartt School, U of Hartford)*

Marietta Orlov *M.A.Perf. (Bucharest)* Associate Professor, Teaching Stream

****James Parker** *B.Mus. (UBC), M.Mus., DMA (Juilliard)* Professor,
Rupert E. Edwards Chair in Piano

Alma Petchersky *ARCM (Royal College of Music – London, UK)*

Steven Philcox *B.Mus. (UBC), M.Mus. (Manhattan)* Associate Professor,
Collaborative Piano

Nancy Sicsic *B.Mus., M.Mus. (Rice)*

Tanya Tkachenko *Art.Dip. (Toronto)*

Boyanna Toyich *Mus.Bac., ARCT*

Orchestral Instruments:

Brass:

Area Head: Harcus Hennigar *Mus.Bac. (Toronto), B.A. (Econ) (Waterloo)*
Senior Lecturer, horn

Horn

Chris Gongos *B.Mus.Perf. (Alberta)*

Audrey Good *B.Mus. (Illinois)*

Gabriel Radford *Mus.Bac.Perf. (Toronto)*

Trumpet

James Gardiner *B.Mus.(Toronto)*

Gillian MacKay *B.Mus. (Lethbridge),Dip. F.A. (Calgary), M.Mus. (McGill),*
D.M. (Northwestern) Professor

Anita McAlister *Mus.Bac. (Toronto), M.Mus. (UWO)*

Jeffrey Reynolds *BA (York),B.Mus.(Calgary),M.Mus.(Victoria),M.A.(Toronto),*
Ph.D. (Toronto) Associate Professor, Teaching Stream

James Spragg *Mus.Bac.Perf. (Toronto)*

Barton Woomert *B.Mus.(Peabody)*

Trombone

Vanessa Fralick *Mus.Bac.Perf (Toronto)*

Jeffrey Hall *B.Mus.(McGill)*

Megan Hodge *B.Mus. (Alberta), M.Mus. (McGill), Art.Dip. (Glenn Gould)*

Jehanbakhsh (John) Jasavala *Mus.Dip. (Humber), B.F.A.Music (York),*
M.MUS (Michigan, Ann Arbor), B.Ed (Windsor) Lecturer

Gordon Sweeney *Art.Dip.Perf. (Curtis)*

Cameron Walter *Mus.M., Ed.D. (Toronto)* Associate Professor

Tuba & Euphonium

Sal Fratia *Mus.Bac. (Toronto)*

Rob Miller

Mark Tetreault

Percussion:

Area Head: Beverley Johnston *B.Mus. (Toronto)*

Mark Duggan *DMA (Toronto)*

Russell Hartenberger *M.Mus. (Catholic Univ), Ph.D. (Wesleyan)*
Professor

John Rudolph *B.Mus., M.Mus. (Catholic University of America)*

Strings:

Area Head: Annalee Patipatanakoon *Art.Dip. (Curtis)*
Associate Professor

Violin

Marie Berard *Art.Dip.(Toronto)*

Jonathan Crow *B.Mus. (McGill)* Associate Professor

Etsuko Kimura *B.Mus., M.Mus. (Osaka)*

Hyung-Sun Paik *MMus (Indiana)*

Katharine Rapoport *M.A. (Cantab.) Cert. of Advanced Studies (Guildhall)*

Erika Raum *Mus.Bac.Perf. (Toronto)*

Mark Skazinetzky

Timothy Ying *B.Mus (Juilliard), M.A. (Western Illinois), D.M.A. (Eastman)*
Associate Professor

Viola

Teng Li *B.Mus.(Curtis)*

Katharine Rapoport *M.A. (Cantab.) Cert. of Advanced Studies (Guildhall)*

Cello

Roman Borys, chamber music

Rachel DeSoer *B.Mus. (Oberlin)*

Adrian Fung

Joseph Johnson *M.Mus. (Northwestern)*

Shauna Rolston *B.A. Art History, M.M. (Yale)* Professor

Paul Widner *B.Mus.(Toronto)*

Double Bass

Kristen Bruya *BMus (Michigan), MMus (Rice)*

Tim Dawson *Art.Dip.(Toronto)*

Paul Rogers *Mus.Bac.(Toronto)*

Ed Tait *Mus.Bac. (Toronto)*

David Young *B.A., B. Com.(Manitoba) CM ensembles*

Guitar

Area Head: Jeffrey McFadden *B.Mus. (Western), M.Mus. (Toronto), DMA (Toronto)*

Associate Professor, Teaching Stream, Director, Guitar Ensemble

Eli Kassner

Rob MacDonald *PPD, GGS, GPD (Peabody), MMus (Peabody)*

Harp

Judy Loman *Art.Dip.Perf. (Curtis)*

Woodwinds:

Area Head: Wallace Halladay *Mus.Bac.Perf. (Toronto), M.Mus. (New England Conservatory), D.M.A.(Eastman School of Music)* Assistant Professor

Flute

Susan Hoepfner *BMus Perf (Juilliard)*

Leslie Newman *B.Mus.Perf (Toronto), MMus (Yale), Advanced Certificate (Juilliard)*

Nora Shulman *B.A. (California State University at Northridge)*

Douglas Stewart

Stephen Tam *Mus.Bac.Perf. (Toronto), M.Mus. (Manhattan), Prof. Studies Cert. (Manhattan)*

Camille Watts *BMus (University of Cincinnati College-Conservatory of Music)*

Oboe

Keith Atkinson *B.M. (Indiana), M.M. (Northwestern)*

Richard Dorsey *B.M. (Boston), M.M. (Catholic University of America)*

Sarah Jeffrey *Mus.Bac.Perf. (Toronto), M.Mus. (New England Conservatory)*

Clare Scholtz *B.A. (Minnesota), M.Mus. (Toronto)*

Clarinet

David Bourque *Mus.Bac., Art.Dip.Mus. (Toronto), M.Mus. (Western)*

Max Christie *B.Mus.A (Western), M.Mus. (Yale)*

Joseph Orłowski *Mus.Bac.Perf (Toronto)*

Stephen Pierre *B.Mus. (Toronto)*

Peter Stoll *B.Mus.(UT), M.Mus. (Indiana)*

Richard Thomson *Art.Dip. (Toronto), Mus.Bac.Perf. (Toronto)*

Bassoon

Catherine Chen *B.Mus. (Curtis)*

Eric Hall

Fraser Jackson *B.Mus. (Eastman), M.Mus. (USC)*

Nadina Mackie Jackson *B.Mus.(Curtis)*

Gerald Robison *B.M. (Juilliard)*

Saxophone

Rob Carli *B.Mus.(Toronto)*

Donald Englert

Wallace Halladay *Mus.Bac.Perf. (Toronto), M.Mus. (New England Conservatory), D.M.A. (Eastman School of Music)* Assistant Professor

Chelsea Shanoff *B.Mus.(Toronto), M.Mus.(Arizona State)*

Accordion

Joseph Macerollo, OC, *M.A. (Toronto)*

Voice Studies:

Area Head: Wendy Nielsen *B.Mus. (Lethbridge), M.Mus. (British Columbia)*
Assistant Professor, Teaching Stream

Mia Bach *B.Mus. (Eastman), M.Mus. (Piano, New England Cons),*

M.Mus. (Vocal Accompaniment, New England Cons) collaborative piano

Peter Barnes *B.Ed. (Manitoba), Dip.Op.Perf. (Toronto)*

Helen Becqué *B.Mus., M.Mus. (Royal Conservatory, Brussels), M.Mus. (Tennessee),*

Art.Dip. (Hochschule, Munich) collaborative piano

Mark Daboll *B.Mus.(Westminister), Opera Diploma (Laurier), M.Mus.(Toronto)*

Darryl Edwards *B.Mus., B.Ed., M.Mus. (UWO), D.M.A. (Michigan)*

Associate Professor

Lorna MacDonald *B.M.E. (Dalhousie), M.M (Voice Performance) (New England Cons)*

Professor, Lois Marshall Chair in Voice

Jean MacPhail *ARCT Singing (RCM), Art.Dip. (Toronto), Mus.Bac (Hons) (Toronto)*

Elizabeth McDonald *B.Mus. (Toronto), M.Mus. (Eastman)*

Mary Morrison *OC, Art.Dip.*

Jason Nedecky *B.Mus. (Manitoba), Dip.Op.Perf. (Toronto), M.Mus. (Toronto)* diction

Nathalie Paulin *B.Mus., M.Mus. (Montreal)* Lecturer

Steven Philcox *B.Mus. (UBC), M.Mus. (Manhattan)* Associate Professor and
Head of Collaborative Piano

Krisztina Szabo *B.Mus. (Western), Art.Dip.Mus. (Guildhall)*

Kathryn Tremills *Mus.Bac.Perf.(Toronto), M.Mus. (Colorado), D.M.A. (Michigan), ARCT*
collaborative piano

Laura Tucker *B.A.(Seattle Pacific), MM (Manhattan), Artist Diploma (Juilliard)*

Frédérique Vézina *B.Mus. (McGill), Artist Diploma (Juilliard)*

Monica Whicher *B.Mus. (Toronto), Dip.Op.Perf. (Toronto)* Lecturer

Opera

Area Heads: Michael Patrick Albano *B.A. (Windsor)*

Associate Professor, Teaching Stream & Resident Stage Director,
and

Sandra Horst *M.M. (New England Conservatory), Prof Studies (Juilliard)*

Associate Professor, Teaching Stream & Director of Musical Studies

Russell Braun *Op.Dip. (Toronto)* Resident Operatic Performance
Specialist

Kate Carver *M.Mus (McGill), Rep Dip (Guildhall),* repetiteur

Candace Cox, movement

Allison Grant, movement

Andrea Grant *M.Mus. (UWO), Op.Dip. (Toronto)*

Stuart Hamilton *C.M.*

Jason Nedecky *M.Mus (Toronto), Op.Dip.(Toronto),* diction

Wendy Nielsen *B.Mus. (Lethbridge), M.Mus. (British Columbia)*

Assistant Professor, Teaching Stream

Manuela Scarci, diction

Daniel Taylor *M.Mus (Montreal), Adv Studies (Royal Acad. Music)*

Assistant Professor

Faculty of Music Ensembles

Early Music Ensembles:

Collegium Musicum – Ivars Taurins
Schola Cantorum – Daniel Taylor

Instrumental Ensembles:

University of Toronto Wind Ensemble – Gillian MacKay
University of Toronto Wind Symphony – Jeffrey Reynolds
University of Toronto Symphony Orchestra – Uri Mayer
University of Toronto Chamber Orchestra – Paul Widner
University of Toronto Percussion Ensemble – Beverley Johnston
Contemporary Music Ensemble – Wallace Halladay
Guitar Orchestra – Jeffrey McFadden

Jazz Ensembles:

University of Toronto 12Tet – Jim Lewis
University of Toronto Jazz Orchestra – Gordon Foote
University of Toronto 11 O’Clock Ensemble – TBD
University of Toronto Vocal Jazz Ensemble – Christine Duncan
University of Toronto 7 O’Clock Ensemble – Gordon Foote

Choirs:

University of Toronto Women’s Chorus – M. Lalonde/T. Wong
University of Toronto Women’s Chamber Choir – Hilary Apfelstadt
University of Toronto MacMillan Singers – Hilary Apfelstadt
University of Toronto Men’s Chorus – Mark Ramsay

World Music:

Coordinator: Jeff Packman
African Drumming and Dancing Ensemble – Kwasi Dunyo
Iranian Ensemble – Pedram Khavarzamani, Farzaneh Hemmasi
Japanese Taiko Drumming Ensemble – Gary Nagata
Latin-American Percussion Ensemble – Mark Duggan
Steel Pan Ensemble – Joe Cullen
Klezmer Ensemble – Brian Katz

Professors Emeriti

William Aide *B.S. (Juilliard) ARCT, LRCT*
David Beach *M.M., M.Phil., Ph.D. (Yale)*
John Beckwith *CM, M.Mus., MUS.DOC.*
Walter Buczynski
Chan Ka Nin *M.Mus., D.Mus. (Indiana)*
Stephen Chenette *M.F.A. (Minnesota)*
Robert Falck *M.F.A., Ph.D. (Brandeis)*
Doreen Hall *Art.Dip., Lic.Dip. (FRCM HON. CAUS)*
Derek Holman *D.Mus. (London), FRAM, FRCO, FRSCM, FRCCO*
Timothy J. McGee *M.A. (Connecticut) Ph.D. (Pittsburgh)*
Carl Morey *M.M., Ph.D. (Indiana)*
Paul Pedersen *M.Mus., Ph.D. (Toronto)*
Doreen Rao *Mus.M., Ph.D. (Northwestern)*
Robert Rosevear *M.M.*
Ezra Schabas *M.A.*
Patricia Shand *Mus.M. (Toronto) Ed.D. (Illinois, Urbana-Champaign)*

Faculty of Music Library

***Suzanne Meyers Sawa** *B.Mus. (Wittenberg), M.A., M.L.S. (Toronto)* Acting Head Librarian

Houman Behzadi *Dip.Mechanical Engineering (Central Azad Univ), BMus, Art-Dip, MMus (Western), MLIS (McGill)* Collection Development Librarian

James Mason *B.Mus. (Lakehead), M.Mus. (UBC), M.L.I.S. (UBC)* Technical Services Librarian

Tim Neufeldt *B.Mus., M.A., MSt, Ph.D. (Toronto)* Reference & Instruction Librarian

Library Technical Staff:

Madeleine Boyer *B.A. (Laurentian), M.A. (York), MLIS (Toronto)*
Elizabeth Fodi
David Krupka *B.A. (Western)*
Jay Lambie *Mus.Bac.Perf. (Toronto)*
Jan MacLean *B.A., M.L.S. (Toronto)* Circulation Supervisor
Bryan Martin *Mus.Bac., M.A. (Toronto)*
Karen Wiseman *B.A., M.L.S. (Toronto)* Performance Collection

Administrative Staff

Dean’s Office

Dina Moreira, Supervisor, Office of the Dean
Kevin Howey *B.A., M.Ed. (Toronto)* Assistant Dean, Operations
Jeff Huh *B.A.Sc. (Toronto)* Manager, Budget and Finance

Development and Advancement:

Bruce Blandford *B.Mus. (Mount Allison)* Director of Advancement
Tyler Greenleaf *B.A. (Minnesota)* Development Associate

Student Services:

Nalayini Balasubramaniam *H.B.Sc. (Toronto)* Registrar
Calista Biermans Tunney *H.B.A. (McMaster)* Receptionist
Susan Ironside, Administrator, Graduate Department
Jennifer Panasiuk *B.N. (Manitoba), Mus.Bac.Perf. (Toronto)* Admissions and Recruitment Officer
Dawn Pascoe *H.B.Sc. (Toronto)* Administrative and Financial Assistant

Performance Department:

Eddy Aitken *H.B.A. (Windsor)* Performance Administrator
Amanda Eyer Haberman *B.Mus. (Queen’s)* Performance Assistant

Concerts and Publicity:

Mary Ann Griffin *B.A. (Toronto), ARCT* Concert Office Manager
Jehanbakhsh (John) Jasavala *Mus.Dip. (Humber), B.Fa.Music (York), M.M.Perf. (Michigan, Ann Arbor), B.Ed (Windsor)* Music Booking Office Facilitator
TBA, Marketing and Publicity Officer

Facilities and Services:

Ian Albright, Technical Director, MacMillan Theatre
Gordon Christie, Piano Technician
Joe Lesniak, Building Manager
Peter Olsen, Music Technologist
Marek Semeniuk *B.Mus. (Berklee), M.Mus. (McGill), MCP (IT)* Information Technology Support Analyst

INSTITUTE FOR CANADIAN MUSIC

Director: Robin Elliott, Jean A. Chalmers Chair in Canadian Music

CANADIAN MUSIC EDUCATION RESEARCH CENTRE

Director: Lee R. Bartel

MUSIC AND HEALTH RESEARCH COLLABORATORY

(**MaHRC**) For MaHRC Appointments, see website

Director: Michael Thaut

Associate Director: Lee R. Bartel

LOUIS APPLEBAUM DISTINGUISHED VISITOR IN COMPOSITION

2013	Paul Chihara
2014	Richard Bellis
2015	Lawrence Shrage

MICHAEL AND SONJA KOERNER DISTINGUISHED VISITOR IN COMPOSITION

2014	Hans Abrahamsen
2015	Philippe Leroux

ROGER D. MOORE DISTINGUISHED VISITOR IN COMPOSITION

2013 Gabriel Prokofiev
2014 Hu Xiao-ou, Lee Wan Ki, Lan Weiwei
2015 Allan Gordon Bell

WILMA & CLIFFORD SMITH VISITOR IN MUSIC

2013 Vijay Iyer
2014 Paul Griffiths
2015 Michael Colgrass

JOHN STRATTON VISITOR IN MUSIC

2013 Stephanie Blythe
2014 Barbara Hannigan, Catherine Wyn-Rogers
2015 Barbara Hannigan

RESIDENT ENSEMBLES

Cecilia String Quartet Nexus Percussion
Gryphon Trio Toronto Wind Quintet

VISITING ENSEMBLES

Canadian Brass Tallis Scholars
New Orford String Quartet Theatre of Early Music

WORLD ARTIST IN RESIDENCE

2013 Putu Evie Suyadnyani, Vaughan Hatch
2014 Raigelee Alorut
2015 Pedram Khavarzamani, Kamyar Mohabbat, Bahman Rajabi

KENNETH PEACOCK LECTURERS

2013 Martin Scherzinger
2014 Alexander Rehding
2015 Scott Burnham

LORAND FENYVES RESIDENCY & DISTINGUISHED VISITOR

2012 Menahem Pressler
2014 Atar Arad

RIKI TUROFSKY MASTERCLASS SERIES

2013 Tracy Dahl
2014 Ben Heppner
2015 Sondra Radvanovsky

HERMAN GEIGER TOREL LECTURE

John Adams Sir Thomas Allen
Sir Andrew Davis Johannes Debus
Tim Albery Atom Egoyan

JOHN AND CLAUDINE BAILEY DISTINGUISHED VISITOR IN JAZZ

2014 Dave Liebman
2015 Norma Winstone

JAMES NORCOP VISITOR IN COLLABORATIVE PIANO

2014 Warren Jones
2015 Michael McMahan

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2015-16 MASTERCLASSES & LECTURES

Alan Abel, Percussion
Susan Abramovitch, Business of Music
Michael Albano, Resident Stage Director
Joe Alessi, Trombone
Lina Allemanno, Jazz Trumpet
Hilary Apfelstadt, Choral Direction
Julia Aplin, Early Music
Nancy Argenta, Early Music
Amahl Arulanandam, Cello
Ingrid Attrot, Early Music
Andrew Ascenzo, Cello
Jason Azem, Harp
Oystein Baadsvik, Tuba
Mia Bach, French Mélodie, Oratorio
Benjamin Bagby, Early Music
Malcolm Balk, Voice
Marie Berard, Violin
Caitlin Boyle, Viola
David Braid, Jazz Piano
Peter Brendler, Jazz Bass
Adrian Butterfield, Early Music
Cecilia String Quartet
Cuarteto Casals
Brenton Chan, Cello
Claudia Chan, Piano
Jenny Cheong, Cello
Taylor Cook, Jazz Saxophone
Jonathan Crow, Violin
Daedalus String Quartet
Matthew Daline, Viola
Charles Daniels, Early Music
David Tambllyn String Quartet
Tim Dawson, Double Bass
Johan de Meij, Composition, Trombone
Tom Diamond, Stage Direction
Ben Dietschi, Jazz Saxophone
Christine Duncan, Jazz Voice
Michael Eagle, Percussion
Ebène String Quartet
Darryl Edwards, Voice
Stefan Engels, Organ
Peter Evans, Jazz Trumpet
Mark Fewer, Violin
Stan Fisher, Clarinet
Adrian Fung, Cello
Ian Gibson, Percussion
Alex Goodman, Jazz Guitar
Erica Goodman, Harp
Jerry Granelli, Jazz Drums
Derek Gray, Jazz Composition, Percussion
Josh Grossman, Jazz Trumpet
Gryphon Trio, Chamber Music
Hannaford Silver Band
Lucas Harris, Guitar
Peter Harvey, Early Music
Rebecca Hennessy, Jazz Trumpet
Vincent Herring, Jazz Saxophone
Amos Hoffman, Jazz Guitar
Bryan Holt, Cello
Chris Hwang, Cello
Peter Jablonski, Piano
Joseph Johnson, Cello
Francine Kay, Piano
Etsuko Kimura, Violin
Dame Emma Kirkby, Early Music
Min Jeong Koh, Violin
Jeanne Lamon, Early Music, Violin
Noam Lemish, Jazz Piano
Teng Li, Viola
Barbra Lica, Jazz Vocals
Daniel Lichti, Early Music
Meng-Chieh Liu, Piano
Caroline Lizotte, Harp
Joanne Lunn, Early Music
Borys Lysenko, Piano
Jimmy MacBride, Jazz Drums
Brian Manker, Cello
Orazio Maione, Piano
Matt Marantz, Jazz
Carlo Marchione, Guitar
Louis-Philippe Marsolais, Horn
Ben McConchie, Jazz Trumpet
Brian McDonagh, Piano
Lorna McGhee, Flute
Fergus McWilliam, Horn
Paul Merkelo, Trumpet
New Orford String Quartet
Eric Nowlin, Viola
Peter Olsen, Business of Music
Marietta Orlov, Piano
Steve Osborne, Piano
Christian Overton, Jazz Trombone
Nicholas Papador, Percussion
Nathalie Paulin, French Mélodie
Rich Perry, Jazz Saxophone
Brett Polegato, Voice
Christopher Purves, Early Music
Marshall Pynkoski, Stage Direction
Quasar Sax Quartet
Erika Raum, Violin
John Relyea, Early Music, Voice
Catherine Robbin, Voice
Paul Rogers, Double Bass
Rick Rosato, Jazz Bass
David Rose, Strings
Adam Rudolph, Jazz
Barry Shiffman, Violin, Viola
Beth Silver, Cello
Mark Skazinetsky, Violin
Genevieve Soly, Early Music
Sarah Steeves, Cello
Pavel Steidl, Guitar
David Stewart, Violin, Chamber
Jennifer Swan, bodyworks
Tafelmusik
Ivars Taurins, Viola
Marc-Pierre Toth, Piano
Laura Tucker, Voice
Tom Tytel, Jazz
Liz Upchurch, COC
Christine Vljak, Viola
Andrew Wan, Violin
Lydia Wong, Piano
Ali Kian Yazdanfar, Double Bass
Guy Yehuda, Clarinet
Timothy Ying, Violin
Winona Zelenka, Cello
Dobrochna Zubek, Cello

UNDERGRADUATE ADMISSION INFORMATION

DEGREE AND DIPLOMA PROGRAMS

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University. Musical admissibility is assessed by the Faculty of Music on the basis of an audition/interview. Detailed admission requirements are available at www.music.utoronto.ca

Academic Requirements

The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions meet the standards for admission to University of Toronto programs.

In addition to completing an audition and interview all students must satisfy the academic requirements of the University of Toronto.

Ontario High School Students:

Bachelor of Music Degree Program in Composition, Comprehensive, Music Education, History & Theory

Bachelor of Music Degree Program in Performance and Artist Diploma

Current Curriculum

English (ENG4U)

5 Additional U or M courses, with a limit of 2 Grade 12 U/M Music courses. The “out of school” component Grade 12 U/M co-op courses will not be accepted for admission purposes.

Students who are required to present an acceptable English Facility test result are exempt from the OAC English/English (ENG4U) requirement and may substitute another OAC/Grade 12 U/M course.

OAC Curriculum

Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 6 Ontario Academic Courses (OAC) is required. One OAC must be English OAC I/ anglais I or II.

Out-of-Province & International Students: Please consult the Enrolment Services website at www.adm.utoronto.ca/adm.

English Requirements for International Applicants

In addition to satisfying the published academic requirements, candidates whose first language is not English and who have not studied in an English language school system for at least four full years, will be required to present proof of English facility by achieving appropriate standing on one of the approved options. Consult www.adm.utoronto.ca for specific details. The Faculty of Music collaborates with the University of Toronto International Foundation Program; see www.ifp.utoronto.ca for details.

Musical Requirements

All Programs

All candidates are required to audition for admission. Jazz applicants are required to submit an audio-visual recording for pre-screening. Deadlines and instrument-specific audition requirements are available at www.music.utoronto.ca

All candidates must submit their completed Music Questionnaire by the deadline, in order to be assigned an audition. Applicants to the Composition program are required to submit a portfolio of compositions following the guidelines. The majority of *Auditions* are held in February and early March. All applicants must supply their own accompanist. Applicants living more than 400 km (250 miles) from Toronto may submit a recorded audition.

Interview (held at the time of the audition) Candidates are interviewed about their general musical knowledge, goals, and interests; sight reading, brief tests on ear discrimination and theoretical skills will be conducted.

Theory All applicants must have completed RCM Advanced Rudiments or an acceptable equivalent, or write the Faculty of Music Theory Entrance Exam. RCM Basic Harmony (or its equivalent) is not an admission requirement (but students are encouraged to undertake basic study of harmony).

Keyboard proficiency is not an admission requirement for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 3 (RCM) or equivalent will assist them in their studies.

Transferring to the Faculty of Music

The same application procedure is required for transfer students. The year into which the candidate is admitted is determined by the audition/interview, and prior post-secondary academic record. Only applicants with previous post-secondary study in music may request consideration for advanced standing. Candidates must complete a minimum of two full years of study in the Faculty of Music in order to earn a University of Toronto degree or diploma. Candidates admitted to an upper year will be given transfer credit in Applied Music and Major Ensemble only, up to the year they are admitted into. All other courses taken at another post-secondary institution will be assessed for transfer credit on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program at the Faculty of Music. Transfer credits are processed in August, after an offer of admission has been made and accepted.

The guidelines for maximum allowable transfer credits are as follows:

- Candidates who have completed a post-secondary degree/3-year diploma may be granted transfer credits to a maximum up to a quarter of their total degree requirement credits and up to a third of their total artist diploma requirement credits.
- Candidates who have not completed a degree/diploma from another accredited post-secondary institution may transfer a maximum number of credits equivalent to the year and program of admission. Candidates admitted into first year of a program may be able to transfer a maximum of four credits.

Exemption tests are offered by the Theory Division for Music Theory I and II, and Musical Skills I and II, during Registration week. Transfer students with prior theory background are encouraged to write these exemption tests.

Admission as a Non-Matriculant Student

Candidates who do not meet the published academic admission requirements may qualify for admission through either the Academic Bridging Program, or the Transitional Year Program. Candidates who have already attempted degree studies are not eligible for these programs.

The Academic Bridging Program is intended for Canadian citizens/permanent residents/protected persons (convention refugees) who do not hold the published admission requirements to qualify for degree studies. Detailed information, including applications and deadlines is available at

http://www.wdw.utoronto.ca/index.php/programs/academic_bridging/overview/

The Transitional Year Program (TYP) is designed for those who could not finish high school because of financial constraints, family difficulties or other circumstances beyond their control. It is a one-year, full-time program that fulfills the academic requirements for admission into the Faculty of Music.

Candidates attempting either of these options would still be required to audition/interview as part of the application process.

Admission as a Non-Degree Student

Non-degree students are registered in the Faculty but are not proceeding towards a degree or diploma offered by the Faculty. Most Non-degree students have completed a degree at the Faculty of Music and are taking further courses for their own purposes, including admission to graduate studies. Students admitted as degree students cannot become Non-degree students unless they have completed a four-year Bachelor of Music degree, or are returning to the Faculty as Non-degree students on a Letter of Permission from another institution.

Admission as a Non-Degree Visiting Student

Students wishing to complete their last year at the Faculty of Music or to visit for a year while receiving their degree from another institution must audition*, present a "Letter of Permission" and official transcripts from their home university, and meet the academic requirements of the University of Toronto. An academic advisor from the home university should be consulted with regard to the equivalencies of courses offered here at the Faculty of Music, to ensure concordance with degree requirements. Applications for Visiting Students are available at https://music.utoronto.ca/docs/application_visiting_students_keep.pdf . All programs begin in September.

* An applicant is only required to audition if requesting admittance to applied music and/or performance courses.

**Applying early is recommended, as space availability is an issue.

Opera Diploma

Admission to the Opera program is by Audition. Applicants are required to submit an application and a pre-screening DVD by the posted deadlines. Successful applicants will be invited to audition in person. Applicants must have completed the Ontario Secondary School Diploma or equivalent. Applicants must also submit proof of English facility if required. Refer to www.adm.utoronto.ca for further details. For more information on Admission to the Opera program please refer to the Faculty of Music website at www.music.utoronto.ca

Advanced Certificate in Performance

The Advanced Certificate is designed as an intensive one-year full-time program which allows post-undergraduate level students to focus on the development of practical music skills. Areas of study for this program are Classical Performance or Baroque Performance.

Admissibility is assessed by the Faculty of Music on the basis of an audition/interview. Applicants must have completed an undergraduate degree/diploma in music or equivalent. Detailed admission requirements are available at www.music.utoronto.ca

Programs of Study

Degree & Artist Diploma Programs

The Faculty of Music offers two degrees: the Bachelor of Music (Mus.Bac.), and the Bachelor of Music in Performance (Mus.Bac.Perf.). Students admitted to the Bachelor of Music in Performance begin their concentrations in first year; however, those admitted to the Bachelor of Music with the exception of those admitted into Music Education (Classical & Jazz), Composition, and Comprehensive-Jazz enter a Common Year during which they embark on their core requirements and explore options to help determine a specific concentration in History & Theory or Comprehensive. Students intending to pursue Music Education (Classical) or Composition also have the option of beginning their concentration in Year 2, after completing the Common Year.

All students must complete a set of core requirements (Basic Music courses) comprising courses drawn from history, theory, and performance. In short, this constitutes a prescribed educational foundation that everyone is required to have in common.

The Core Curriculum (Basic Music Courses)

The History core introduces the concept of music from global as well as Western art music perspectives. Introduction to Music & Society locates music as a social phenomenon and explores its contexts and meanings throughout the world. The two Historical Survey courses trace the evolution of Western music from the Medieval period to the present: examples representing various repertoires and styles are given, but the emphasis in these courses is placed just as much on the research techniques and critical writing skills needed to explore the repertoire as a whole and communicate ideas about it effectively. Lastly, students must choose one HMU elective from HMU240H1 (Music in North America) or HMU245H1 (Global Popular Musics) to complete this portion of the core requirement. Students in the Jazz programs complete the first two courses in the History core and then take two courses in Jazz History.

The Theory core comprises a sequence of courses that develop students' understanding of melody, rhythm, harmony, and form through analysis and the development of aural skills. Courses chart the language of the Common Practice Period and trace its evolution: from simple diatonic harmony through chromatic harmony and on to twentieth-century works displaying atonality and serialism. Students in the Jazz programs complete a comparable comprehensive study of melody and harmony as it applies to jazz composition, arranging, and improvisation.

The Performance core requires participation in major vocal or instrumental ensembles and individual vocal or instrumental instruction. While the performance core varies between programs, the underlying philosophy is to enhance the growth of the student both musically and technically with extensive exposure to both solo and ensemble repertoire.

Basic Music courses (printed in Bold in the program-specific charts) are required and are taken in the year specified. They cannot be dropped. Students who fail a Basic Music course are required to enroll in that course the next academic session in which they register. Failure to do so will result in a zero for the course. The Basic Music courses are followed by courses that are required for the specific program. It is recommended that students enroll in the appropriate courses indicated in the chart corresponding to their program and year of study. While a certain degree of flexibility is possible, students are encouraged to plan their proposed course loads in advance, in order to ensure successful completion of the program in the prescribed number of years. Note that prerequisites for courses may not be listed in the chart, but these must be taken. Students are responsible for fulfilling prerequisites; students enrolled in courses for which they do not have the published prerequisites may have their registration in those courses cancelled at any time without warning.

Most programs require the completion of a specific number of Music Electives. A **Music Elective** is any Faculty of Music course (excluding Basic Music Courses) that is not required for the specific program. Students completing a Minor concentration in Music (see below) are not required to enroll in any Music Electives.

Students have the option of enrolling in more courses than what is required for fulfilling degree requirements. The grades achieved in these courses will be factored into the GPA. Therefore, it is important to realistically assess your ability to handle the extra courses, and remove them from your record by the appropriate deadlines. No special consideration will be given to students because of their "extra" course load.

A required minimum of four and a permitted maximum of eight Arts & Science credits are designated for the degree with the exception of the concentration in History & Theory, which requires at least six credits. A full Arts & Science course earns 1.0 credit; a half course, 0.5 credit, regardless of the hours per week. Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and co-requisites are met. Faculty of Music students are not permitted to take courses with the MUS prefix.

Students in the degree program at the Faculty are required to be registered in a full-time course load in all four years of study. 4.0 credits is the minimum required course load. The maximum permitted load is 7.0 credits. Those with a "B" standing or higher may petition to take more than 7.0 credits. Students who have completed four years of full-time study have the option of being part-time in additional years required to complete their degree requirements.

Students in the Artist Diploma at the Faculty are required to be registered in a full-time course in all three years of study. 4.0 is the minimum required course load.

Students in the Common Year: are urged to choose courses from their intended program of study to complement the first year core courses. These courses will be credited towards the program requirements should you continue in that specific concentration or will count as music electives should you choose another concentration.

Minor Programs within the Faculty of Music: Currently there are Minor programs offered in History and Culture, Composition, and Historical Keyboard. The course requirements for each of these programs are printed below the table corresponding to a major in that area. Students are not required to complete a Minor towards the degree/diploma. However, for those who choose to do so, the Minor will substitute for the Music Electives required for their program.

Students wanting to pursue a Minor in composition are required to go through the process outlined on page 12.

Major/Minor Certification from the Faculty of Arts & Science

Students graduating with a Music degree may be eligible to receive acknowledgment of an Arts and Science Minor or Major upon completion of the appropriate courses with the minimum required grades within the specific discipline. The specific course requirements for the Minor or Major programs may be found in the Arts and Science Calendar, by discipline.

Students who may have completed the requirements of a Minor or Major must notify the Registrar's Office of the Faculty of Music, by submitting the Declaration of Minor or Major form. This must be done after the last date to drop courses in the winter term of their final year of study, and before the end of term. Successful completion of the Minor or Major will result in an annotation on the transcript.

The students of the Faculty of Music do not receive priority in enrolling in courses of the Faculty of Arts & Science. Therefore, access to courses within some disciplines may be problematic. In addition, certain courses within some disciplines may be restricted to students of the Faculty of Arts & Science. Students are urged to consult the Registration Handbook of the Faculty of Arts & Science to determine the feasibility of completing the desired Minor or Major. Students can also consult with the respective Departments to determine the possibility of getting access to courses without the appropriate designation on the student web service.

Bachelor of Music

Students admitted into this degree program have several options; some programs can only be entered in Year 2 (after a Common Year), others can be entered directly in Year 1 or in Year 2 (after a Common Year), and jazz programs are only entered in Year 1. Students enrolled in the Common Year complete their core requirements and explore options to help determine a specific program for the following year. The available years of entry are indicated in parentheses following the program name. Options available are:

Composition (Year 1 or Year 2): The goal of this program is to teach a range of skills that will nurture the ability of committed individuals to express themselves effectively through music composition. Aside from studying with some of Canada's best composers, individuals take upper-level theory classes in analysis, counterpoint, orchestration, electroacoustic music, computer applications, and conducting. Admission into the program is highly competitive because enrolment is limited. It is based on demonstrable achievement in composition.

Comprehensive – Classical (Year 2); Comprehensive – Jazz (Year 1): This option will provide students depth in musical training while preserving considerable opportunities to pursue breadth through electives in Music and in other disciplines. It features a solid, multi-disciplinary core of required courses and it also offers students the freedom to design part of their program of study around individual interests that may not otherwise be accommodated through our specialized degree programs. The flexibility in the program makes it well suited to students wanting to develop a specialization in an area in the Faculty of Arts & Science.

Education – Classical (Year 1 or Year 2); Education – Jazz (Year 1): This program aims to produce thoughtful, musically sensitive, and technically skilled music teachers capable of working at any level in the school system and in the broader community. Although individuals may specialize in certain areas of music education (for example, elementary, choral, or instrumental), students are required to take choral, string, brass, woodwind, and conducting courses to help establish all-round musicianship and knowledge. Moreover, the Theoretical Inquiry course provides all music education students with the philosophical basis for further work in the field.

History & Theory (Year 2): The primary goal of this program is to promote in students the capacity to explore, analyze, and convey effectively a world of ideas about music. This program is suited to those who have a serious interest in how music communicates meaning, both in terms of its own construction as well as in the way it is and has always been shaped by socio-historical forces. Students have three ways of proceeding within this concentration; an equal number of specific upper-level history and theory courses for the general option or a specialization in one area that requires additional upper-level courses.

Transferring to another option within the same genre (Classical or Jazz) is possible at a later time. However, the time required to complete the degree may be extended. Programs that require additional application and/or documentation are listed below:

Composition Program (major/minor): Applicants must demonstrate significant commitment to the creation of music in a style based upon traditional Western art music. At the end of the common first year, students applying to the Composition Major/Minor program will be required to have an interview with a committee of the Composition Division. The candidates will be required to demonstrate achievement in composition at this interview in order to be admitted into either of the programs. The candidate will bring their portfolio of compositions to the interview. A successful portfolio will contain several works, written for a variety of ensembles. Popular and commercial music should not appear in the portfolio, except as an addendum. A successful portfolio will contain music which demonstrates the candidate's willingness to explore and be challenged. It will also demonstrate recent and substantial activity; accurate notation is expected. Grades in Theory courses, TMU112H1, and TMU113H1 will be taken into consideration. Participation in the events and activities of the Composition Division during the current academic year will be taken into consideration. Candidates will be expected to have some knowledge of repertoire up to and including the year of application to the program. Candidates who know no music outside the music they are required to perform or work with in classes are likely to be unsuccessful. Candidates will be expected to demonstrate some insight into the music they have listened to or performed, beyond basic information.

Students interested in applying are strongly encouraged to make an appointment with a composition faculty member, instructor of TMU112H1 and TMU113H1, or the Coordinator of the Department to discuss their portfolios early in the second semester.

Admission into the Composition program is highly competitive, and is based on demonstrable achievement in Composition.

Bachelor of Music in Performance

This program aims to produce thoughtful and creative performing musicians. A clearly defined talent in a performance area is critical, as is the potential for future musical growth. Our goal is to help our students become creative, entrepreneurial performers who are able to respect and understand the traditions of music while embracing future directions. The performance curriculum is centered around private applied lessons, masterclasses by resident and guest teachers, ensemble participation and a wide range of performance electives. There are extensive opportunities for solo, chamber music and small ensemble performance as well as specialized courses in performance styles and literature, pedagogy, languages, world music, conducting, jazz, performance skills and the business of music.

Every music student is required to take electives outside the Faculty of Music, thus satisfying the breadth requirements of the degree. A vast selection of courses is offered by the Faculty of Arts & Science. In many cases, Arts & Science courses complement and strengthen a student's chosen music concentration.

Artist Diploma

This program is a three-year diploma with a strong emphasis on performance skills at the highest level. A clearly defined talent in a performance area is critical, as is the potential for future musical growth. The Artist Diploma curriculum is centered around private applied lessons, masterclasses by resident and guest teachers, ensemble participation and a wide range of performance electives. There are extensive opportunities for solo, chamber music and small ensemble performance as well as specialized courses in performance styles and literature, pedagogy, languages, world music, performance skills and the business of music. The core curriculum of this program is based on the first three years of the Bachelor of Music in Performance but does not include any required Arts & Science courses.

OPERA DIPLOMAS

Diploma in Operatic Performance

An advanced diploma designed to prepare singers, stage directors and répétiteurs for careers in opera.

Only gifted and professionally oriented performers are considered as suitable candidates for this program. Curriculum includes private voice lessons, regular classes in lyric diction, acting, movement, make-up and dance; masterclasses with visiting singers, conductors and directors; participation in major productions, opera teas and scene presentations.

The program requires 2 or 3 years of full-time residency. All students are admitted on a probationary basis for the first year. At the conclusion of the probationary year, successful students will be recommended by the Opera Division to complete the program in a further one or two years of study. It is a structured program of specific courses that are required to be completed in each year of study.

Operatic Répétiteur

A two-year program designed to train pianists in the work of the Operatic Répétiteur is also offered. In general, the program is devised to prepare the student for various and demanding responsibilities expected in a professional Opera Company. Students will play for rehearsals and classes, assist in productions and ultimately work with singers. Enrolment is limited and admission will be by audition and interview (by appointment). Along with a thorough musical education and a keen interest in Opera, a *high level* of keyboard proficiency is *essential*.

Stage Director

A two-year course of study designed to train operatic stage directors. In addition to assisting on major productions, candidates will, under supervision, prepare and direct operatic scenes devised for study and performance. Only one candidate can be accepted on an annual basis and admission is determined by an audition/interview process.

Certificate Programs

Advanced Certificate in Performance

This selective post-undergraduate level program is a one-year intensive full-time course of study which allows students to focus on the development of practical performance skills on a high level. The curriculum includes applied lessons & recital and appropriate ensemble, performance, literature and pedagogy courses selected in consultation with the Program Advisor. Electives may include courses in performance styles and literature, pedagogy, languages, world music, performance skills and the business of music.

All Advanced Certificate students must have their course enrolment approved by the Registrar's Office at the Faculty of Music. Students *must successfully complete at least 3.0 credits* (including required courses) in order to satisfy the requirements of the program. Required courses cannot be dropped.

Program Requirements

Applicable to all Degree and Artist Diploma Students

The following pages outline the course requirements for each of the programs. Students are expected to successfully complete all the courses listed in the table corresponding to their program. Credit values enclosed in parentheses, e.g. (0.5), indicate that the course is not required but highly recommended for that specific program.

BACHELOR OF MUSIC
MUSIC EDUCATION - Classical

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 – Historical Survey I		0.5		
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music	0.5	0.5	0.5	0.5
PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble	1.0	1.0	1.0*	1.0*
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
EMU130Y1 – Introduction to Music Education	0.67			
EMU150H1, 151H1, 152H1 – Instr.: Violin & Viola, Clarinet, Trumpet	0.5			
EMU207Y1/EMU355Y1 – Keyboard Skills/ Accompanying		0.33		
EMU240H1 – Theoretical Inquiry in Music Education		0.33		
EMU245H1 – Psychological Foundations of Music Education		0.33		
PMU380Y1 - Conducting			0.67	
Electives - Music Education - (Select from list on page 15 - 4.17 credits)**		0.33	2.17	1.67
Music Electives (1.5 credits total)			0.5	1.0
Arts & Science Electives	0.5	1.0	1.0	1.5
TOTAL		GRAND TOTAL: 23.83		
	6.17	6.17	5.83	5.67
*PMU396Y1/496Y1 Opera Chorus is a major ensemble by audition in Years 3 & 4.				
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				

BACHELOR OF MUSIC
MUSIC EDUCATION – Jazz

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
MMU100H1 – Lives in Music	✓			
JMU210H1, 215H1 – Jazz History I & II		1.0		
JMU100Y1, 200Y1 – Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1, 301Y1 – Jazz & Traditional Ear Training	0.67	0.67	0.67	
JMU104Y1 – Jazz Keyboard Skills	0.33*			
JMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music	0.5	0.5	0.5	0.5
JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra	1.0	1.0	1.0	1.0
JMU193Y1, 293Y1, 393Y1, 493Y1 – Vocal Jazz Ensemble	1.0++	1.0++	1.0++	1.0++
EMU130Y1 – Introduction to Music Education	0.67			
EMU151H1, 152H1, 450H1–Instr: Clarinet, Trumpet, Double Bass	0.5			
EMU240H1 – Theoretical Inquiry in Music Education		0.33		
EMU245H1 – Psychological Foundations of Music Education		0.33		
PMU380Y1 – Conducting			0.67	
Electives - Music Education - (Select from list on page 15 – 4.0 credits)**		0.33	2.0	1.67
Music Electives (1.5 credits total)			0.5	1.0
Arts & Science Electives	0.5	1.0	1.0	1.5
TOTAL		GRAND TOTAL: 23.67		
	5.83	5.83	6.33	5.67
*Required of all Jazz students except keyboard majors.				
++ Jazz Voice majors only.				

MUSIC EDUCATION ELECTIVES (Select 4.17 credits-Classical Stream; 4.0 credits-Jazz Stream)

Notes:

1) Classical Violin and Viola majors must substitute EMU350H1 for EMU150H1. Clarinet majors must substitute another woodwind course (EMU353H1, 354H1, 357H1, 358H1) for EMU151H. Trumpet majors must substitute another brass course (EMU252H1, 254H1, 256H1) for EMU152H1. Jazz Double Bass and Trumpet majors must substitute another instrumental course for EMU450H1 and EMU152H1.

2) A minimum of 0.67 credits must be earned in EMU 400-level courses.

3) Music Education Electives beyond the requirement may count as Music Electives.

INSTRUMENTAL CLASSES	Max Credits		Max Credits
Strings: EMU250Y1/350H1/351H1/450H1	1.67	EMU371H1 Multimodal Approaches to Music Learning & Teaching	0.5
Woodwinds: EMU153H1/353H1/354H1/357H1/358H1		EMU410Y1 Intro to Research in Music Ed	0.5
Percussion: EMU352H1		EMU415H Development of the Wind Band	0.5
Brass: EMU252H1/254H1/256H1		EMU417H1 Jazz Arranging	0.33
Guitar: EMU154H1		EMU461H1 Mus Ed in Cultural Perspective	0.5
EMU330Y1,430H1, 431H1 Choral Music Education	1.33	EMU464Y1 String Pedagogy	0.5
EMU230H1 Vocal Education	0.17	EMU475H1 Seminar in Music Education	0.5
EMU231H1 Vocal Ped for Young Choirs	0.17	EMU480H1 Child & Adol. Dev. in MusEd	0.5
EMU401C1/402C1 Choral Studies I & II	0.67	EMU485H1 Advanced Topics in Music and Childhood	0.5
EMU356Y1/456Y1 Instr. Music I & II	2.0	PMU135Y1/138Y1/336Y1 Diction Classes	1.0
EMU372Y1 Movement & Music	0.33	PMU260Y1/360Y1 Teaching Methods – Piano I&II	1.0
EMU370Y1/470Y1 Principles & Practice of Music Education for Children	1.67	World Music Ensembles	1.33
EMU317Y1 Orchestration	0.67	PMU350Y1 Song Interpretation	0.33
EMU359H1 Jazz Education	0.5	PMU361Y1 Vocal Pedagogy	0.5
EMU360H1 Jazz Improvisation	0.5	PMU425H1 Guitar Pedagogy	0.33
		PMU480Y1 Conducting	0.67

BACHELOR OF MUSIC - MUSIC EDUCATION & MASTER of TEACHING

The combined degree program leads to teaching certification in Ontario. Students in Music Education within the Bachelor of Music interested in pursuing a teaching career have the option of gaining early, conditional admission to the Master of Teaching program at OISE (Ontario Institute for Studies in Education).

- Students with a CGPA of at least a B+ are eligible to apply for admission in the fall of Year 3.
- Students must have completed at least half the required credits in a 2nd teachable subject at the time of conditional acceptance into the Master of Teaching program, regardless of the concentration they intend to pursue in the Master of Teaching.
- Students must meet other qualifications required by the Master of Teaching program, such as experience working with children.
- On conditional admission into the Master of Teaching, students are required to maintain at least a B+ average in their final year, achieve a B+ average in the 1.0 credit of graduate courses taken in Year 4 and successfully complete the requirements of the Bachelor of Music. Students who do not meet these conditions will have their offer rescinded.
- For courses taken in Year 5 & 6 of the program, refer to the Academic Calendar of the School of Graduate Studies.

Credits Per Year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 – Historical Survey I		0.5		
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music	0.5	0.5	0.5	0.5
PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble	1.0	1.0	1.0*	1.0*
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
EMU130Y1 – Introduction to Music Education	0.67			
EMU150H1, 151H1, 152H1 – Instr.: Violin & Viola, Clarinet, Trumpet	0.5			
EMU207Y1/EMU355Y1 – Keyboard Skills/ Accompanying		0.33		
EMU240H1 – Theoretical Inquiry in Music Education		0.33		
EMU245H1 – Psychological Foundations of Music Education		0.33		
PMU380Y1 - Conducting			0.67	
Electives - Music Education - (Select from list on page 15 - 4.17 credits)**		0.33	2.17	1.67
Music Electives (0.5 credits total)			0.5	
CTL7001H, CTL7009H – Educational Professionalism, Anti-Discriminatory Education				1.0
Arts & Science Electives	0.5	1.0	1.0	1.5
TOTAL	6.17	6.17	5.83	5.67
*PMU396Y1/496Y1 Opera Chorus is a major ensemble by audition in Years 3 & 4.				
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				

BACHELOR OF MUSIC (SPECIALIST OPTION - ** & * See below)**

HISTORY & THEORY

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1- Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 – Global Popular Musics		0.5		
MMU100H1 – Lives in Music	✓			
PMU184Y1, 284Y1- Applied Music	0.5	0.5	(0.5)*	(0.5)*
PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble	1.0	1.0	(1.0)*	(1.0)*
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
TMU111H1/127H1 - Theory Elective		0.5		
HMU425/426/430/431/432/433/435/450H1** - HMU Topics			1.0	0.5
TMU307/308/316/317/318/401/403/404H1*** - Theory Electives			1.0	0.5
Music Electives	0.33	0.5	1.5	2.0
+One language other than English, approved by the Division			1.0	
Arts & Science Electives	1.0	1.0	1.0	2.0
TOTAL		5.83	5.5	5.0
GRAND TOTAL: 22.17				
*Applied Music and Ensembles taken in Year 3 & 4 may be counted as Music Electives.				
** Students wishing to graduate with the History Specialist Option should take at least six of HMU425/426/430/431/432/433/435/ 450/499H1 (3.0 credits) and maintain a CGPA over the four years of B+ or higher. The required number of music electives for specialists would be 2.83 credits.				
+The language other than English should be German, or another language with the permission of the Division.				
*** Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307/308/316/317/318/401/403/404/499H1 (3.0 credits), and must maintain a CGPA over the four years of B+ or higher. The required number of music electives for specialists would be 2.83 credits.				

HISTORY & CULTURE MINOR PROGRAM - Years 3 and 4 (3.5 credits)

Topics in History & Culture (5 courses only) 2.5 credits, Music History Electives 1.0 credit.

BACHELOR OF MUSIC

COMPOSITION

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU184Y1, 284Y1- Applied Music	0.5	0.5	(0.5)**	(0.5)**
PMU110Y/115Y/175Y/183Y/190Y/192Y/195Y/198Y1 – Major Ensemble	1.0	1.0	(1.0)**	(1.0)**
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
TMU110H1, 210Y1, 310Y1, 410Y1 - Composition	0.5++	1.0	1.0	1.0
TMU112H1, TMU113H1 – Introduction to Composition I & II	1.0			
TMU212H1, TMU213H1 – Topics in Composition I & II		1.0		
TMU314Y1 - Orchestration			1.0	
PMU380Y1 - Conducting				0.67
TMU Electives (2.5 credits total)*			1.0	1.5
HMU Electives (0.5 credits total)			0.5	
Music Electives (1.5 credit total)			0.5	0.5-1.0++
Arts & Science Electives	0.5	0.5	1.5	1.5
TOTAL		6.0 – 6.5++	6.33	5.5
GRAND TOTAL: 23.5				
* TMU Electives must include at least two of the following: TMU316H1, TMU317H1, TMU318H1				
** Applied Music and Ensembles may be counted as music electives in 3 rd and 4 th years.				
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				
++ Students admitted directly to composition in Year 1 take bi-weekly composition lessons in Year 1 (TMU110H1). For direct-entry students who want to continue Applied Music beyond the required PMU284Y1, it is possible to take PMU384Y1 but not PMU484Y1. Direct-entry students require 0.5 fewer music electives to compensate for TMU110H1.				

COMPOSITION MINOR PROGRAM (6.0 credits)

TMU112/113H1	Introduction to Composition	1.0
TMU211/311Y1	Composition (Basic Music courses; cannot be dropped)	2.0
TMU212/213H1	Topics in Composition	1.0
TMU316/317H1	Counterpoint	1.0
TMU314Y1	Orchestration***	1.0

*** EMU317Y1 may be substituted when major concentration is Music Education.

BACHELOR OF MUSIC

COMPREHENSIVE - Classical

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5		
MMU100H1 – Lives in Music	✓			
PMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music	0.5	0.5	(0.5)*	(0.5)*
PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble	1.0	1.0	(1.0)*	(1.0)*
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1/107Y1 – Keyboard Harmony/Skills	0.33			
EMU130Y1 – Introduction to Music Education		0.67		
Music Electives**			2.5	2.5
Free Electives (i.e. Music or Arts & Science)			2.0	2.0
Arts & Science Electives	1.0	1.0	1.0	1.0
TOTAL	GRAND TOTAL: 22.0	5.5	5.5	5.5

*Applied Music & Major Ensemble taken in Year 3 & 4 may be counted as Music Electives

**A minimum of 2.0 credits of Music Electives at the 300-level or above, excluding Applied Music, Major Ensemble, Chamber Music, and Instrumental Performance Class.

BACHELOR OF MUSIC

COMPREHENSIVE – Jazz

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
MMU100H1 – Lives in Music	✓			
JMU210H1, 215H1 – Jazz History I & II		1.0		
JMU100Y1, 200Y1 – Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1, 301Y1 – Jazz & Traditional Ear Training	0.67	0.67	0.67	
JMU104Y1 – Jazz Keyboard Skills	0.33**			
JMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music	0.5	0.5	(0.5)*	(0.5)*
JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra	1.0	1.0	(1.0)*	(1.0)*
JMU193Y1, 293Y1, 393Y1, 493Y1 – Vocal Jazz Ensemble	1.0++	1.0++	(1.0)*++	(1.0)*++
EMU130Y1 – Introduction to Music Education		0.67		
Music Electives***	0.5		2.0	2.17
Free Electives (i.e. Music or Arts & Science)			2.0	2.0
Arts & Science Electives	1.0	1.0	1.0	1.0
TOTAL	GRAND TOTAL: 22.0	5.67	5.5	5.67

*Applied Music & Major Ensemble taken in Year 3 & 4 may be counted as Music Electives.

**Required of all Jazz students except keyboard majors.

++ Jazz Voice majors only.

***A minimum of 2.0 credits of Music Electives at the 300-level or above, excluding Applied Music, Major Ensemble, Chamber Music, and Instrumental Performance Class.

BACHELOR OF MUSIC (PERFORMANCE)

Note: Students in the Mus.Bac. Performance and Artist Diploma programs who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the Performance Program. Students may petition to repeat their jury in the event of a failed mark.

Students registered in the Bachelor of Music in Performance who do not achieve a final mark of at least 70% in PMU285Y1 Applied Lessons, will be required to transfer into the Comprehensive stream within the Bachelor of Music. Transfer into other streams within the Bachelor of Music will require the approval of the respective Divisional Coordinator.

BACHELOR OF MUSIC (PERFORMANCE)

ORGAN

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 - Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5 +		
MMU100H1 - Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 - Major Ensemble	1.0	1.0	(1.0)	(1.0)
TMU130H1, 131H1, 230H1, 231H1 - Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 - Musical Skills	0.67	0.33		
TMU105Y1 - Keyboard Harmony	0.33			
EMU330Y1 - Choral Music Education			0.67	
PMU105Y1, 205Y1, 305Y1, 405Y1 - Instrumental Performance Class	0.33	0.33	0.33	0.33
PMU357Y1 - Improvisation			0.33	
PMU477Y1 - Departmental Literature				0.33
PMU380Y1 - Conducting				0.67
TMU316H1, 317H1 - Counterpoint			1.0	
PMU460Y1 - Teaching Methods - Organ				0.33
TMU307H1/TMU308H1 - Analysis I or II				0.5
Music Electives			0.33	0.33
Arts & Science Electives	0.5	0.5	1.5	1.5
TOTAL	5.83	5.17	5.17	5.0
GRAND TOTAL: 21.17				
+HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				

BACHELOR OF MUSIC (PERFORMANCE)

ORGAN WITH CHURCH MUSIC OPTION

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 - Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5 +		
MMU100H1 - Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 - Major Ensemble	1.0	1.0	(1.0)	(1.0)
TMU130H1, 131H1, 230H1, 231H1 - Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 - Musical Skills	0.67	0.33		
TMU105Y1 - Keyboard Harmony	0.33			
EMU330Y1 - Choral Mus. Education			0.67	
EMU231Y1 - Vocal Techniques			0.33	
PMU105Y1, 205Y1, 305Y1, 405Y1 - Instrumental Performance Class	0.33	0.33	0.33	0.33
PMU357Y1 - Improvisation				0.33
PMU380Y1 - Conducting				0.67
TMU316H1, 317H1 - Counterpoint			1.0	
TST - Introduction to Worship course*		0.5		
TST - Church Music Course*			0.5	
TST - History of Liturgy course*		0.5	0.5	
TST - Theology/History Doctrine courses*				1.0
Arts & Science Electives	0.5	0.5	1.0	2.0
TOTAL	5.83	6.17	5.33	5.33
GRAND TOTAL: 22.67				
*Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Cres East, 978-4040.				
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				

**BACHELOR OF MUSIC (PERFORMANCE)
PIANO & HARPSICHORD**

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1- Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 - Major Ensemble	1.0*	1.0*	(1.0)*	(1.0)*
PMU187Y1/189Y1 - Early Music Ensemble	1.0**	1.0**	1.0**	
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1 - Keyboard Harmony	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Instrumental Performance Class	0.33*	0.33*	0.33*	0.33*
PMU163Y1 (263Y1 if 163Y1 mark less than 80%) – Sight Reading	0.33	(0.33)		
PMU251Y1, 351Y1, 451Y1 - Piano-Inst. Master Class		0.5*	0.5*	0.5*
PMU252Y1, 352Y1, 452Y1 - Piano-Vocal Master Class		0.5*	0.5*	0.5*
PMU260Y1- Teaching Methods - Piano I			0.67*	
PMU376Y1, 476Y1 - Departmental Literature			0.33	0.33
Music Electives			0.33*- 1.33***	0.33*- 1.33***
Arts & Science Electives	0.5	0.5	1.5	1.5
TOTAL		Harpischord Total: 20.0	5.83	4.83
		Piano Total: 22.0	6.17	6.17
			5.17	4.17
			5.17	4.5
* piano only ** harpsichord only				
*** Harpsichord majors require 2.67 credits of Music Electives. Piano majors require 0.67 music electives				
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				
Note: Piano majors must take both PMU251Y1, 252Y1 in Year 2; PMU351Y1, 352Y1 in Year 3; PMU451Y1, 452Y1 in Year 4.				

Historical Keyboard Minor Program (4.0 credits)

Open to all keyboard majors.

Option A: Organ and Harpsichord

Required - 1.33 FCE:

- TMU105Y1 Keyboard Harmony (0.33)
- PMU288Y1 Historical Keyboard Improvisation/Continuo (0.33)
- PMU388Y1 Harpsichord and Organ (0.67)

Choose 2.67 FCE*:

- PMU187Y1-487Y1/189Y1-489Y1 Early Music Ensemble
- PMU357Y1-457Y1 Improvisation - Organ (0.33)
- PMU477Y1 Departmental Literature - Organ (0.33)
- PMU460Y1 Teaching Methods - Organ (0.33)
- PMU105Y1-405Y1 Instrumental Performance Class (Organ)

Option B: Single Instrument Emphasis

Required - 1.33 FCE:

- TMU105Y1 Keyboard Harmony (0.33)*
- PMU288Y1 Historical Keyboard Improvisation/Continuo (0.33)
- PMU388Y1 Harpsichord and Organ (0.67)

B1: Harpsichord emphasis - 2.67 FCE*:

- PMU187Y1-487Y1/189Y1-489Y1 Early Music Ensemble

B2: Organ emphasis - Choose 2.67 FCE*:

- PMU187Y1-487Y1/189Y1-489Y1 Early Music Ensemble
- PMU357Y1-457Y1 Improvisation - Organ (0.33)
- PMU477Y1 Departmental Literature - Organ (0.33)
- PMU460Y1 Teaching Methods - Organ (0.33)
- PMU105Y1-405Y1 Instrumental Performance Class (Organ)

* Increase to 3.0 FCE for students exempted from TMU105Y1.

BACHELOR OF MUSIC (PERFORMANCE)
BRASS, STRINGS, WOODWINDS

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 – Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 – Applied Music & Recital	1.0	1.0	1.0	1.0
PMU190Y/195Y/198Y1 – Major Ensemble	1.0	1.0	1.0	1.0
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 – Keyboard Skills	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class	0.33	0.33	0.33	0.33
PMU191Y1 (optional in Yr 1) – Chamber Music	(0.33)			
PMU291Y1, 391Y1, 491Y1		0.33	0.33	0.33
PMU378Y1, 478Y1 or 379Y1, 479Y1 – Orchestral Studies*			0.33*	0.33*
Music Electives**			0.33-0.5**	0.33-0.5**
Arts & Science Electives	0.5	0.5	1.5	1.5
TOTAL		Brass, Woodwind, Strings Total: 21.0	5.83	5.5
		Saxophone & Euphonium Total: 20.67	5.83	5.5
			4.83	4.67
			4.83	4.67

* Not required for Saxophone and Euphonium Majors
**All Brass, Woodwind, and Strings majors (with the exception of Saxophone & Euphonium) are required to complete 0.67 credits of music electives. Saxophone and Euphonium majors are required to complete 1.0 credits of music electives.
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.

BACHELOR OF MUSIC (PERFORMANCE)
VOICE

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 – Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 – Choral Ensemble	1.0	1.0	1.0**	1.0**++
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 – Keyboard Skills	0.33			
PMU128H1, 228H1 – English Masterclass	0.17	0.17		
PMU129H1, 229H1 – Italian Masterclass	0.17	0.17		
PMU135Y1 - Lyric Diction	0.33			
PMU230Y1 – Performance Topics in Voice Studies		0.33		
PMU340Y1, 440Y1 – Lieder			0.33	0.33
PMU336Y1, 436Y1 – French Melodie			0.33	0.33
PMU361Y1 (optional) – Vocal Pedagogy			(0.5)	
PMU389Y1, 489Y1 (optional) – Schola Cantorum			(0.33)	(0.33)
PMU339Y1 (439Y1 optional) – Oratorio			0.33	(0.33)
Music Electives (including PMU394Y, 494Y – Opera)			1.67*	1.67*
Arts & Science Electives	0.5	1.0	1.0	1.5
TOTAL		GRAND TOTAL: 23.67	6.17	6.0
			5.67	5.83

+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.
++1.0 credit of Performance electives may be substituted for 4th year Choral Ensemble; PMU489Y1, PMU482Y1, and PMU445Y1 are options.
* Admission to the Opera Option is by special audition. Those enrolled in PMU394Y1 or 494Y1 receive 1.67 credits, which includes 1.0 credit for the Opera Chorus. No additional credit is given for the Opera Chorus.
** PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Years 3 & 4.

BACHELOR OF MUSIC (PERFORMANCE)

JAZZ STUDIES

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
MMU100H1 – Lives in Music	✓			
JMU210H1, 215H1 – Jazz History I & II		1.0		
JMU100Y1, 200Y1 – Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1, 301Y1 – Jazz & Traditional Ear Training	0.67	0.67	0.67	
JMU104Y1 – Jazz Keyboard Skills	0.33*			
JMU185Y1, 285Y1, 385Y1, 485Y1 – Applied Music & Recital	1.0	1.0	1.0	1.0
JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra	1.0	1.0	1.0	1.0
JMU191Y1, 291Y1 – Jazz Improvisation	0.5	0.5		
JMU192Y1, 292Y1, 392Y1, 492Y1 – Small Jazz Ensemble	0.5	0.5	0.5	0.5
JMU193Y1, 293Y1, 393Y1, 493Y1 – Vocal Jazz Ensemble	1.0++	1.0++	1.0++	1.0++
Music Electives			1.0	1.67
Arts & Science Electives	0.5	1.0	1.5	1.0
TOTAL	6.17	6.33	5.67	5.17

* Required of all Jazz students except keyboard majors.

++ Jazz Voice majors only.

NOTE: Jazz Performance students wishing to pursue a special interest in Music Education are encouraged to consult with the Director of Jazz Studies and the Coordinator of Music Education during their first year to develop an appropriate program.

BACHELOR OF MUSIC (PERFORMANCE)

HARP

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 – Music in N. America or HMU245H – Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble	1.0	1.0	1.0	1.0
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class	0.33	0.33	0.33	0.33
PMU191Y1, 291Y1, 391Y1 (optional) – Chamber Music	(0.33)	(0.33)	(0.33)	
Music Electives			1.0	1.0
Arts & Science Electives	0.5	0.5	1.5	1.5
TOTAL	5.83	5.17	4.83	4.83

+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.

**BACHELOR OF MUSIC (PERFORMANCE)
PERCUSSION**

Credits per year

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble	1.0	1.0	1.0	1.0
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y, 205Y1, 305Y1, 405Y1 – Instrumental Performance Class	0.33	0.33	0.33	0.33
PMU191Y1, 291Y1, 391Y1 (optional) - Chamber Music	(0.33)	(0.33)	(0.33)	
PMU491Y1 - Chamber Music				0.33
PMU363Y1, PMU463Y1 – Orchestral Studies			0.33	0.33
Music Electives			0.67	0.67
Arts & Science Electives	0.5	0.5	1.5	1.5
TOTAL	5.83	5.17	4.83	5.17
GRAND TOTAL: 21.0				
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				

**BACHELOR OF MUSIC (PERFORMANCE)
GUITAR, LUTE, RECORDER, FREE BASS ACCORDION**

Credits per year

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 – Historical Survey I		0.5		
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU187Y1/189Y1 - Early Music Ensemble	1.0*	1.0*	1.0*	1.0*
PMU110Y/115Y/175Y/183Y/190Y/192Y/195Y/198Y – Major Ensemble	1.0**	1.0**	1.0**	1.0**
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y, 205Y, 305Y, 405Y–Instrumental Performance Class	0.33***	0.33***	0.33***	0.33***
PMU325Y1 - History & Literature of the Guitar			0.67***	
PMU420H1 - Fretboard Harmony				0.33***
PMU425H1 – Guitar Pedagogy				0.33***
PMU391/491Y (optional) – Chamber Music			(0.33)	(0.33)
Music Electives****	0.5****	1.0****	0.83 - 2.0	1.0 – 2.0
Arts & Science Electives	0.5	0.5	1.5	1.5
TOTAL	5.83	5.17	5.33	5.5
	Guitar Total: 21.83	5.83	5.17	5.5
	Lute & Recorder Total: 22.83	6.0	5.83	5.5
	Accordion Total: 22.83	6.0	5.83	5.5
* Lute and Recorder only.				
** Guitar and Accordion only; Guitar majors are required to do PMU183Y1.				
*** Guitar only.				
**** 5.5 credits total of Music Electives; Guitar requires only 1.83 credits total.				
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				

Artist Diploma Program

The Artist Diploma Program is not available to students completing, or who have received a Bachelor of Music/Bachelor of Music in Performance degree from the Faculty of Music, University of Toronto.

ARTIST DIPLOMA

PIANO & HARPSICHORD

Credits per year

	1	2	3
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 – Historical Survey I		0.5	
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 – Choral Ensemble	1.0*	1.0*	(1.0*)
PMU187Y1/189Y1 – Early Music Ensemble	1.0**	1.0**	(1.0**)
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU105Y1 – Keyboard Harmony	0.33		
PMU105-305Y1 – Instrumental Performance Class	0.33*	0.33*	0.33*
PMU163 (263Y if mark less than 80%) – Sight Reading	0.33	(0.33)	
PMU260Y1- Teaching Methods – Piano I			0.67*
PMU351Y1, 451Y1 – Piano-Instrumental Master Class		0.5*	0.5*
PMU352Y1, 452Y1 – Piano-Vocal Master Class		0.5*	0.5*
PMU376Y1, 476Y1 – Departmental Literature		0.33	0.33
Music Electives		1.0**	2.67**
TOTAL		Harpichord Total: 15.0	5.33
		Piano Total: 15.0	5.17
			4.5
			5.67
			5.5
			3.83

* piano only **harpichord only

ARTIST DIPLOMA

VOICE

Credits per year

	1	2	3
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 - Historical Survey I		0.5	
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 - Applied Music & Recital	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 - Choral Ensemble	1.0	1.0	1.0***
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 - Keyboard Skills	0.33		
PMU128H1, (228H1 optional) – English Masterclass	0.17	(0.17)	
PMU129H1, (229H1 optional) – Italian Masterclass	0.17	(0.17)	
PMU135Y1 - Lyric Diction	0.33		
PMU187Y1, 287Y1, 387Y1 (optional) - Early Music Ensemble	(0.33)	(0.33)	(0.33)
PMU230Y1 – Performance Topics in Voice Studies		0.33	
PMU340Y1, PMU440Y1 – Lieder		0.33	0.33
PMU336Y1, (436Y1 optional) – French Diction		0.33	(0.33)
PMU339Y1, (439Y1 optional) – Oratorio		0.33	(0.33)
PMU361Y1 (optional) - Vocal Pedagogy			(0.5)
PMU394Y1 – Opera /Music Electives**			1.33**
TOTAL		GRAND TOTAL: 15.0	5.67
			5.17
			4.17

* 1.0 credit of Performance electives may be substituted for 3rd year Choral Ensemble; PMU489Y1, PMU382Y1, and PMU445Y1 are options.

** Admission to this course is by special audition. Those enrolled in PMU394Y1 or 494Y1 receive 1.67 credits, which includes 1.0 credit for Opera Chorus. No additional credit is given for the Opera Chorus.

++ PMU396Y1 Opera Chorus is a major ensemble option by audition in Year 3.

ARTIST DIPLOMA

BRASS, STRINGS, WOODWINDS

Credits per year

	1	2	3
HMU111H1 - Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 - Historical Survey I		0.5	
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +	
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU190Y/195Y/198Y1 – Major Ensemble	1.0	1.0	1.0
TMU130H1, 131H, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Inst. Performance Class	0.33	0.33	0.33
PMU191Y1 (optional) – Chamber Music	(0.33)		
PMU291Y1, 391Y1 – Chamber Music		0.33	0.33
PMU378Y1, 478Y1 or PMU379Y1, 479Y1 – Orchestral Studies		0.33*	0.33*
Music Electives			1.33-2.0**
TOTAL	Brass, Woodwind, Strings Total: 15.0	5.33	5.33
	Saxophone, Euphonium Total: 15.0	5.33	5.0
			4.67

* Not required of Saxophone or Euphonium Majors

**Saxophone & Euphonium Majors must complete 2.0 credits of Music Electives; Brass, Woodwind, & Strings Majors must complete 1.33 credits of Music Electives.

+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.

ARTIST DIPLOMA

GUITAR, LUTE, RECORDER, FREE BASS ACCORDION

Credits per year

	1	2	3
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 – Historical Survey I		0.5	
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +	
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 - Major Ensemble	1.0*	1.0*	1.0*
PMU187Y1/189Y1 – Early Music Ensemble	1.0**	1.0**	
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Instrumental Performance Class	0.33***	0.33***	0.33***
PMU325Y1 – History & Literature of the Guitar		0.67***	
PMU420H1 – Fretboard Harmony			0.33***
PMU425H1 – Guitar Pedagogy			0.33***
Music Electives****	0.67	1.0	1.33 - 2.0
TOTAL	Guitar Total: 15.0	5.33	5.33
	Lute & Recorder Total: 15.0	5.67	5.33
	Accordion Total: 15.0	5.67	5.33
			4.0

*Accordion and Guitar only; Guitar majors are required to do PMU183Y1

** Lute and Recorder only.

*** Guitar only.

**** Guitar Majors must complete 1.33 credits of Music Electives; Lute/Recorder Majors must complete 3.67 credits of Music Electives; Accordion Majors must complete 3.67 credits of Music Electives.

+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.

**ARTIST DIPLOMA
HARP, PERCUSSION**

Credits per year

	1	2	3
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 - Historical Survey I		0.5	
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +	
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 - Applied Music & Recital	1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble	1.0	1.0	1.0
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 - Keyboard Skills	0.33		
PMU105Y, 205Y, 305Y1 – Instrumental Performance Class	0.33	0.33	0.33
PMU191Y1 (optional) - Chamber Music	(0.33)		
PMU291Y1, 391Y1 - Chamber Music		0.33*	0.33*
PMU363Y1, 463Y1-Orchestral Studies		0.33*	0.33*
Music Electives			1.33-2.67**
TOTAL		Harp Total: 15.0	5.0
		Percussion Total: 15.0	4.33
	5.33	4.67	5.0

* Percussion only

** Harp Majors must complete 2.67 credits of Music Electives; Percussion Majors must complete 1.33 credits of Music Electives.

+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.

ACP PROGRAM REQUIREMENTS

Program Requirements: (excluding the Baroque Option)

*Applied Music & Recital	1.0 Credit
Ensemble	1.0 Credit
And/or Chamber Music	0.33 Credit
Music Electives	variable (PMA430Y Performance Skills – recommended) – minimum 2.0 required

Program Requirements: Baroque Option

*Applied Music & Recital	1.0 Credit
*HMU elective	0.5 Credit
*Ensemble	0.67 Credit
*Chamber Music	0.33 Credit
Music Electives	variable – minimum 0.5 required

* = required courses

Description of Undergraduate Courses

Degree and Diploma Programs

Course Codes

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of each course is shown by the letter following the course numbers:

Y = 24 weeks, two terms

H = 12 weeks, F=first term only, S=second term only

H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.

C = offered only in the summer

1 = St. George Campus

Course Weights – Credit Values

Each undergraduate course offered in the Faculty of Music is assigned a credit value. Generally, a 1.0 credit course is the equivalent of a full course in the Faculty of Arts & Science, with 0.33 credits typically representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights.

Prerequisite: A course required as preparation for entry to another course.

Co-requisite: A requirement to be taken concurrently with another course.

Exclusion: students may not enrol in a course that is listed as an exclusion of a course that they are taking or in which they have already obtained a pass standing.

Explanation of Symbols

P.I. = Permission of Instructor

CR/NCR = Credit/No Credit

MUSIC EDUCATION

EMU130Y1 Introduction to Music Education **0.67**

An introduction to concepts and contexts to music education with an emphasis on a critical examination of current practice. Introduction to the basics of various approaches to music teaching and learning. *L. Dolloff*.

EMU150H1 Instrumental Class – Violin and Viola **0.17**

Introductory study of violin and viola. *K. Rapoport*. Violin or viola majors: P.I.

EMU151H1 Instrumental Class – Clarinet **0.17**

Introductory study of the clarinet. (May not be taken in the same term as EMU152H1.) *T. Dowling*. Clarinet majors: P.I.

EMU152H1 Instrumental Class – Trumpet **0.17**

Introductory study of the trumpet. (May not be taken in the same term as EMU151H1.) *A. McAlister*. Trumpet majors: P.I.

EMU153H1 Instrumental Class – Recorder **0.17**

Introductory study of the recorder. Pedagogical considerations for class recorder instruction. *Not offered 2016-17*.

EMU154H1 Instrumental Class – Guitar **0.17**

Introductory study of the guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. *B. Katz*

EMU207Y1 Keyboard Skills for Music Education **0.33**

A continuation of TMU107Y including the playing of chord progressions, simple accompaniments, combinations of parts from open choral scores, combinations of transposing parts from instrumental scores, and simple sight harmonizing of songs. Basic MIDI sequencing will be introduced. *B. John*. Prerequisite: TMU107Y1 or P.I. *Not available to Keyboard majors*.

EMU230H1 Voice Education **0.17**

Introductory study of voice production with attention to breathing technique, tone development and vocal diction. This course focuses on the development of the singing voice for students seeking a basic understanding of how the voice works for singing. Recommended for music education, instrumental, keyboard and composition students interested in singing. (not open to applied voice majors). Exclusion: EMU231Y1. Prerequisite: In Year 2.

EMU231H1 Voice Pedagogy **0.17**

Introductory study of vocal methods for teaching young choirs with attention to breathing techniques, tone production, vocal diction and rehearsal pedagogies relevant to working with children and youth choirs. Recommended for all students interested in learning to work vocally with young singers, ages 6-16. Prerequisite: In Year 2.

EMU240H1 Theoretical Inquiry in Music Education	0.33
This course introduces students to theoretical inquiry in music education in the context of diversity related to students, teachers, music, and music educational settings. Through course readings, individual research, classroom interactions, presentations, and writing short essays, students critique existing theories, and develop concepts articulating their own theories of music education that take into account relevant social, political, and ethical questions. <i>E. Gould</i> . Prerequisite: In Year 2. Exclusion: EMU275Y1.	
EMU245H1 Psychological Foundations of Music Education	0.33
This course provides an advanced study of the psychological bases of music education. Students will critically reflect on the strengths and weaknesses of prevailing psychological theories in the context of music teaching and learning. Through seminar presentations, research, and the examination of scholarly literature, students will explore the field of music psychology. <i>B. John</i> . Prerequisite: EMU240H1. Exclusion: EMU275Y1.	
EMU250Y1 Instrumental Class – Violin and Viola	0.33
Continuation of EMU150H1. <i>K. Rapoport</i> . Prerequisite: EMU150H1 or P.I.	
EMU252H1 Instrumental Class – French Horn	0.17
Introductory study of the French horn. <i>H. Hennigar</i> . Horn majors: P.I.	
EMU254H1 Instrumental Class – Trombone	0.17
Introductory study of the trombone. <i>C. Walter</i> . Trombone majors: P.I.	
EMU256H1 Instrumental Class – Tuba	0.17
Introductory study of the tuba. <i>S. Fratia</i> . Tuba majors: P.I.	
EMU277C1 Workshop in Music Education	
Special course in specific areas of concern to prospective and in-service teachers. Credit variable. <i>L. Dolloff, P.I. Summers only</i> .	
EMU317Y1 Orchestration	0.67
Arranging for the orchestra, concert band and jazz ensemble. Intended for those concentrating in Music Education. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1). <i>Not offered 2016-17</i>	
EMU330Y1 Choral Music Education	0.67
The study and practice of choral music with an emphasis on teaching and learning in school and community choral settings. The course will focus on conducting, programming and score study with an emphasis on rehearsal pedagogy. <i>TBA</i> . Prerequisite: EMU130Y1, 231Y/230H. EMU275Y/(240H, 245H1) (Education majors only.)/ In Year 3. Exclusion: EMU330F and or EMU331S. Co-requisite: PMU380Y1.	
EMU340Y1 Instrumental Minor Practicum	0.33
The opportunity to develop and refine playing skills on selected secondary instruments in band, chamber music and orchestral practicum ensembles. <i>J. Reynolds</i> . One hour per week, two terms. Available to Music Education students in years 2, 3 or 4. Prerequisite: corresponding instrumental course or P.I. <i>Cannot be taken simultaneously with EMU356Y1. Not offered 2016-17.</i>	
EMU350H1 Instrumental Class – Cello I	0.17
Introductory study of the cello. <i>M-K. Finch</i> . Cello majors: P.I.	
EMU351H1 Instrumental Class – Cello II	0.17
Continuation of EMU350H. <i>TBA</i> . Cello majors: P.I. Prerequisite: EMU350F or P.I. <i>Not offered 2016-17.</i>	
EMU352H1 Instrumental Class – Percussion	0.17
Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. <i>J. Brownell</i>	
EMU353H1 Instrumental Class – Flute	0.17
Introductory study of the flute. <i>TBA</i> . Flute majors: P.I.	
EMU354H1 Instrumental Class – Oboe	0.17
Introductory study of the oboe. <i>C. Scholtz</i> . Oboe majors: P.I.	
EMU355Y1 Accompanying	0.33
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight-reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. <i>M. Bach</i> Prerequisite: TMU105Y1/107Y1, in Year 2, RCM Grade 8 level Piano or equivalent/P.I.	
EMU356Y1 Instrumental Music I: Curriculum, Conducting, Rehearsal and Repertoire	1.0
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. <i>C. Walter/TBA</i> . Prerequisite: EMU150H1, 151H1, 152H1, 275Y1/(240H1, 245H1), and two of the following courses: 252H1, 254H1, 256H1, 353H1, 354H1, 357H1, 358H1 Prerequisite or co-requisite: EMU350H1 Co-requisite: PMU380Y1	
EMU357H1 Instrumental Class – Saxophone	0.17
Introductory study of the saxophone. <i>D. Englert</i> Saxophone majors: P.I.	

EMU358H1 Instrumental Class – Bassoon	0.17
Introductory study of the bassoon. One hour, one term. <i>TBA</i> . Bassoon majors: P.I.	
EMU359H1 Jazz Education	0.5
Analysis, methods and materials for jazz education and improvisation techniques. <i>D. Neill</i> . Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1) and P.I.	
EMU360H1 Improvisation for Music Education	0.5
Development of improvisation skills through applied performance and theoretical analysis in a variety of styles. <i>Not open to Jazz majors. P. Nimmons</i> . Prerequisites: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1).	
EMU370Y1 Principles and Practice of Music Education for Children I	0.67
This course provides an introduction to the philosophical underpinnings and practice-based theories of music education for children. Students will have the opportunity to study the development of musicianship in childhood and explore common theories and educational approaches through seminars, observations, composition and performance experiences, and microteaching opportunities. <i>L. Dolloff</i> . Prerequisite: In Year 3.	
EMU371H1 Multimodal Approaches to Music Teaching and Learning	0.5
This course provides a multitude of approaches to music teaching and learning including informal music learning, music technology, community music and improvisatory and creative musical activities in music classrooms. Students will actively create and perform music while crafting a well-rounded curriculum based on the ideas derived from the course. Philosophical underpinnings of such practices will also be examined. <i>N. Niknafs</i> . Prerequisite: EMU275Y1/(240H1, 245H1) (Education Majors only)/In Year 3.	
EMU372Y1 Movement and Music: Dalcroze Eurhythmics	0.33
This course focuses on the pedagogy of Dalcroze Eurhythmics, a music education approach that examines the intrinsic relationships between physical movement and the learning/performing of music. Students make a kinaesthetic connection to a wide variety of music through invigorating combinations of free movement, choreography, singing, conducting, improvisation and music games. <i>B. Katz</i> .	
EMU401C1, 402C1 Special Studies in Choral Music I & II	0.33/0.67
An intensive study of choral music technique and repertoire. <i>Summer Only</i> .	
EMU410Y1 Introduction to Research in Music Education	0.5
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects. <i>L. Bartel</i> . Prerequisite: EMU275Y1/(240H1, 245H1). <i>Not offered 2016-17</i> .	
EMU415H1 Development of the Wind Band	0.5
An examination of the evolution of the Wind Band from Medieval to contemporary periods. The first half of the course focuses on the Wind Band's artistic and social roles to 1900. The second half of the semester explores significant repertoire since 1900, as well as the more important ensembles, composers, visionaries and developments. <i>G. MacKay</i> . Prerequisite: In Year 4. <i>Not offered 2016-17</i> .	
EMU417H1 Jazz Arranging	0.33
Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir. Prerequisite: EMU317Y1 and P.I. <i>Not offered 2016-17</i>	
EMU430H1 Choral Literature and Conducting I	0.33
The study of choral literature and conducting technique with an emphasis on European classical and Contemporary choral music (including selected choral-orchestral repertoire). The weekly class will meet in a combined literature seminar and conducting practicum with piano and/or small instrumental ensemble. <i>H. Apfelstadt</i> . Prerequisite: EMU330Y1 or P.I. Exclusion: EMU430Y.	
EMU431H1 Choral Literature and Conducting II	0.33
The study of choral literature and conducting technique with an emphasis on European classical and Contemporary choral music (including selected choral-orchestral repertoire). The weekly class will meet in a combined literature and seminar and conducting practicum with piano and/or small instrumental ensemble. <i>H. Apfelstadt</i> . Prerequisite: EMU430H1. Exclusion: EMU430Y1.	
EMU450H1 Instrumental Class – Double Bass	0.17
Introductory study of the double bass. <i>T. Dawson</i> . One hour, one term. Bass majors: P.I.	
EMU456Y1 Instrumental Music II: Advanced Curriculum, Conducting, Rehearsal and Repertoire	1.0
Practical instrumental lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. <i>C. Walter/C. Scholtz</i> . Prerequisite: EMU356Y1. Recommended: PMU480Y1.	
EMU461H1 Music Education in Cultural Perspective	0.5
A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music. <i>N. Niknafs</i> . Prerequisite or co-requisite: any World Music Ensemble. Prerequisite: EMU275Y1/(240H1, 245H1) (Education Majors only)/In Year 4.	

EMU464Y1 String Pedagogy **0.5**
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to violin, viola, cello and double bass players in all Bachelor of Music programs and to other students by permission of the instructor. Prerequisite: In Year 3 or 4.
Not offered 2016-17.

EMU470Y1 Principles and Practice of Music Education for Children II **1.0**
Refinement and application of curricular and instructional skills developed in EMU370Y1, EMU372Y1. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children. *L. Dolloff*. Prerequisite: EMU370Y1. Prerequisite or Co-requisite: EMU153H1. *Not offered 2016-17.*

EMU475H1 Seminar in Music Education: Music and Social Movements **0.5**
Course explores advanced theoretical topics in music and music education related to their role in educational contexts and Canadian society in terms of social movements. Using readings, research, peer teaching, and their own experiences, students examine concepts and problems of power, language, communication in several music and music education settings. *E. Gould*. Prerequisite: EMU275Y1/(240H1, 245H1) (Education Majors only)/In Year 4.

EMU478H1 {(Queer)(Music)(Education)} **0.5**
Queer theories, identities, subjectivities, musicalities. This course explores how lives worth living may be expressed through learning, teaching, and musicking queer. Addressing complexities of gender/sexuality as they intersect with race and class, students examine (queer)(music)(education) practices, performativity, and knowledge production in/as discourses of diversity, inclusion and social justice. *E. Gould*.
Prerequisite: EMU275Y1/(240H1, 245H1) (Education Majors only)/In Year 4. *Not offered 2016-17.*

EMU480H1 Child and Adolescent Development in Music Education **0.5**
A critical examination of theories of musical development in relation to general intellectual, physical, social, emotional and moral development from early childhood through adolescence. Candidates explore how best to facilitate growth and learning in the area of music education. This course includes a field experience component. Please ensure that you have applied for your vulnerable sector police check in order to complete the lab observations component of the course that will take place in schools where the police check is a requirement. *B. John*. Prerequisite: In Year 4

EMU485H1 Advanced Topics in Music and Childhood **0.5**
Designed as a continuation of EMU370Y, this course will give students an opportunity to study issues pertaining to the practice of teaching and learning music in childhood, and to begin to formulate their own theory for the curricular development of programmes for children in school and community contexts. Seminars and practicum experiences will be supplemented by individual research projects. *L. Dolloff*. Prerequisite: EMU370Y1.

EMU499H1 Independent Study **0.33**
Available to students in 3rd or 4th year on successful completion of several EMU courses, depending on grade standing and availability of instructor. *Permission of the Division Required.*

HISTORY & CULTURE OF MUSIC

HMU111H1 Introduction to Music & Society **0.5**
An examination of musical thought and practice in non-Western and Western traditions. *J. Kippen*. Does not count as an HMU elective.

HMU126H1 Historical Survey II **0.5**
Western music from 1750 to the present. No prerequisite. Exclusion: HMU226H1. *E. Lockhart*. Does not count as an HMU elective.

HMU225H1 Historical Survey I **0.5**
Western music up to 1750. Prerequisite: completion of Year 1. *G. Johnston*. Does not count as an HMU elective.

HMU240H1 Music in North America **0.5**
Study of music in North American life. Topics may include folk and popular music, jazz and art music. *R. Elliott*. Prerequisites: HMU111H1, HMU126H1/HMU226H1, HMU225H1.

HMU245H1 Global Popular Musics **0.5**
Global Popular Musics is an introduction to popular music in its social and cultural context in a variety of international settings. Genres to be covered may include, but are not limited to, rock, hip-hop, country, and "world music". The course will take an issues-based approach to the study of popular music, focusing on topics such as the interplay of tradition and modernity; media and technology; race, gender, sexuality, class, and other facets of identity; urbanization and migration; and the markets and legal structures surrounding music. *J. Pilzer*. Prerequisites: HMU111H1, HMU126H1/HMU226H1, HMU225H1.

HMU302H1 Music in East Asia **0.5**
A survey of traditional and popular music practices in China, Taiwan, Japan, the two Koreas, and the East Asian global diaspora. In addition to in-depth analyses of how the music is structured, we shall pursue issues such as tradition and change, the politics of modernity, the tension between ethnic and national identity, and the impact of migration. *TBA*. Prerequisites: HMU111H1, HMU126H1, HMU225H1, HMU240/245H1.

HMU310H1 Piano Roles **0.5**
A survey of the 300-year history of the piano. An historic overview of instruments, makers and designers, composers and performers, changing repertoires, representations of the piano in the visual arts and film, the acculturating force of the piano in various cultures, and contemporary contexts of piano performance. Who gets to play the piano, and when, where, how, and under what circumstances? What contributes to the piano's popularity through the ages, and why does it hold such an iconic status in so many different cultures? *C. Clark*. Prerequisites: HMU111H1, HMU126H1/HMU226H1, HMU225H1, HMU240/245H1.

- HMU350H1 Music in Religion & Ritual** **0.5**
An examination of the important role and styles of music (and related performing arts) in religion and ritual across cultures and belief systems. Based within definitions and theoretical approaches from anthropology, individual case studies range from “world” religions to sacred shamanistic, animistic and tribal practices in Asia and Africa. *A. Sanger*. Prerequisite: HMU111H1, HMU126H1/HMU226H1, HMU225H1, HMU240/245H1.
- HMU354H1 Beethoven** **0.5**
An investigation of a diverse array of Beethoven’s works in the context of his life and cultural milieu. *E. Lockhart*. Prerequisites: HMU111H1, HMU126H1, HMU225H1, HMU240/245H1.
- HMU425H1 Topics in Medieval Music** (formerly HMU330H1) **0.5**
Plainchant and polyphony, including topics for individual research. *J. Haines*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. Exclusion: HMU330H1.
- HMU426H1 Topics in Renaissance Music** (formerly HMU331H1) **0.5**
A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. *G. Johnston*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. Exclusion: HMU331H1.
- HMU430H1 Topics in Classical Music** **0.5**
Pre-classical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. *M. Parker*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. *Not offered 2016-17.*
- HMU431H1 Topics in Romantic Music** **0.5**
Instrumental and vocal genres, including topics for individual research. *R. Elliott*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I.
- HMU432H1 Topics in 20th-century Music** **0.5**
Developments and trends since 1910, including topics for individual research. *R. Elliott*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. *Not offered 2016-17.*
- HMU433H1 Topics in Ethnomusicology: Introduction** **0.5**
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world’s traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. *F. Hemmasi*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I.
- HMU435H1 Topics in Ethnomusicology: Current Issues** **0.5**
An undergraduate seminar devoted to exploring an emergent sub-field of ethnomusicology. The sub-field to be explored will rotate, but some examples are: the study of music and gender, race, or class; music and language; music and violence; sociomusicology; medical ethnomusicology; the ethnomusicology of popular music and technology; analytical approaches in ethnomusicology. *F. Hemmasi*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. *Not offered 2016-17.*
- HMU450H1 Topics in Baroque Music** (formerly HMU333H1) **0.5**
Instrumental and vocal genres (1600-1750), including topics for individual research. *G. Johnston*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. Exclusion: HMU333H1. *Not offered 2016-17.*
- HMU499H1 Independent Study** **0.5**
Available to students in 4th year on successful completion of the core HMU requirement plus at least 1.0 credit in HMU courses at the 300 level or higher. Eligibility depends on a minimum cumulative GPA of 3.3 (B+), as well as on the availability of an academic advisor from the History & Culture division. *Permission of the Division.*

JAZZ PERFORMANCE

- JMU100Y1 Jazz & Traditional Materials** **0.67**
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly. *D. Neill*.
- JMU101Y1 Jazz & Traditional Ear Training** **0.67**
Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly. *D. Neill*.
- JMU104Y1 Jazz Keyboard Skills** **0.33**
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week. *G. Williamson*
- JMU184Y1 Jazz Applied Music** **0.5**
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons). *For students in the Bachelor of Music program.*
- JMU185Y1 Jazz Applied Music** **1.0**
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons). *For students in the Bachelor of Music in Performance program.*

JMU189Y1 Jazz Orchestra	1.0
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>J. Lewis/G. Foote.</i>	
JMU191Y1 Jazz Improvisation	0.5
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and group performances, approaches to practicing, developmental techniques and exercises, and general performance skills are among the topics covered. One hour. <i>C. Sanborn.</i>	
JMU192Y1 Small Jazz Ensemble	0.5
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for one hour and independently for an additional two hours each week. Repertoire ranges from traditional to contemporary jazz styles. Attendance at all assigned sessions is required. Three hours.	
JMU193Y1 Vocal Jazz Ensemble	1.0
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>C. Duncan.</i>	
JMU200Y1 Jazz & Traditional Materials See JMU100Y. <i>J. Lewis.</i>	0.67
JMU201Y1 Jazz & Traditional Ear Training	0.67
Corresponding with materials studied in JMU200Y1. See JMU101Y1. <i>J. Lewis.</i>	
JMU210H1 Jazz History I	0.5
Jazz History I begins with Ragtime era (early 20 th century), and proceeds through the Jazz Age (1920s), Swing (1930s), Bebop (1940s), and Post Bop periods (1950s), culminating in the pivotal musical year of 1959. A historical timeline shows how the evolution of the music reflected and influenced societal events. <i>C. Sanborn.</i> Prerequisites: HMU111H1, HMU126H1; Exclusion: HMU133H1, HMU351H1.	
JMU215H1 Jazz History II	0.5
Jazz History II begins in the 1960s with the music that ushered in the modern era of jazz (Miles Davis Quintet, free/avant-garde, jazz-rock). It explores the myriad paths and styles that have been incorporated by jazz musicians of the past fifty years, up to the present day. <i>C. Sanborn.</i> Prerequisites: JMU210H1.	
JMU284Y1 Jazz Applied Music See JMU184Y1.	0.5
JMU285Y1 Jazz Applied Music See JMU185Y1.	1.0
JMU289Y1 Jazz Orchestra See JMU189Y1.	1.0
JMU291Y1 Jazz Improvisation See JMU191Y1.	0.5
JMU292Y1 Small Jazz Ensemble See JMU192Y1.	0.5
JMU293Y1 Vocal Jazz Ensemble See JMU193Y1.	1.0
JMU301Y1 Jazz & Traditional Ear Training	0.67
Corresponding with materials studied in JMU300Y1. See JMU101Y1.	
JMU317Y1 Jazz Arranging	0.67
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours. <i>TBA.</i> Co-requisite: JMU301Y1	
JMU320H1 Jazz Pedagogy	0.33
This course will explore the pedagogy, methodology, psychology and resources for teaching the large and small ensembles. It will investigate jazz ensemble literature and the authentic performance of styles through various major figures in the history of jazz. Curriculum design and implementation at high school and university levels will be investigated. <i>G. Foote.</i> Prerequisite: successful completion of 2 nd year Jazz curriculum.	
JMU321H1 European Jazz: 1960 to the Present	0.33
The course will examine the work of prominent jazz musicians from across the European continent. Tracking artists working since the 1960's, we will focus on specific geographic and national locales, exploring the particular form jazz has taken in each area. Have particular sonic cultural identities emerged? What kind of hybrid genres have developed as a result of the interaction between local cultures and North American jazz? How has European jazz influenced North American jazz and the mainstream jazz world? The course will provide a survey of the European jazz landscape, incorporating extensive listening and analysis, relevant readings and ensemble performance of pieces by European artists. Prerequisite: successful completion of 2 nd Year Jazz curriculum. <i>Not offered 2016-17</i>	
JMU384Y1 Jazz Applied Music See JMU184Y1.	0.5
JMU385Y1 Jazz Applied Music and Recital	1.0
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons) and recital.	
JMU389Y1 Jazz Orchestra See JMU189Y1	1.0
JMU391Y1 Jazz Improvisation See JMU191Y1	0.5
JMU392Y1 Small Jazz Ensemble See JMU192Y1	0.5
JMU393Y1 Vocal Jazz Ensemble See JMU193Y1	1.0

JMU394Y1 Vocal Jazz Improvisation	0.33
This course aims to develop the improvising vocalist through an in-depth study of various genres associated with Jazz. The content will incorporate melodic and rhythmic studies from western and non western cultures. Various styles of improvisation will be covered including bebop, modal music and folk. Other topics include graphic scores, experimental compositions and large group improvisation. <i>TBA. Not offered 2016-17</i>	
JMU410Y1 Jazz Composition	0.67
Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours. <i>P. Nimmons</i> Prerequisite: JMU317Y1	
JMU420H1 Advanced Jazz Arranging & Orchestration I	0.33
To develop the skills necessary to produce arrangements for large ensembles. These principles of arranging will be applied to various combinations of instruments including but not limited to 5 saxophones, 5 trumpets, 4 trombones, guitar, piano, bass, drums, and voice. Prerequisite: JMU317Y1. <i>Not offered 2016-17.</i>	
JMU421H1 Advanced Jazz Arranging & Orchestration II	0.33
Continuation of JMU420H1. Prerequisite: JMU420H1. <i>Not offered 2016-17.</i>	
JMU484Y1 Jazz Applied Music See JMU184Y1	0.5
JMU485Y1 Jazz Applied Music and Recital See JMU385Y1	1.0
JMU489Y1 Jazz Orchestra See JMU389Y1	1.0
JMU491Y1 Jazz Improvisation See JMU191Y1. <i>Not offered 2016-17.</i>	0.5
JMU492Y1 Small Jazz Ensemble See JMU192Y1	0.5
JMU493Y1 Vocal Jazz Ensemble See JMU193Y1	1.0
JMU494Y1 Vocal Jazz Improvisation See JMU394Y1. <i>Not offered 2016-17.</i>	0.33
JMU499H1 Independent Study	0.5
Available to 4 th year students, upon completion of 3 rd Year Jazz curriculum. Students propose a topic of study intended to enhance or deepen their understanding of performance practices related to personal musical goals and/or research interests. Students will work with a Faculty advisor to develop a course of study, including meeting times and assessment expectations. Course work is expected to include both practical and research components.	

MUSIC - GENERAL

MMU100H1 Lives in Music	No credit value
A survey of career paths that begin with an undergraduate degree in music. Discussion of the competencies required in various musical professions and strategies to develop them during undergraduate study. Classes led by members of the Faculty of Music teaching staff and guest lecturers.	

PERFORMANCE

PMU105Y1 Instrumental Performance Class	0.33
Approaches to performance and repertoire in instrument specific groupings. <i>Staff. Performance majors only or P.I.</i>	
PMU110Y1 Men's Chorus	1.0
Study and performance of repertoire for male voices (TBB and TTBB), comprising of music spanning several centuries and styles; emphasis on vocal development, aural skills and ensemble experience. Attendance at all sessions is required. Four hours minimum. <i>TBA</i>	
PMU115Y1 Women's Chamber Choir	1.0
Study and Performance of advanced repertoire for treble voices (SSAA), with emphasis on the contemporary period. Attendance at all sessions is required. Four hours minimum. <i>H. Apfelstadt.</i>	
PMU128H1 English Masterclass	0.17
Practical approach to the study and performance of English vocal repertoire with emphasis on expression of text. Repertoire to include Baroque to 20 th and 21 st century American, British, and Canadian Song. <i>M. Whicher. Voice Performance majors only, or P.I.</i> Exclusion: PMU138Y1.	
PMU129H1 Italian Masterclass	0.17
Practical study through in-class coaching on authentic pronunciation and interpretation. Emphasis on the art song repertoire of the seventeenth to twentieth centuries. <i>S. Maida-Nicol, J. Nedecky. Voice Performance majors only, or P.I.</i> Exclusion: PMU138Y1.	
PMU135Y1 Lyric Diction	0.33
A study of English, Italian, German, and French phonetics, with focus on authentic pronunciation for the stage. <i>J. Nedecky. Voice Majors Only, or P.I.</i>	
PMU156Y1 Jazz Ensemble	1.0
The study and performance of jazz styles and ensemble performance in a jazz orchestra setting. Students enrolled in this elective ensemble will perform a wide variety of repertoire in rehearsals and concerts throughout the academic year. <i>G. Foote.</i> By audition.	
PMU163Y1 Sight Reading	0.33
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. <i>L. Wong. Piano Performance majors only.</i>	

PMU175Y1 University Women's Chorus	1.0
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. Four hours. <i>TBA</i> .	
PMU182Y1 Contemporary Music Ensemble	0.5 (<i>extra performer 0.17</i>)
Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In collaboration with the Composition Division. <i>W. Halladay. By audition.</i>	
PMU183Y1 Guitar Orchestra	1.0
Practical training in ensemble performance. Six hours minimum. <i>J. McFadden.</i>	
PMU184Y1 Applied Music	0.5
Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons). <i>For students in the Bachelor of Music program.</i>	
PMU185Y1 Applied Music	1.0
Individual instruction in the student's major performance medium. One hour lesson per week (a total of 24 lessons). <i>For students in the Bachelor of Music in Performance program and the Artist Diploma program.</i>	
PMU186Y1 Lute Class	0.5
Instruction for Guitar Performance majors only. One hour. <i>Staff. Not offered 2016-17.</i>	
PMU187Y1 Collegium Musicum	0.67
Study and performance of 17 th and 18 th century orchestral string repertoire from an historically aware perspective. Matters of style, dance forms, string techniques, and ornamentation will be applied to a variety of music for string ensemble. Beginning on modern instruments and period bows, period instruments may be introduced in the second term. The use and reading from 17 th and 18 th century editions and manuscripts will also be explored. The class will be conducted in a rehearsal/workshop format. There will be regular lectures/demos on baroque performance practices and related topics, and examination of 17 th and 18 th century source materials. Four hours minimum. <i>I. Taurins.</i>	
PMU189Y1 Schola Cantorum	1.0
This practical course will focus on the study and performance of 17 th and 18 th century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of styles, including solo arias, madrigals and motets, both sacred and secular. The class will be conducted in a master class format. Every other week the class will focus on solo repertoire from oratorio and opera. Alternate weeks will be devoted to ensemble repertoire. Four hours minimum. <i>D. Taylor.</i>	
PMU190Y1 University of Toronto Wind Ensembles	1.0
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division through the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>J. Reynolds/G. MacKay.</i>	
PMU191Y1 Chamber Music	0.33
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. Two hours minimum. By permission of the Division.	
PMU192Y1 MacMillan Singers	1.0
The study and performance of a diverse choral repertoire with an emphasis on extended and major works. Attendance at all assigned session is required. Four hours minimum. <i>H. Apfelstadt.</i>	
PMU195Y1 University of Toronto Orchestras	1.0
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>U. Mayer.</i>	
PMU205Y1 Instrumental Performance Class See PMU105Y1.	0.33
PMU210Y1 Men's Chorus See PMU110Y1.	1.0
PMU215Y1 Women's Chamber Choir See PMU115Y1.	1.0
PMU228H1 English Masterclass	0.17
A continuation of PMU128H1. Practical study through in-class coaching on authentic pronunciation and interpretation. <i>M. Whicher.</i> Prerequisite: PMU128H1/138Y1. <i>Voice Performance majors only, or P.I.</i> Exclusion: PMU238Y1.	
PMU229H1 Italian Masterclass	0.17
A continuation of PMU129H1. Practical study through in-class coaching on authentic pronunciation and interpretation. Emphasis on the art song repertoire of the seventeenth to twentieth centuries. <i>S. Maida-Nicol, J. Nedecky.</i> Prerequisite: PMU129H1/138Y1. <i>Voice Performance majors only, or P.I.</i> Exclusion: PMU238Y1.	
PMU230Y1 Performance Topics in Voice Studies	0.33
This course will introduce the stagecraft skills necessary for learning a role, developing a character, and understanding situation and action through the study of basic acting and movement techniques, text analysis, declamation, and interpretation of sung text primarily from the 17th and 18th centuries. Prerequisite: PMU185Y1. Co-requisite: PMU285Y1. <i>E. McDonald</i>	

PMU250Y1 The Pianist as a Mentor	0.33
An introduction to the piano repertoire as a tool in fostering musicianship, technique and a comprehension of musical structure in the training of the novice pianist. A summary of the historically important methodologies will be compared and contrasted with present day practices as demonstrated in the current syllabi of North American and European Conservatories and music institutions. Regular demonstrations at the instrument will be a common component in assignments and presentations. <i>B. McDonagh</i> . Prerequisite: PMU184Y/185Y. <i>Not offered 2016-17.</i>	
PMU251Y1 Piano – Instrumental Master Class	0.5
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. <i>M. Orlov, L. Wong, TBA</i> . One hour. <i>Piano Performance majors only</i> . Prerequisite: In Year 2. Co-requisite: PMU252Y1.	
PMU252Y1 Piano – Vocal Master Class	0.5
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. <i>M. Bach</i> . One hour. <i>Piano Performance majors only</i> . Prerequisite: In Year 2. Co-requisite: PMU251Y1.	
PMU255Y1 Piano – Vocal Master Class	0.5
Students prepare and perform vocal music with the pianists in PMU252Y1. <i>Voice Performance majors only, or P.I.</i> Prerequisite: In Year 2.	
PMU256Y1 Jazz Ensemble See PMU156Y1.	1.0
PMU260Y1 Teaching Methods – Piano I	0.67
Theory and practice in piano teaching. Demonstration lessons. Repertoire of elementary and junior grades. Two hours. Prerequisite: In Year 2. <i>Not offered 2016-17.</i>	
PMU263Y1 Sight Reading	0.33
Continuation of PMU163Y1, required for those who received less than first class standing in PMU163Y1. <i>TBA. Not offered 2016-17</i>	
PMU275Y1 University Women’s Chorus See PMU175Y.	1.0
PMU282Y1 Contemporary Music Ensemble See PMU182Y1.	0.5 (<i>extra performer 0.17</i>)
PMU283Y1 Guitar Orchestra See PMU183Y1.	1.0
PMU284Y1 Applied Music See PMU184Y1.	0.5
PMU285Y1 Applied Music See PMU185Y1.	1.0
<i>Note:</i> Students registered in the Bachelor of Music in Performance who do not achieve a final mark of at least 70% in PMU285Y1 Applied Music, will be required to transfer into the Comprehensive stream within the Bachelor of Music. Transfer into other streams within the Bachelor of Music will require the approval of the respective Divisional Coordinator.	
PMU286Y1 Lute See PMU186Y1. <i>Not Offered 2016-17.</i>	0.5
PMU287Y1 Collegium Musicum See PMU187Y1.	0.67
PMU288Y1 Historical Keyboard Improvisation/Continuo	0.33
Practical introduction to the art of improvising imitative polyphony and figured-bass accompaniments at both the harpsichord and organ. Emphasis on developing familiarity with a variety of historical styles, including technical considerations relevant to appropriate performance practice. Prior experience with organ or harpsichord is not required. Prerequisite: TMU105Y or P.I. <i>K. Komisaruk</i> .	
PMU289Y1 Schola Cantorum See PMU189Y1.	1.0
PMU290Y1 University of Toronto Wind Ensembles See PMU190Y1.	1.0
PMU291Y1 Chamber Music See PMU191Y1.	0.33
PMU292Y1 MacMillan Singers See PMU192Y1.	1.0
PMU295Y1 University of Toronto Orchestras See PMU195Y1.	1.0
PMU300H1 Projects in Performance	0.17-0.5
Completion of a performance project or program of study under the supervision of a faculty member. Permission of the Performance Division required; CR/NCR.	
PMU305Y1 Instrumental Performance Class See PMU105Y1.	0.33
PMU310Y1 Men’s Chorus See PMU110Y1.	1.0
PMU315Y1 Women’s Chamber Choir See PMU115Y1	1.0
PMU325Y1 History and Literature of the Guitar	0.67
A study of the guitar's history and literature from the Renaissance to the present day. Topics covered will include performance practice, primary sources, transcription, modern notation practices, and sociological issues. There will also be a section on orchestral & opera excerpt literature. <i>Guitar majors only or P.I. J. McFadden</i> . Prerequisite: In Year 3. <i>Not offered 2016-17.</i>	

PMU330Y1 Performance Skills	0.67
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be developed through coaching and masterclass sessions. Two hours. <i>B. Toyich</i> . Prerequisite: In Year 3.	
PMU336Y1 French Melodie	0.33
Performance of French melodie in a masterclass setting. Elementary knowledge of French vocabulary, grammar and pronunciation is required. Prerequisite: PMU135Y1, PMU285Y1 or P.I. <i>N. Paulin</i> . <i>Voice Performance majors only or by P.I.</i>	
PMU339Y1 Oratorio	0.33
Study and performance of oratorio repertoire. One hour. <i>M. Bach</i> . Prerequisite: PMU285Y1 or P.I. <i>Voice Performance majors only, or by P.I.</i>	
PMU340Y1 Lieder	0.33
Study and performance of selected Lieder in a masterclass setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. Prerequisite: PMU135Y1, PMU285Y1 or P.I. <i>Voice Performance majors only</i> .	
PMU350Y1 Song Interpretation	0.33
A performance class for music education voice majors that focuses on song repertoire to develop interpretive skills, enhance repertoire knowledge and explore stylistic nuances. Prerequisite: PMU184Y1. <i>Not offered 2016-17</i> .	
PMU351Y1 Piano – Instrumental Master Class	0.5
See PMU251Y1. Prerequisite: PMU251Y1, 252Y1.	
PMU352Y1 Piano – Vocal Master Class	0.5
See PMU252Y1. <i>S. Philcox</i> . Prerequisite: PMU251Y1, 252Y1.	
PMU354Y1 Piano – Instrumental Master Class	0.5
Students prepare and perform chamber works with the pianists in PMU351Y1. Prerequisite: In Year 3, or P.I.	
PMU355Y1 Piano – Vocal Master Class	0.5
Students prepare and perform vocal music with the pianists in PMU352Y1. <i>S. Philcox</i> . <i>Voice Performance Majors only, or P.I.</i> Prerequisite: in Year 3.	
PMU356Y Jazz Ensemble See PMU156Y1.	1.0
PMU357Y1 Improvisation – Organ	0.33
Varied harmonic treatment of melodies; hymn tunes as preludes; trio playing. <i>K. Komisanik</i> . <i>Organ Performance majors only, or by P.I.</i> Prerequisite: TMU105Y1.	
PMU358Y1 Pedagogical Repertoire for Piano	0.33
This course will explore effective methodologies for studio teaching through instructor coaching and weekly student performances, evaluation and demonstration. Choices of repertoire for a range of pedagogical use will include recently published repertoire as well as a survey of other related pedagogical materials relevant to the research on piano pedagogy. Prerequisite: PMU260Y1 or P.I. <i>Staff</i> . <i>Not offered 2016-17</i> .	
PMU361Y1 Vocal Pedagogy	0.5
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. <i>TBA</i> . <i>Voice majors or P.I.</i> Prerequisite: In Year 3.	
PMU363Y1 Orchestral Studies - Percussion	0.33
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. <i>J. Rudolph</i> . <i>Percussion Performance Majors or P.I.</i> Prerequisite: In Year 3.	
PMU375Y1 University Women's Chorus See PMU175Y1.	1.0
PMU376Y1 Departmental Literature – Piano	0.33
Survey of selected repertoire. Class performance. <i>TBA</i> . <i>For Piano Performance majors or by P.I.</i> Prerequisite: PMU285Y1 or P.I.	
PMU378Y1 Orchestral Studies – Strings	0.33
Survey of selected repertoire not covered elsewhere in the performance program. <i>P. Widner</i> . Prerequisite: PMU285Y1 or P.I. <i>Performance majors or by P.I.</i>	
PMU379Y1 Orchestral Studies – Winds	0.33
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. <i>H. Hennigar</i> . Prerequisite: PMU285Y1 or P.I. <i>Performance majors or by P.I.</i>	
PMU380Y1 Conducting	0.67
Principles of baton technique, score study and analysis. Students conduct from full scores of orchestral, orchestral-choral, and opera repertoire. Weekly conducting of piano reductions. <i>G. MacKay/J. Reynolds/I. Taurins</i> . Prerequisite: In Year 3.	
PMU382Y1 Contemporary Music Ensemble See PMU182Y1.	0.5 (extra performer 0.17)
PMU383Y1 Guitar Orchestra See PMU183Y1.	1.0
PMU384Y1 Applied Music See PMU184Y1.	0.5

PMU385Y1 Applied Music and Recital	1.0
Individual instruction in student's major performance medium. One hour lesson per week (a total of 24 lessons) and Recital. <i>For students in the Bachelor of Music in Performance program and the Artist Diploma program.</i>	
PMU386Y1 Lute See PMU186Y1. <i>Not Offered 2016-17.</i>	0.5
PMU387Y1 Collegium Musicium See PMU187Y1.	0.67
PMU388Y1 Harpsichord and Organ	0.67
This course provides practical grounding in organ and harpsichord by focusing on essential techniques and performance practices for five key repertory areas: I. Italian late Renaissance; II. English Virginalists; III. German pre-Baroque; IV. French Classical; V. Bach. Emphasis is placed on developing a versatile technique with a variety of instruments, and acquiring proficiency with national styles, ornamentation, and registration. Prerequisite: Open to all keyboard majors or by audition. Recommended preparation: PMU288Y1. <i>K. Komisaruk.</i>	
PMU389Y1 Schola Cantorum See PMU189Y1.	1.0
PMU390Y1 University of Toronto Wind Ensembles See PMU190Y1.	1.0
PMU391Y1 Chamber Music See PMU191Y1.	0.33
PMU392Y1 MacMillan Singers See PMU192Y1.	1.0
PMU394Y1 Opera	1.67
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurhythmics, makeup. Selected students may be cast in major productions. <i>Admission by audition.</i>	
PMU395Y1 University of Toronto Orchestras See PMU195Y1.	1.0
PMU396Y1 Opera Chorus	1.0
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsal are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. Attendance at all assigned sessions is required. <i>Admission by audition. Not offered 2016-17.</i>	
PMU401H1 The Business of Music Performance	0.33
A study of the strategies and tools used by performers to refine and realize their career goals. Students develop publicity materials, meet with music industry professionals and investigate a variety of performance career paths. <i>P. Stoll.</i> Prerequisite: in Year 3.	
PMU404H1 Baroque String Repertoire	0.5
This is a survey course for modern string students, introducing them to the rich and varied repertoire of the baroque. Designed as part lecture and part masterclass, the course introduces students to composers very seldom encountered in the course of traditional string studies, such as Castello, Marini, Veracini, Leclair, Couperin, Biber, and Schmelzer. Each student is expected to learn at least one such piece for performance in masterclass. <i>J. Lamon.</i> Prerequisite: PMU285Y1 or P.I.	
PMU405Y1 Instrumental Performance Class See PMU105Y1.	0.33
PMU410Y1 Men's Chorus See PMU110Y1	1.0
PMU412H1 Introduction to Performance Techniques for Palliative Care	0.5
Does high-level performance belong exclusively on stage, or are other paradigms available to artists who seek advanced competency and employment as specialists in high-level interpretation? Consisting of class discussion, guest lectures, in-class applied coaching, and practical day-hospice performance, this course explores techniques for adapting performance to the intimate field of palliative care. <i>K. Komisaruk.</i> Prerequisite: PMU385Y & Audition/Interview.	
PMU415Y1 Women's Chamber Choir See PMU115Y1	1.0
PMU420H1 Fretboard Harmony	0.33
A course to provide the student with a knowledge of the melodic and harmonic capabilities of the guitar's fingerboard. Scale and interval patterns, chords and cadence types, harmonization of melodies, figures bass and sight-reading. <i>J. McFadden. Guitar majors or P.I.</i>	
PMU425H1 Guitar Pedagogy	0.33
Topics covered will include methods for the beginning student, studies (both pedagogical and concert), technique manuals, practice guides, masterclass teaching, classroom teaching, graded repertoire series, community outreach techniques, and physiological approaches to remedial students. In addition, students will gain practical experience through mock lesson situations. <i>J. McFadden. Guitar majors or P.I.</i>	
PMU436Y1 French Melodie	0.33
Continuation of PMU336Y1. <i>N. Paulin.</i> Prerequisite: PMU336Y1 or P.I.	
PMU439Y1 Oratorio See PMU339Y1. Prerequisite: PMU339Y1. <i>Not offered 2016-17.</i>	0.33
PMU440Y1 Lieder	0.33
In-depth study and analysis of Lieder in a master class setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. One hour. <i>K. Tremills.</i> Prerequisite: PMU135Y1, PMU340Y1, or P.I.	

PMU445Y1 Oratorio Ensemble	0.67
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th centuries. Two hours. <i>D. Edwards</i> Prerequisite: PMU385Y1, PMU285Y1 for Art Diploma Students.	
PMU451Y1 Piano – Instrumental Master Class See PMU251Y1. Prerequisite: PMU351Y1, 352Y1.	0.5
PMU452Y1 Piano - Vocal Master Class See PMU252Y1. <i>S. Philcox</i> . Prerequisite: PMU351Y1, 352Y1.	0.5
PMU454Y1 Piano – Instrumental Master Class See PMU354Y1. Prerequisite: P.I.	0.5
PMU455Y1 Piano - Vocal Master Class	0.5
See PMU355Y1. <i>Voice Performance Majors only, or P.I.</i> Prerequisite: in Year 4.	
PMU456Y1 Jazz Ensemble See PMU156Y1.	1.0
PMU460Y1 Teaching Methods – Organ	0.33
Study of selected “organ methods” with a view to establishing a philosophy of pedagogy. <i>K. Komisaruk</i> . <i>Not offered 2016-17</i>	
PMU463Y1 Orchestral Studies - Percussion	0.33
See PMU363Y1. Prerequisite: PMU363Y1.	
PMU475Y1 University Women’s Chorus See PMU175Y1.	1.0
PMU476Y1 Departmental Literature – Piano See PMU376Y1.	0.33
PMU477Y1 Departmental Literature – Organ	0.33
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. <i>For Performance majors or by P.I.</i> <i>Not offered 2016-17</i>	
PMU478Y1 Orchestral Studies – Strings See PMU378Y1.	0.33
PMU479Y1 Orchestral Studies – Winds See PMU379Y1.	0.33
PMU480Y1 Conducting	0.67
Continuation of PMU380Y1 with emphasis on score analysis and interpretation. <i>I. Taurins/U.Mayer</i> . Prerequisite: PMU380Y1.	
PMU482Y1 Contemporary Music Ensemble See PMU182Y1.	0.5 (extra performer 0.17)
PMU483Y1 Guitar Orchestra See PMU183Y1.	1.0
PMU484Y1 Applied Music See PMU184Y1.	0.5
PMU485Y1 Applied Music and Recital See PMU385Y1.	1.0
PMU486Y1 Lute See PMU186Y1. <i>Not offered 2016-17</i>	0.5
PMU487Y1 Collegium Musicium See PMU187Y1.	0.67
PMU489Y1 Schola Cantorum See PMU189Y1.	1.0
PMU490Y1 University of Toronto Wind Ensembles See PMU190Y1.	1.0
PMU491Y1 Chamber Music See PMU191Y1.	0.33
PMU492Y1 MacMillan Singers See PMU192Y1.	1.0
PMU494Y1 Opera See PMU394Y1.	1.67
PMU495Y1 University of Toronto Orchestras See PMU195Y1.	1.0
PMU496Y1 Opera Chorus See PMU396Y1. <i>Not offered 2016-17.</i>	1.0

MUSIC AND HEALTH SCIENCES

SMU400H1 Introduction to Music in Healthcare	0.5
This course provides an overview of music approaches in health care contexts including: music therapy, music and medicine, community music and artists working in interdisciplinary teams. Lectures, guest speakers, video-clips, & collaborative learning experiences will enhance student knowledge with a focus on critical issues, current research and evidence based practices. <i>A. Clements-Cortes</i> . Prerequisite: In Year 4; Exclusion: EMU400H1.	
SMU401H1 Music Psychology	0.5
Music Psychology is the study of human behavior and brain processing in music: the study of how we create, respond, and use music. The course will explore 6 areas of musical behavior: the psychoacoustical dimensions of sound, brain function and music, music learning: educating and re-educating the brain, aesthetic theory on emotion and meaning in music, music anthropology, and musical development. <i>M. Thaut</i> . Prerequisite: In Year 4.	

SMU405H1 Health and Music Performance**0.5**

The course explores 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. J. Farias. Prerequisite: In Year 3 or 4; Exclusion: EMU405H1.

THEORY AND COMPOSITION**TMU105Y1 Keyboard Harmony****0.33**

Keyboard skills, corresponding with materials studied in TMU130H1, including scales, chords, harmonization of melodies and score reading. Emphasis on continuo realization. One hour. K. Komisaruk. For all keyboard majors. Exclusion: TMU107Y1.

TMU107Y1 Keyboard Skills**0.33**

Performance of pieces (equivalent to RCM Grade 3); scales, chords and cadences in major and minor keys; harmonization of simple melodies utilizing a variety of accompaniments and style; sight reading of melodies, chorales, and simple two-part pieces. One hour. B. McDonagh. Exclusion: TMU105Y1. *Incoming students whose major instrument is not keyboard may be granted exemption by passing a test during the first week of classes or showing proof of RCM Grade 3 Piano. Students obtaining advanced standing in TMU107Y1 may enroll in TMU105Y1.*

TMU110H1 Composition**0.5**

Compositional projects developed in consultation with the instructor. For students with direct-entry into the composition major in year one.

TMU111H1 Introduction to Computer Applications in Music**0.5**

Survey of the uses of computers in music. Practical assignments in computer lab. Two hours. D. Patrick.

TMU112H1 Introduction to Composition I**0.5**

Material to be covered includes notation and preparation of scores and parts; introduction to linear writing in instrumental and vocal textures; motives and their extensions; short, strict forms for 2-3 instruments, based on traditional and contemporary models. Primarily for students with an interest in composition. L. Kuzmenko.

TMU113H1 Introduction to Composition II**0.5**

An extension of the material taught in TMU112H1. A. Rapoport.

TMU127H1 Musical Acoustics**0.5**

Introduction to the acoustical foundations of music. Two hours. D. Patrick.

TMU130H1 Music Theory I**0.5**

Diatonic harmony. Principles of voice leading and harmonic progression. Introduction to musical form. M. Sallmen. Exclusion: TMU120H1.

TMU131H1 Music Theory II**0.5**

Chromatic harmony. Topics include modulation, mixture, Neapolitan and augmented sixths. J. Kruspe. Prerequisite: TMU130H1; Exclusion: TMU121H1, TMU220H1.

TMU132H1 Musical Skills I**0.33**

Reading and listening skills for diatonic materials. Topics include sight singing, rhythm reading, keyboard harmony, and dictation. M. Sallmen. Exclusion: TMU120H1.

TMU133H1 Musical Skills II**0.33**

Reading and listening skills for chromatic materials. Topics include sight singing, rhythm reading, keyboard harmony, and dictation. J. Kruspe. Prerequisite: TMU132H1; Exclusion: TMU121H1, TMU220H1.

TMU207H1 Keyboard Harmony**0.5**

Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment. Prerequisite: TMU105Y1, (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1). *Not offered 2016-17.*

TMU210Y1 Composition***1.0**

Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part. One hour. For students admitted to Composition as a major concentration. *Admission by interview only.* Prerequisite: (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1), TMU105Y1/107Y1, TMU112H and TMU113H. * Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

TMU211Y1 Composition**1.0**

Similar to TMU210Y1, but for students admitted to Composition as a Minor concentration. One hour. *Admission by interview only.* Prerequisite: (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1), TMU105/107Y1, TMU112H and TMU113H.

TMU212H1 Topics in Composition I**0.5**

This course will explore specific areas of compositional technique, with a focus on practical skills. Two hours. G. Kulesha. Prerequisite: TMU112H and TMU113H or P.I.

- TMU213H1 Topics in Composition II** **0.5**
This course will explore specific areas of compositional technique, with a focus on practical skills. Two hours. *N. Palej*. Prerequisite: TMU212H1 or P.I.
- TMU230H1 Music Theory III** **0.5**
Form & Analysis. Study of forms and analysis of repertoire from c. 1700-c. 1900. Forms to be studied include binary, ternary, sonata, rondo, variation, and fugue. *S. Vande Moortele*. Prerequisite: TMU131H1; Exclusion: TMU221H1.
- TMU231H1 Music Theory IV** **0.5**
Post-tonal theory and analysis. Study of compositional practices in music written after 1900. *M. Sallmen/L. Kuzmenko*. Prerequisite: TMU230H1; Exclusion: TMU302H1.
- TMU232H1 Musical Skills III** **0.33**
Advanced reading and listening skills. Topics include sight singing, rhythm reading, keyboard harmony, dictation, and aural analysis of form. *M. Sallmen*. Prerequisite: TMU133H1; Exclusion: TMU221H1.
- TMU307H1 Analysis I** **0.5**
In-depth analysis of musical works from c. 1750 to 1840; study of recent analytical approaches to music and meaning, musical form, and text-music relationships; selected readings. Two hours. *S. Vande Moortele*. Two hours. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1).
- TMU308H1 Analysis II** **0.5**
In-depth analysis of musical works from c. 1840 to 1910; study of recent analytical approaches to musical form, chromatic harmony, and text-music relationships; selected readings. Two hours. *S. Vande Moortele*. Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 231H1, 232H1).
- TMU310Y1 Composition*** **1.0**
Continuation of TMU210Y, including extended works for small chamber ensembles. One hour. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1), TMU105Y1/107Y1, TMU210Y1. *For Composition majors only*. *Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.
- TMU311Y1 Composition** **1.0**
Continuation of TMU211Y1; similar to TMU310Y1. One hour. *For students in the Composition Minor program*.
- TMU312H1 Music and Popular Entertainments: from Bänkelsänger to House of Cards** **0.5**
A study of popular entertainments from antiquity to the present, with a focus on the leading role of music. *J. Kruspe*. Prerequisite: TMU231H1. Two hours.
- TMU313H1 Introduction to Music Recording** **0.5**
An introduction to the theory and practice of music recording. The study of recording environments, equipment and techniques. Two hour class, four hours studio time. *D. Patrick*. Prerequisite: TMU127H1.
- TMU314Y1 Orchestration** **1.0**
A study of the individual capabilities of standard orchestral instruments. Writing and arranging for small groups - strings, brass, woodwinds and percussion. In-class readings of student assignments. Study of selected scores. *L. Kuzmenko*. *For composition majors and minors only*. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1).
- TMU315H1 Music for Silent Films** **0.5**
An introduction to music in the silent era of the cinema, c. 1895-1930, and a survey of related entertainments and technologies. Major projects: live accompaniments and/or prepared scores for silent films. Two hours. *J. Kruspe*.
- TMU316H1 Counterpoint I** **0.5**
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours. *A. Rapoport*. Prerequisite: (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1).
- TMU317H1 Counterpoint II** **0.5**
Continuation of TMU316H1 including chorale prelude and fugue. Two hours. *A. Rapoport*. Prerequisite: TMU316H1.
- TMU318H1 Counterpoint III** **0.5**
Study of modal counterpoint; strict species technique and 16th-century procedures in vocal writing. Two hours. *A. Rapoport*. Prerequisite: (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1) (*If a student plans to study all counterpoint courses, it is recommended to take TMU318H1 first).
- TMU319H1 Electroacoustic Music I** **0.5**
A survey of techniques employed in the composition of electroacoustic music. Two hour class, minimum two hours studio time. *D. Patrick*. Prerequisite: TMU212H1 or P.I. *Not offered 2016-17*.
- TMU320H1 Electroacoustic Music II** **0.5**
Advanced topics to include software synthesis, digital signal processing, and algorithmic composition. Two hour class, minimum two hour studio time. Limited enrolment. Pre-requisite: TMU319H1 or P.I. *Not offered 2016-17*.

- TMU325H1 Music for Live Electronics & Performers** **0.5**
 This course will explore the techniques involved in creating and producing mixed media works. Composition students will create an original composition involving instruments and live electronics. Performers will be required to produce and perform a significant mixed media work from the repertoire. There will be a series of assignments designed to familiarize the students in studio technology, and readings in the aesthetics and culture surrounding electroacoustic music. Two hour class, minimum two hour studio time. Limited enrolment. *D. Patrick*. Prerequisite: TMU212H1 or PMU285Y1 or P.I. *Not offered 2016-17.*
- TMU330H1 Live Coding: Digital Audio in Real Time** **0.5**
 Live coding is an emergent creative practice at the intersection of composition, improvisation, performance, and computer programming. Using the highly approachable ChucK programming language, students will learn to create and manipulate digital audio in real time, culminating in a final project and performance. Previous computer programming experience is not required. *G. Lee Newsome*. Prerequisite: TMU231H1/TMU302H1. *Not offered 2016-17.*
- TMU400H1 Extended Techniques for Woodwinds** **0.5**
 This course will explore extended techniques for the orchestral woodwind instruments developed during the latter part of the 20th century. Existing literature will be examined and instrumental soloists who have mastered these techniques will be invited to demonstrate them to the students. A number of composing projects will be the course requirements. *C. Hatzis*. Prerequisite: TMU314Y1. *Not offered 2016-17.*
- TMU401H1 Introduction to Schenkerian Analysis** **0.5**
 Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *R. McClelland*. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1), TMU307H1 or P.I. *Not offered 2016-17.*
- TMU402H1 Cultural Convergence in Contemporary Composition: A Hands-on Approach** **0.5**
 This course will examine a number of musical traditions outside the confines of western European classical music and its 20th century off-shoot and will attempt a synthesis of these traditions into current contemporary music. Examples of world, jazz and pop music will be examined and analyzed, and composition students will be asked to incorporate materials and structures from these examples into their own compositional language in a series of composition assignments. The course will include an in-depth discussion of creative use versus cultural appropriation and examine examples of successful and unsuccessful cultural convergence in both 20th & 21st century classical music. *C. Hatzis*. *Not offered 2016-17.*
- TMU403H1 Introduction to the Theory and Analysis of Serial and Atonal Music** **0.5**
 Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties and a study of ordered set relation (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative 20th-century compositions. *M. Sallmen*. Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 231H1, 232H1). *Not offered 2016-17.*
- TMU404H1 Extended Tonal Techniques in Twentieth-Century Music** **0.5**
 An analytical study of the music of Debussy, Bartok, Stravinsky and others. The course will focus on harmony (modes, scales, chords), rhythm, form, and methods of motivic and thematic development. *M. Sallmen*. Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 231H1, 232H1).
- TMU406H1 Max/MSP** **0.5**
 Max/MSP is a visual programming language for music and media, and the preeminent environment for developing interactive performance software. The course will provide instruction on how to use Max/MSP to create engaging and effective stand-alone software for live performance, culminating in a final project. Previous computer programming experience is not required. *G. Lee Newsome*. Prerequisite: TMU231H1, TMU232H1.
- TMU408H1 Composing for Chamber Ensemble** **0.5**
 This course examines the practical demands of composing and performing contemporary chamber music. The course will begin with the analysis of several existing chamber works. Instrumental techniques will be demonstrated by performers; students will be required to do practical studies for available combinations and then compose, rehearse, and present in concert a work for the full ensemble. *G. Kulesha*. Prerequisite: TMU310Y1, TMU314Y1, and P.I. *Not offered 2016-17.*
- TMU409H1 Songwriting** **0.5**
 The course focuses on song as the pre-eminent form of 20th Century musical expression in several different genres and musical traditions. Students are exposed to a range of techniques for composing songs in a variety of genres and styles: the parallel and reciprocal relationship and development of textual and sonic materials; writing for the amplified voice; prosody and intelligibility of the text in a song setting; addressing a target audience; genre and stylistic convergence in the Internet Age, etc. Traditional song writing formulas and other musical structures are examined under the light of psychoacoustic perception and auditory function of the brain and strategies of how art-music composers can apply their advanced compositional skills to achieve similar psychoacoustic results with more unconventional means will be discussed and developed throughout the course. *C. Hatzis*. Prerequisite: Permission of Instructor; sequencing and software notation experience highly recommended.
- TMU410Y1 Composition*** **1.0**
 Continuation of TMU310Y1, including writing for orchestra. At least two compositions to be prepared for student performance. One hour. Prerequisite: TMU310Y1. For Composition Majors only. *Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.
- TMU418H1 Styles in Composition** **0.5**
 This directed listening course focuses on understanding historical styles through their compositional processes and distinctive features. Weekly assignments involve listening while following with a score, within a framework provided by the instructor. The repertoire will focus on instrumental and vocal works from the 19th and 20th centuries. *G. Kulesha*. Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 231H1, 232H1).

TMU420H1 Composing for Percussion **0.5**
The course will examine in detail the use of percussion in contemporary music and what constitutes idiomatic writing for a vast array of lesser-known percussion instruments. Enrolment is open to graduate and upper-year undergraduate composers and to graduate and upper-year undergraduate percussionists who have some composing experience. *C. Hatzis. Not offered 2016-17.*

TMU430H1 Composing for Film **0.5**
Composing for film will concentrate on technical and aesthetic aspects of writing music for film. Various approaches to film music by well known practitioners in the field. Projects will include creating original music for new films by film students. *E. Robertson.*

TMU431H1 Composing for Film 2 **0.5**
This is an advanced course, a continuation of TMY430H1 (Composing for Film). The topics covered in this course are: long form cue development; song writing; orchestration for new media; studio score production, recording and conducting; keyboard improvisation and improvisational techniques using mock-ups and film track. Prerequisite: TMU430H1 or P.I. *Not offered 2016-17.*

TMU499H1 Independent Study **0.5**
Available to students in 4th year who have maintained first-class standing in their first three years of study. *Permission of the Division Required.*

WORLD MUSIC ENSEMBLES

WME255H1 Traditional Inuit Singing Ensemble **0.17**
The goal of this ensemble is to develop performance ability in a range of traditional Inuit music, including pisiit, drum dancing songs and throat singing. Participants will also engage in cultural studies of the Inuit heritage in Canada that give rise to variations in style and repertoire. The ensemble will participate in a term end concert as a component of their course. *Not offered 2016-17.*

WME260H1 World Music Ensemble: Iranian Ensemble **0.17**
Introduces students to a range of basic principles, techniques, genres, and contexts for music making in Iran and its adjacent regions. Topics may include song and sung poetry; the Iranian modal system; rhythm and metre; and approaches to improvisation. *P. Khavarzamani, F. Hemmasi.*

WME264H1 World Music Ensemble: African Drumming and Dancing **0.17**
Performance and rehearsal of West African Music. Exclusion: PMU264Y1. *F. Dumyo.* No prerequisite.

WME268H1 World Music Ensemble: Klezmer Ensemble **0.17**
Rehearsal and Performance of Klezmer Ensemble. Exclusion: PMU268Y1. *B. Katz.* No prerequisite.

WME270H1 Latin American Percussion Ensemble **0.17**
Rehearsal and Performance of Latin American Music. *M. Duggan.* No prerequisite.

WME271H1 Japanese Drumming Ensemble **0.17**
Rehearsal and performance of Japanese Drumming. Exclusion: PMU271Y1. *G. Nagata.* No prerequisite.

WME272H1 World Music Ensemble: Steel Pan **0.17**
Rehearsal and performance of the Steel Pan ensemble. Exclusion: 272Y1. *TBA.* No prerequisite.

WME364H1 World Music Ensemble: African Drumming and Dancing **0.17**
See WME264H1. Prerequisite: WME264H1/EMU272Y. Exclusion: PMU364Y1. *Not offered 2016-17.*

WME365H1 World Music Ensemble: Balinese Gamelan **0.17**
See WME265H1. Prerequisite: WME265H1/EMU274Y. Exclusion: PMU365Y1. *Not offered 2016-17.*

WME368H1 World Music Ensemble: Klezmer Ensemble **0.17**
See WME268H1. Prerequisite: WME268H1. Exclusion: PMU368Y1. *Not offered 2016-17.*

WME370H1 World Music Ensemble: Latin-American Percussion Ensemble **0.17**
See WME270H1. Prerequisite: WME270H1. Exclusion: PMU370Y1. *Not offered 2016-17.*

WME371H1 World Music Ensemble: Japanese Drumming Ensemble **0.17**
See WME271H1. Prerequisite: WME271H1. Exclusion: PMU371Y1. *Not offered 2016-17.*

WME372H1 World Music Ensemble: Steel Pan **0.17**
See WME272H1. Prerequisite: WME272H1. Exclusion: PMU372Y1. *Not offered 2016-17.*

ADVANCED CERTIFICATE IN PERFORMANCE

DESCRIPTION OF COURSES OFFERED

PMA135Y Lyric Diction	0.33
A study of English, Italian, German, and French phonetics, with focus on authentic pronunciation for the stage. <i>J. Nedecky. Voice Majors Only, or P.I.</i>	
PMA361Y Voice Pedagogy	0.5
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. <i>TBA. Voice majors or P.I.</i>	
PMA394Y Opera	1.67
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurhythmics, makeup. Selected students may be cast in major productions. <i>Admission by audition.</i>	
PMA410Y1 Men's Chorus	1.0
Study and performance of repertoire for male voices (TBB and TTBB), comprising of music spanning several centuries and styles; emphasis on vocal development, aural skills and ensemble experience. Attendance at all sessions is required. Four hours minimum. <i>TBA</i>	
PMA415Y1 Women's Chamber Choir	1.0
Study and Performance of advanced repertoire for treble voices (SSAA), with emphasis on the contemporary period. Attendance at all sessions is required. Four hours minimum. <i>H. Apfelstadt.</i>	
PMA430Y Performance Skills	0.67
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be addressed through coaching and masterclass sessions. Two hours. <i>B. Toyich.</i>	
PMA436Y French Melodie	0.33
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. <i>N. Paulin. Voice majors or P.I.</i>	
PMA439Y Oratorio	0.33
Study and performance of oratorio repertoire. One hour. <i>Voice majors only or P.I. Not offered 2016-17.</i>	
PMA440Y Lieder	0.33
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. <i>K. Tremills.</i> One hour. <i>Voice majors only or by P.I.</i>	
PMA445Y Oratorio Ensemble	0.67
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th centuries. Two hours. <i>D. Edwards.</i>	
PMA451Y Piano - Instrumental Master Class	0.5
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour. <i>M. Orlov, L. Wong, TBA. Piano majors only.</i> Co-requisite: PMA452Y.	
PMA452Y Piano - Vocal Master Class	0.5
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour. <i>S. Philcox. Piano majors only.</i> Co-requisite: PMA451Y.	
PMA454Y Piano - Instrumental Master Class	0.5
Students prepare and perform chamber works with the pianists in PMA451Y. <i>M. Orlov, L. Wong, TBA.</i>	
PMA455Y Piano - Vocal Master Class	0.5
Students prepare and perform vocal music with the pianists in PMA452Y. <i>S. Philcox. P.I.</i>	
PMA463Y1 Orchestral Studies - Percussion	0.33
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. <i>J. Rudolph. Percussion majors only or P.I.</i>	
PMA475Y University Women's Chorus	0.67
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. <i>TBA.</i> Four hours.	
PMA476Y Departmental Literature - Piano	0.33
Survey of selected repertoire. Class performance. <i>Piano Majors only.</i>	
PMA477Y Departmental Literature- Organ	0.33
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. <i>Not offered 2016-17.</i>	
PMA478Y Orchestral Studies - Strings	0.33
Survey of selected repertoire not covered elsewhere in the performance program. <i>P. Widner.</i>	

PMA479Y Orchestral Studies - Winds	0.33
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. <i>H. Hennigar.</i>	
PMA482Y Contemporary Music Ensemble	0.5
Rehearsals and performances of 20th-century works, principally for large ensembles, including works by student and faculty composers. In collaboration with the Composition Division. Three hours. <i>W. Halladay. By audition.</i>	
PMA485Y1 Applied Music and Recital	1.0
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons) and Recital.	
PMA487Y1 Collegium Musicium	0.67
Study and performance of 17 th and 18 th century orchestral string repertoire from an historically aware perspective. Matters of style, dance forms, string techniques, and ornamentation will be applied to a variety of music for string ensemble. Beginning on modern instruments and period bows, period instruments may be introduced in the second term. The use and reading from 17 th and 18 th century editions and manuscripts will also be explored. The class will be conducted in a rehearsal/workshop format. There will be regular lectures/demos on baroque performance practices and related topics, and examination of 17 th and 18 th century source materials. Four hours minimum. <i>I. Taurins.</i>	
PMU489Y1 Schola Cantorum	1.0
This practical course will focus on the study and performance of 17 th and 18 th century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of styles, including solo arias, madrigals and motets, both sacred and secular. The class will be conducted in a master class format. Every other week the class will focus on solo repertoire from oratorio and opera. Alternate weeks will be devoted to ensemble repertoire. Four hours minimum. <i>D. Taylor.</i>	
PMA490Y University of Toronto Bands	1.0
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>J. Reynolds/G. MacKay.</i>	
PMA491Y Chamber Music	0.33
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enroll in two or more ensembles and earn additional credit. Two hours minimum. By permission of the Division.	
PMA492Y MacMillan Singers	0.67
The study and performance of a diverse choral repertoire with an emphasis on extended and major works. Attendance at all assigned session is required. Four hours minimum. <i>H. Apfelstadt.</i>	
PMA494Y Opera: Major Role	1.67
See PMA394Y	
PMA495Y University of Toronto Orchestras	1.0
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>U. Mayer.</i>	
PMA496Y Opera Chorus	1.0
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsals are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. <i>Admission by audition. Not offered 2016-17.</i>	

OPERA DIVISION

COURSES IN OPERATIC PERFORMANCE

Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program.

OMU501Y1 Operatic Staging	1.33
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.	
OMU502Y1 Musical Coaching	1.67
Individual and ensemble musical coaching for operatic performance majors.	
OMU503Y1 Voice	0.67
Private instruction.	
OMU504Y1 Acting	0.33
Theory and practice in acting technique, Alexander technique and pantomime.	
OMU505H1 French Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR	
OMU506Y1 Dance	0.33
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR	

OMU508H1 Italian Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR	
OMU509H1 Make-up	0.17
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR	
OMU510H1 German Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR	
OMU511H1 English Diction	0.33
A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR	
OMU601Y1 Operatic Staging	1.67
Continuation of OMU501Y1	
OMU602Y1 Musical Coaching	2.0
Continuation of OMU502Y1	
OMU603Y1 Voice (or Piano*)	0.67
Continuation of OMU503Y1	
OMU604Y1 Acting	0.33
Continuation of OMU504Y1	
OMU605H1 French Diction	0.33
Continuation of OMU505H1	
OMU606Y1 Dance	0.33
Continuation of OMU506Y1	
OMU608H1 Italian Diction	0.33
Continuation of OMU508H1	
OMU609H1 Make-up	0.17
Continuation of OMU509H1	
OMU610H1 German Diction	0.33
Continuation of OMU510H1	
OMU611H1 English Diction	0.33
Continuation of OMU511H1	
OMU701Y1 Operatic Staging	2.0
Continuation of OMU601Y1	
OMU702Y1 Musical Coaching	2.33
Continuation of OMU602Y1	
OMU703Y1 Voice (or Piano*)	0.67
Continuation of OMU603Y1	
OMU704Y1 Acting	0.33
Continuation of OMU604Y1	
OMU705H1 French Diction	0.33
Continuation of OMU605H1	
OMU706Y1 Dance	0.33
Continuation of OMU606Y1	
OMU708H1 Italian Diction	0.33
Continuation of OMU608H1	
OMU709H1 Make-up	0.17
Continuation of OMU609H1	
OMU710H1 German Diction	0.33
Continuation of OMU610H1	
OMU711H1 English Diction	0.33
Continuation of OMU611H1	

OPERATIC REPETITEUR

OMU620Y1 Operatic Repetiteur	1.67
Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.	
OMU622Y1 Musical Coaching	2.0
Participation (with students taking OMU502Y1,602Y1,702Y1) in coachings of vocal ensembles & study of standard operatic repertoire with members of the music staff.	
OMU603Y1 Piano (or Voice)	0.67
Private instruction.	
OMU605H1 French Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR	
OMU608H1 Italian Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR	
OMU610H1 German Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR	
OMU611H1 English Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of operatic repertoire in English. CR/NCR	
OMU720Y1 Operatic Repetiteur	2.0
Continuation of OMU620Y1	
OMU722Y1 Musical Coaching	2.33
Continuation of OMU622Y1	
OMU703Y1 Piano (or Voice)	0.67
Continuation of OMU603Y1	

OMU705H1 French Diction Continuation of OMU605H1	0.33
OMU708H1 Italian Diction Continuation of OMU608H1	0.33
OMU710H1 German Diction Continuation of OMU610H1	0.33
OMU711H1 English Diction Continuation of OMU611H1	0.33

STUDENT STAGE DIRECTOR

OMU641Y1 Operatic Staging	1.67
Participation (with students taking OMU510Y1, 601Y1, 701Y1) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.	
OMU604Y1 Acting	0.33
Theory and practice of acting technique, Alexander technique and pantomime.	
OMU605H1 French Diction	0.33
Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR.	
OMU606Y1 Dance	0.33
Exercise in physical training and coordination, together with general movement and dancing.	
OMU608H1 Italian Diction	0.33
Practical approach to phonetics and diction as applied to the performance of Italian operatic repertoire. CR/NCR	
OMU609H1 Stage Make-up	0.17
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR	
OMU610H1 German Diction	0.33
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR	
OMU611H1 English Diction	0.33
Practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR	
OMU621Y1 Stage Direction	1.67
Study of operatic repertoire with members of the Stage Directing staff. Students will be required to prepare & direct selected repertoire for performance and/or study.	
OMU741Y1 Continuation of OMU641Y1	2.0
OMU704Y1 Continuation of OMU604Y1	0.33
OMU705H1 Continuation of OMU605Y1	0.33
OMU706Y1 Continuation of OMU606Y1	0.33
OMU708H1 Continuation of OMU608H1	0.33
OMU709H1 Continuation of OMU609H1	0.17
OMU710H1 Continuation of OMU610H1	0.33
OMU711H1 Continuation of OMU611H1	0.33
OMU721Y1 Continuation of OMU621Y	2.0

Financial Assistance

The University of Toronto's Policy on student financial support states that no student admitted to a program at the university should be unable to enroll or complete the program due to lack of financial means. This policy is applicable only to Canadian citizens, landed immigrants, and protected persons, and assumes that students will first access the government aid for which they are eligible. Students are eligible to apply for bursaries at the Faculty of Music to complement their major source of funding, or to help meet unexpected expenses.

The Faculty of Music also awards a range of scholarships; the criteria for each award is listed below the respective award.

During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/librarians, house managers, cloakroom attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University and outside are posted on Blackboard. The Career Centre is another great resource for seeking employment.

Government Student Assistance Plans

Full-Time Students

Ontario Student Loans Plan: The Ontario Student Assistance Program (OSAP) is available to Ontario residents who are Canadian citizens or permanent residents to assist with educational and living expenses. OSAP loans are interest-free and non-repayable while the student remains enrolled in full-time studies. The Loan Forgiveness Program provides the partial forgiveness of loans on an annual basis for students who have incurred large debt loads. Information concerning the eligibility and assessment criteria may be obtained from **Enrolment Services, 172 St George St., University of Toronto 416-978-2190**. Applications are done on-line at www.osap.gov.on.ca. It is recommended that returning students apply for OSAP assistance by May 31 and that new students apply for OSAP assistance by June 30. Out of province students apply for government assistance through their respective provinces. More information is available at www.adm.utoronto.ca.

University of Toronto Advance Planning for Students (UTAPS): All full-time students who are Canadian citizens or permanent residents, in good academic standing and assessed by OSAP as requiring maximum assistance, and whose assessed need is not fully covered by government aid for the maximum OSAP or other government support will be automatically considered for this non-repayable grant. Students receiving funding from another province/territory or a First Nations band are also eligible for consideration. Students who do not meet the residence criteria for any province or territory should contact the Office of Enrolment Services to discuss their residence history and financial situation in more detail with a counsellor. Students may do a self-assessment online to obtain an estimate of the level of assistance. Full details on this program available at <http://www.utaps.utoronto.ca>.

Bursary for Students with Disabilities: Non-repayable assistance is available to OSAP recipients who have special educational expenses as a result of a disability. Information and applications are available from Enrolment Services.

General Information

A Bursary or Grant is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

A Loan is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a Loan.**

A Scholarship or Prize is awarded to a student for high academic and/or musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below. There are a number of scholarships that require the student to be an Ontario resident and demonstrate financial need. Financial need is based on whether or not a student has qualified for OSAP.

Faculty of Music Scholarships and Awards

UNDERGRADUATE BURSARIES

Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education.

Dorothy M. Koldofsky Adelman Bursary *Established 1987*
To encourage and assist students in the study of violin.

Isadore Dubinsky Memorial Bursary *Established 1988*
Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

Goodman-Meyer Bursary *Established 1990*
Awarded annually to a full-time student needing assistance.

Bernadette Graham Memorial Bursary *Established 1987*
To be awarded to students on the basis of financial need which has arisen as the result of a serious illness.

Hymn Society Bursary *Established 2004*
Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.

- Hugh McKellar Bursary** *Established 1997*
Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.
- Boyd Neel Bursary** *Established 1983*
Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.
- Edith Gertrude Shepherd Bursary** *Established 1991*
Awarded annually to a full-time student needing assistance.
- William Solomon Memorial Award** *Established 1997*
Awarded to any student in the Faculty of Music on the basis of financial need.
- Grad 9T7 Faculty of Music Scholarship** *Established 1997*
Awarded on the basis of financial need.
- Grad 9T8 Faculty of Music Scholarship** *Established 1998*
Awarded on the basis of financial need.
- Faculty of Music Undergraduate Campaign Scholarship** *Established 1997*
Awarded to a full-time undergraduate student in the Faculty of Music who demonstrates financial need and who, without the assistance, would not be able to continue their studies.

ENTRANCE SCHOLARSHIPS

- William Aide Entrance Scholarship in Piano Performance** *Established 2004*
Awarded to the top undergraduate applicant in Piano Performance who is an Ontario resident demonstrating financial need. The Award is renewable for three additional years, provided a standing of A- or higher is maintained annually in the Piano Performance courses. *2015-16 Renewal: Soojeong Oh*
- Walter & Danuta Buczynski Entrance Scholarship in Music** *Established 2005*
Awarded to one student entering an undergraduate degree program who is an Ontario resident demonstrating financial need. *2015-16 Sun Ah Lee*
- Elizabeth Burton Scholarship** *Established 1975*
Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music. *2015-16 Rosa Alaimo*
- Robert William Bygrave Entrance Scholarship in Voice Studies** *Established 2005*
Awarded to the top undergraduate applicant in voice who is an Ontario resident demonstrating financial need. The Award is renewable for three additional years provided a standing of A- or higher is maintained annually in the Voice Performance classes. *2015-16 Matthew Li, Elijah Theocharidis Renewal: Mary Christidis, Sarah Forestieri, Joey Yoonsuk Jang*
- Distillery Jazz Festival Entrance Scholarship** *Established 2005*
Awarded to a gifted student entering first year of Jazz studies who is an Ontario resident demonstrating financial need. *2015-16 Maximilian Filazek*
- Dr. Madeline M. Field Music Scholarship** *Established 2003*
Awarded to a gifted student entering first year of studies whose primary instrument is piano or harp. *2015-16 Mikhail Maevskiy*
- W.O. Forsyth Admission Scholarship** *Established 1985*
Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in second, third and fourth years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high. *2015-16 Thomas Dobrovich Renewal: Soo Jin Chung, Artun Miskciyan, Rebecca Orsini*
- Albert and Wilhelmine Francis Renewable Entrance Scholarship in Music** *Established 2005*
Awarded to a top undergraduate applicant from northwestern Ontario demonstrating financial need. Renewable for three additional years, provided an annual GPA of 3.3 or higher is maintained. *2015-16 Emma Morrison, Tristan Scott Renewal: Jacob Abrahamse, Hannah Barstow, Alexandra Brennan, Hanyu Ke, Dane Tik Fei Ko*
- William Fulton & Caroline Doherty Fulton Memorial Scholarship** *Established 2012*
To be awarded to one outstanding student upon admission to the first year of any full-time undergraduate program at the Faculty of Music. *2015-16 Thomas Chong*
- Peter A. Goulding & Frank (Barry) White String Scholarship** *Established 2005*
Awarded upon admission to an applicant in Cello Performance who is an Ontario resident demonstrating financial need. The Award is renewable for three additional years, provided an annual GPA of 3.3 or higher is maintained. *2015-16 Yu Bin Lee*
- Nancy E. Hardy Music Education Entrance Scholarship** *Established 2011*
To be awarded to an outstanding undergraduate student entering the Music Education Program or Concurrent Teacher Education Program at the Faculty of Music. *2015-16 Samantha Sek*
- Anna and Maurice Hennigar Memorial Brass Scholarship** *Established 2005*
Awarded upon admission to an outstanding student in Brass Performance or Music Education, who is an Ontario resident demonstrating financial need. The Award is renewable for three additional years, provided an annual GPA of 3.3 or higher is maintained. *2015-16 Renewal: Ariana Douglas*

- Richard and Donna Holbrook Entrance Scholarship** *Established 2011*
To be awarded as a merit-based scholarship to six students entering the first year of an undergraduate degree program in music. 2015-16 *Raymond Chiu, Alexandra Hetherington, Rebecca Jury, Haedeun Kim, Sun Ah Lee, Manuel Piazza*
- Reverend James Edward Hunt Music Education Scholarship** *Established 2014*
To be awarded as a merit-based scholarship to an outstanding student entering the first year of the Music Education program. 2015-16 *Samantha Sek*
- Ethel Berney Jackson Scholarship** *Established 2012*
To be awarded as merit-based scholarships to female students entering the first year of an undergraduate degree program in music. 2015-16 *Rebecca Jury, Samantha Sek, Kira Shiner*
- Ann and Eli Kassner Entrance Scholarship in Guitar Performance** *Established 1979*
To be awarded to a guitarist entering the performance program who is an Ontario resident demonstrating financial need. 2015-16 *James Kilby*
- Andrew Alexander Kinghorn Scholarships** *Established 1978*
Awarded to gifted students entering any first year program in the Faculty of Music. 2015-16 *Chiara Fernando, Nicholas Higgs, Anastasia Kulikova, Mikhail Maevskiy, Rae Pauze, Joshua Sinclair*
- Moe Koffman Memorial Jazz Scholarship** *Established 2001*
Awarded to an outstanding student entering the jazz performance program at the Faculty of Music. 2015-16 *Zachary Griffin*
- Balfour Le Gresley and Dr. Hildegarde Vierkoetter Le Gresley Entrance Scholarship** *Established 2012*
To be awarded to one outstanding student upon admission to the first year of any full-time undergraduate program at the Faculty of Music. 2015-16 *Bailey Hum*
- Robert and Jean Liss Entrance Scholarship in Music** *Established 2004*
Awarded to the top undergraduate applicant entering the Bachelor of Music Degree Program who is an Ontario resident demonstrating financial need. 2015-16 *Sun Ah Lee*
- David John Malysh Memorial Entrance Scholarship in Music Education** *Established 2008*
To be awarded to one undergraduate student entering the Music Education program at the Faculty of Music on the basis of financial need and merit in accordance with the U of T Policy on Student Awards and OTSS program guidelines. 2015-16 *Carissa Chen*
- Alice & Armen Matheson Entrance Scholarship in Piano Performance** *Established 2008*
To be awarded as a full tuition entrance scholarship to a top undergraduate applicant in piano performance. The award is tenable for three additional years provided a standing of A- or higher is maintained in Piano Performance courses. If there is no such candidate, the award is then allotted to the top undergraduate applicant in violin performance under the same conditions. 2015-16 *Renewal: Rashaan Allwood, Hyunmin Lee, Jana Luksts*
- Mamie May Scholarships** *Established 1997*
Awarded annually to attract academically strong performance students who demonstrate financial need. Criteria for retaining the scholarship for three additional years include maintaining a good academic average, and a major ensemble mark above 80%. 2015-16 *Sun Ah Lee, Emma Morrison Renewal: Sarah Bissonnette, Gillian Chreptyk, Ariana Douglas, Mathias Memmel*
- Anna Margaret Wallace and William Alexander McCoy Scholarships** *Established 2011*
To be awarded as merit-based scholarships for incoming first-year students at the Faculty of Music. 2015-16 *Nicholas Donovan, Maxmillian Filazek, Noah Franche-Nolan, Zachary Griffin, Adam Kaleta, Jeongwu Lee, Simon McNamee, Kieran Murphy, Aiden Salvati, Keyun Sheng*
- Donald McMurrich Memorial Scholarship** *Established 1975*
Awarded to a gifted student whose major instrument is the double bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered. 2015-16 *Vicente Garcia Hurtado*
- Oskar Morawetz Entrance Scholarship in Music** *Established 2004*
Awarded to the top undergraduate applicant entering the Bachelor of Music Degree Program who is an Ontario resident demonstrating financial need. Renewal for one year if GPA of 3.3 is achieved. 2015-16 *Eric Luo Renewal: Julia Mirzoev*
- Music Alumni Admission Scholarships** *Established 1988*
Awarded to gifted students on admission to any full-time undergraduate program. 2015-16 *Jee Hun Kim, Leah Tubello*
- Noreen and Phil Nimmons Entrance Scholarship in Jazz Performance** *Established 2004*
Awarded to the top undergraduate applicant in Jazz performance who is an Ontario resident demonstrating financial need. The Award is renewable for three additional years provided a standing of A- or higher is maintained in the Jazz Performance courses. 2015-16 *Anthony D'Alessandro Renewal: Alexa Belgrave, Keagan Eskritt, Naomi Higgins, Russell Matthews, Jung Ahn Yoo*
- Paul Read Jazz Scholarship** *Established 2011*
To be awarded annually to two students entering the Jazz Studies Program. 2015-16 *Zachary Griffin, Kieran Murphy*
- Arthur Edward Redsell Scholarship** *Established 1995*
Full tuition scholarship awarded to entering or continuing students in financial need who are specializing in organ, church, or choral music. 2015-16 *Tae Young Kim, Leah Snider, Charis Wong*
- Deirdre Norah Reynolds Entrance Scholarship** *Established 2010*
To be awarded to a student based on merit upon admission to the first year of any full-time undergraduate program at the Faculty of Music. 2015-16 *Ilinca Stafie*

Earl Simard Entrance Scholarship*Established 2005*

Awarded to a blind or disadvantaged student who is pursuing a degree in Performance or Teaching. Secondary preference is for a student from Northern Ontario, or a student who has vigorously participated and demonstrated excellence & leadership in High School Musical Ensembles. 2015-16 *Bailey Hum*

Eric James Soulsby Scholarship*Established 1985*

Awarded to a gifted student on admission to the first year of any full-time program. 2015-16 *Rosa Alaimo*

The Sound Post Scholarship (Performance - Strings)*Established 2005*

To be awarded on the basis of achievement with consideration of financial need for one full-time student entering first year of the Performance degree program whose primary applied instrument is strings. 2015-16 *Emma Morrison*

The Sound Post Scholarship (Music Education - Strings)*Established 2005*

To be awarded on the basis of achievement with consideration of financial need for one full-time student entering first year whose primary applied instrument is strings and who intends to continue in the Music Education program. 2015-16 *Nina Jeftic*

Arnold Walter Memorial Award*Established 1975*

To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence. 2015-16 *Emma Morrison*

Mary-Margaret Webb Piano Performance Award*Established 2004*

Awarded to the top undergraduate applicant in Piano Performance who is an Ontario resident demonstrating financial need. 2015-16 *Thomas Dobrovich*

Don Wright Entrance Scholarship*Established 1979*

Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. 2015-16 *Jovanka Rodrigo-Candappa*

Katherine Cherney Raxlen Zeldin Vocal Award*Established 2006*

To be awarded as an undergraduate entrance scholarship to a promising soprano, mezzo soprano or alto, in voice performance. 2015-16 *Margarete Von Vaight*

University of Toronto Scholars Program

This program recognizes outstanding University of Toronto students in the first year of any degree program.

2015-2016 *Carmine Coccimiglio, Anthony D'Alessandro, Noah Deverheyen, Noah Franche-Nolan, Zachary Goldstein, Haedeun Kim, Kayla Marchione, Georgia Perdikoulis, Samantha Sek, Madalen Tojicic, Yat Chun Wong*

President's Entrance Scholarship

2015-16 *Camille Belair, Mara Bowman, Raymond Chiu, Janelle Demello, Zachary Griffin, Nicholas Higgs, Katelyn Katic, Paul Kawabe, Matthew Li, Manuel Piazza, Aiden Salvati, Kira Shiner, Kevin Vuong, Meredith Wanstall*

President's Scholar of Excellence

2015-16 *Alexander Bowie, Marco De Conno, Joanna Gorska Kochanowicz*

The National Scholarship Program

The University of Toronto National Scholarships are awarded to students who demonstrate superior academic performance, original and creative thought, and exceptional achievement in a broad context. The National Scholars are those who not only excel in academic pursuits but also have an enthusiasm for intellectual exploration and an involvement in the life of their school and community. Each secondary school is invited to nominate, on the basis of these criteria, one graduating student to receive a University of Toronto National Book Award. The winners of the Book Awards, and only these students may enter the National Scholarship Competition. Information and applications are sent to secondary schools each fall. Between fifteen and twenty of the finalists will be identified as University of Toronto National Scholars. The National Scholarships range in value from \$7,500 to \$12,500 each year for four years of undergraduate study. The annual value of each student's scholarship is determined on the basis of his or her financial circumstances.

IN-COURSE SCHOLARSHIPS**Holly Durant Almeida Award***Established 1998*

Awarded to a Music Education student, preferably a flautist, who has contributed to music in the community in Holly's spirit. 2015-16 *Sophia Wang*

Howard F. Andrews Memorial Prize*Established 1989*

To be awarded annually to an outstanding performer in a Faculty of Music ensemble. 2015-16 *Meredith Liu*

Swee Kim Ang Memorial Scholarship*Established 2011*

To be awarded to an outstanding student pursuing a music education degree, with a preference for a student whose primary instrument is piano. 2015-16 *Pauline Feng*

Lillian Florence Blanch Scholarship*Established 1995*

To be awarded each year to a talented voice student in the performance degree or Artist Diploma programs of the Faculty of Music. 2015-16 *Joey Yoonsuk Jang*

Lloyd Bradshaw Prize*Established 1997*

Awarded annually to a student who shows the potential to make a significant contribution in the area of choral conducting, and who demonstrates financial need. Preference is given to a student entering the fourth year of the undergraduate Bachelor of Music program. 2015-16 *Edmee Nataprawira*

Kenneth and Helen Bray Scholarship*Established 1999*

To be awarded to an outstanding first, second, or third year student in the Music Education program who demonstrates a high level of musicianship and teaching ability. Preference is given to a Canadian citizen who shows a strong interest in teaching in Canadian schools. Financial need must be demonstrated. 2015-16 *Audrey Campbell*

- Brooke Memorial Music Scholarship** *Established 2012*
To be awarded to one undergraduate student on the basis of financial need. 2015-16 *Henry Paterson*
- Susan Cale Award** *Established 2006*
Awarded to undergraduate students on the basis of academic merit and financial need. 2015-16 *Harrison Argatoff*
- Jean A. Chalmers Scholarships** *Established 1989*
Awarded to outstanding students in the second or higher year of any full-time program. 2015-16 *Zoe Brown, Adrian Ling, Michael Murphy, Joshua Smiley*
- George Coutts Memorial Scholarship** *Established 1965*
Awarded to a student entering fourth year, who obtained first class honours in the third year of a degree program and who is “a fine person and of sound musicianship”. 2015-16 *Pauline Feng*
- James Craig Opera Orchestra Award** *Established 1983*
In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. 2015-16 *Peter Klaassen*
- William Croombs Memorial Scholarship** *Established 1977*
Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education. Financial need must be demonstrated. 2015-16 *Ziqi He*
- Sylvia Crossley Prize in Music History and Literature** *Established 1988*
Awarded to a student entering the third or fourth year of the Music History & Culture program on the basis of achievement of the highest standard. 2015-16 *Stefani Bedin*
- John Dan Scholarship** *Established 1994*
To be awarded annually to a student studying a stringed instrument. 2015-16 *Ryan Ng*
- Duke Ellington Society Jazz Scholarships** *Established 1996*
Awarded to an outstanding first year student in the Bachelor of Music in Performance degree (Jazz). 2015-16 *Patrick Armstrong*
- Faculty Artists’ Scholarship** *Established 1993*
To be awarded to the most outstanding student who is continuing full time in a program. Eligible candidates must demonstrate financial need. 2015-16 *Jennifer Tran*
- Faculty of Music Jazz Studies Scholarship** *Established 2013*
To be awarded as merit based scholarships to students in the Jazz Studies Program. 2015-16 *Modibo Keita, Ian McGimpsey*
- Faculty of Music Scholarship** *Established 2012*
To be awarded to an outstanding student at the Faculty of Music. 2015-16 *Soo Jin Chung*
- Fairways Concert Scholarship** *Established 2003*
To be awarded to an outstanding student in an undergraduate program in Performance. 2015-16 *Katharine Hao*
- Percy Faith Award** *Established 1974*
To be awarded to a student of outstanding talent and achievement in the second or higher year of any full-time program. Eligible candidates must demonstrate financial need. 2015-16 *Shu Wah Ross Au*
- Victor Feldbrill String Scholarship** *Established 1971*
Awarded to a gifted violin, viola, cello or double bass student in the performance degree or diploma program but not in a graduating year. 2015-16 *Peter Klaassen*
- Lorand Fenyves String Scholarship** *Established 1988*
To be awarded to a gifted string student registered full-time in the second or higher year of the performance program. Eligible candidates must demonstrate financial need. 2015-16 *Vicente Garcia Hurtado*
- Fleming-Colin Scholarship** *Established 2014*
To be awarded to an outstanding performance student based on merit and need. 2015-16 *Eric Macarios*
- Nick Gelmych Violin Scholarship** *Established 1988*
Awarded annually to a violin student of outstanding talent who is registered full-time in any year of a performance program in the Faculty of Music. 2015-16 *Jizhe Zhang*
- Jacob and Sarah Goldman Memorial Scholarship** *Established 1975*
Awarded to a female student in third or fourth year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools. 2015-16 *Tae Young Kim*
- Glenn Gould Memorial Scholarship** *Established 1986*
Awarded annually for musical and academic excellence to a student in the second or higher year of any program. 2015-16 *Danielle Sum*
- Gwendolen M. Grant Music Scholarship** *Established 2003*
Awarded to an undergraduate student enrolled full-time in the composition program of the Faculty of Music. 2015-16 *Andrew Clark*
- Doreen Hall Scholarship** *Established 1987*
Awarded to an outstanding student preparing for a career in music education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training. 2015-16 *Emily Seto-Hughes*

- Morris Hanisch Scholarship** *Established 1986*
Awarded annually to a student in the second or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically. *2015-16 Eugene Chan*
- Frank Harmantas Trombone Scholarship** *Established 2005*
To be awarded on the basis of merit to a student in the Trombone Choir who is an Ontario resident demonstrating financial need. *2015-16 Karyl Vaughan*
- Fay Hethrington Scholarship** *Established 2010*
To provide an annual award for an outstanding piano, string, composition, or conducting undergraduate student at the Faculty of Music. *2015-16 Myriam Blardone*
- Gordie Hobbs Award** *Established 2012*
To be awarded to a performance student who participates in athletics at the University of Toronto. If no performance student is eligible, other Faculty of Music students may be considered.
- Leslie John Hodgson Scholarship/Bursary** *Established 1971*
Awarded to a student in a performance program. *2015-16 Myriam Blardone*
- Walter Homburger Scholarship** *Established 1975*
Awarded to a full-time student for outstanding achievement at the completion of the first year of a performance degree or diploma program. *2015-16 Carlene Brown, Austin Latta*
- Walter Homburger Scholarship OSOTF II** *Established 2004*
Awarded to a full-time student for outstanding achievement at the completion of the first year of a performance degree or diploma program. *2015-16 Carlene Brown*
- Jazz Arranging Prize** *Established 2011*
To be awarded to a Jazz Studies student entering their 4th year, who demonstrates excellence in arranging. *2015-16 Hannah Barstow*
- Jazz FM91 Scholarship** *Established 2011*
To be awarded to an outstanding undergraduate Jazz Studies student. *2015-16 Harrison Argatoff*
- Irene Jessner Scholarship** *Established 1988*
To be awarded to an outstanding voice student in any degree or diploma program. *2015-16 Sydney Baedke*
- Bessie H. Jowett & Phyllis F. E. Jowett Scholarships** *Established 2000*
Awarded to one or more students enrolled in the Faculty of Music and entering the third or fourth year in voice training. *2015-16 Sydney Baedke, Cody Powney*
- Greta Kraus Scholarships** *Established 1997*
Awarded to third year students with top marks in Lieder and/or Piano-Vocal. Eligible candidates must demonstrate financial need. *2015-16 Charlotte Siegel, Rebecca Townsend, Zixin Emily Wang*
- Teng Li Scholarship** *Established 2013*
To be awarded to a full-time, undergraduate student at the Faculty of Music, University of Toronto on the basis of financial need. Preference will be given to a string student. *2015-16 Crescenzo Dicecco*
- Lobodowsky Choral Scholarship** *Established 2005*
Awarded on the basis of exceptional talent and leadership in choral music. *2015-16 Andrew Adridge, Audrey Campbell, Aubrey Tham*
- Johnny Lombardi Memorial Scholarship** *Established 2013*
To be awarded annually on the basis of academic merit to a music student engaged in music, journalism, or other artistic studies that include a multicultural view reflective of the cultural diversity found in Toronto and Canada. *2015-16 Pauline Feng*
- Barry Manilow Scholarship** *Established 1985*
Awarded annually to a student entering the second, third or fourth year of any program, who has demonstrated commendable ability in both musical and academic studies. *2015-16 Michael Henley*
- Lois Marshall Memorial Scholarships** *Established 1997*
These undergraduate scholarships in voice will honour the memory of a great singer and teacher, and enable young singers of the future to realize their talents and ambitions. Eligible candidates must demonstrate financial need. *2015-16 Zixin Emily Wang*
- Robert & Jean Elliott McBroom Scholarship** *Established 1997*
To be awarded to a deserving and talented student of composition, pianoforte, or voice. Eligible candidates must demonstrate financial need. *2015-16 Jaedin Grineage, Sang Jun Lim, Willyn Whiting, Evelina Zoubareva*
- John O. McKellar Scholarship** *Established 1991*
Awarded annually to a gifted student of choral music. *2015-16 Mackenzie Clark*
- Ben McPeck Scholarship** *Established 1983*
Awarded to an outstanding student in second or third year of the composition program. *2015-16 Adrian Ling*

- Mary Morrison Award in Voice Performance** *Established 2008*
To be awarded to a graduate or undergraduate singer in Voice Studies who demonstrates excellence in both vocal talent and musicianship. The recipient must show vocal ability within a broad range of musical styles, including contemporary music. *2015-16 Saige Carlson*
- John Moskalyk Memorial Prize** *Established 1996*
The award will be made to a violinist in the Bachelor of Music Performance degree program, or the Artist Diploma program. *2015-16 Jizhe Zhang*
- Ailsa Jessie and James Bernard Mouldsdale Essay Prize** *Established in 1995*
To be awarded annually to the student who submits the best essay in an upper-level History and Culture course. *2015-16 Sara Constant*
- Laura Kinton Muir Prize** *Established 1996*
To be awarded to a cello student who has achieved excellence in performance. Eligible candidates must demonstrate financial need. *2015-16 Ha Eun Cho*
- Sylvia Cadesky Stoun Mureddu Scholarship** *Established 2013*
To be awarded to an outstanding performance student on the basis of academic performance. *2015-16 Cristina Lanz*
- Music Alumni Awards** *Established 1998*
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence. *2015-16 Bianca Chambul, Jee Hun Kim, Patrick Smith, Zachary Smith, Rowan Tubello*
- Music Annual Fund Award** *Established 2000*
To be awarded to an undergraduate student in any full-time Music program on the basis of financial need. *2015-16 Shu Wah Ross Au*
- Miriam Neveren Memorial Scholarship** *Established 1989*
Preference will be given to a student entering Year 4 of the piano performance degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. *2015-16 Rebecca Orsini*
- Oke Family Scholarship** *Established 2008*
To be awarded to one undergraduate student in Music Education at the Faculty of Music based on merit. *2015-16 Elena Baker*
- Marietta Orlov Piano Scholarship** *Established 2002*
Awarded to a gifted pianist enrolled in Performance, based on achievement with consideration for financial need. *2015-16 Yu Du*
- Kathleen Parlow Scholarships** *Established 1965*
The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs. *2015-16 Livia Coburn, Cassandra Leshchyshyn Renewal: Georgia Vogeli*
- Patrick Parr Scholarship** *Established 1985*
Awarded annually to a student entering the second or higher years of the Piano Performance program. *2015-16 Vivian Chen*
- Luciano Pavarotti Scholarship** *Established 1986*
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music. *2015-16 Jacob Feldman*
- Gregor Piatigorsky Memorial Award in Cello** *Established 1991*
Awarded annually to a cello student. *2015-16 Ha Eun Cho*
- Arthur Plettner Scholarships** *Established 1999*
Awarded to student(s) who demonstrate outstanding musical and academic potential or achievement. Financial need must be demonstrated. *2015-16 Veronika Anissimova, Elena Baker, Brayden Friesen, Joseph Gargaro, Jianhan Geng, Eleanor Hart, Chantel Leung, Run Jia Li, Ivy Pan, Yoon Mi Park, Karen See, Rachael Simpson, Connie Tran, Kevin Unruh*
- PNN Scholarship** *Established 2014*
Awarded to an outstanding student in Second Year or later of the Piano Performance program. *2015-16 Soo Jin Chung*
- Queensmen of Toronto Richard Bowles Memorial Scholarship** *Established 2002*
Awarded to a gifted voice student in performance (second year) tenor, bass or bass-baritone. *2015-16 Jacob Abrahamse*
- Doreen Rao Choral Award** *Established 2011*
To be awarded annually to a third year student demonstrating excellence in the MacMillan Singers choir. *2015-16 Mathias Memmel*
- Margaret E. Read Jazz Scholarship** *Established 1992*
To be awarded to a student entering second, third, or fourth year who demonstrates outstanding musical and academic achievement in the Bachelor of Music Performance Degree (Jazz). The award may be divided among several students. Eligible candidates must demonstrate financial need. *2015-16 Patrick Armstrong, Bradley Eaton*
- Godfrey Ridout Scholarship** *Established 1986*
Awarded to a student entering third or fourth year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history, general intellectual cultivation, and the power to communicate with polish both orally and in written prose. *2015-16 Stefani Bedin*
- Eugene Rittich Memorial Scholarship** *Established 2010*
To be awarded annually as a merit-based scholarship to an outstanding wind or brass student. *2015-16 Charlotte Alexander*

- Monica Ryckman Scholarship** *Established 1989*
Awarded to outstanding students in the Faculty of Music in any undergraduate program. 2015-16 *Edmee Nataprawira*
- Clementina Sauro Memorial Award** *Established 1980*
Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music. Eligible candidates must demonstrate financial need. 2015-16 *Aubrey Tham*
- Ezra Schabas Performance Award** *Established 2014*
Awarded as a merit-based award to a Performance student in Second Year or later, who shows professional promise. The student may be a pianist, string player, singer, or woodwind, brass, or percussion player. 2015-16 *Ann-Merrie Leung*
- Peter Sreaton Skinner Prize** *Established 1966*
To be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree.
- Mary Alice Stuart Jazz Scholarship** *Established 2006*
Awarded to any student in the Jazz Studies program at the undergraduate and graduate level, who is an Ontario resident demonstrating financial need. 2015-16 *Naomi Higgins*
- Ann D. Sutton Award** *Established 2013*
To be awarded annually to an outstanding 2nd year or later keyboard performance student at the Faculty of Music. 2015-16 *Yu Du*
- Richard Iorweth Thorman Jazz Scholarship** *Established 2005*
Awarded to an outstanding student entering second, third or fourth year in Jazz Performance who is an Ontario resident that demonstrates financial need. 2015-16 *Jared Kirsh, Caleb Labbe Phelan, Stephanie Lui, Russell Matthews, Emily Seto-Hughes, Alec Trent, Rahkavi Umachandran, Sophia Wang*
- Norman & Hinda Tobias Memorial Scholarship** *Established 1975*
Awarded to an outstanding student in the performance program whose major is a woodwind instrument. 2015-16 *Sarah Pollard*
- University of Toronto Women's Association Jazz Scholarship** *Established 2013*
To be awarded to a full-time, undergraduate student in Performance at the Faculty of Music on the basis of financial need. Preference will be given to a Jazz student. 2015-16 *Jaedin Grineage*
- Wayne Vance Scholarship for Organ Performance** *Established 2010*
To be awarded annually to an outstanding organ performance student at the Faculty of Music. 2015-16 *John Paul Farahat*
- Wayne Vance Scholarship for Piano Performance** *Established 2012*
To be awarded annually to an outstanding Piano performance student at the Faculty of Music. 2015-16 *Eugene Chan*
- Kathleen Walls Memorial Scholarship Fund** *Established 2007*
Awarded annually to one or more students, preferably in piano studies, who are Canadian residents or Canadian citizens. 2015-16 *Artun Miskciyan*
- Healey Willan Memorial Scholarship** *Established 1991*
Awarded to a student of high academic standing entering third or fourth year. Preference will be given to students in Theory and Composition. Eligible candidates must demonstrate financial need. 2015-16 *Matthew Boutda, Maria Pisarenko*
- Women's Art Association of Canada Lynn and Robin Cumine Award** *Established 1981*
Awarded to a third-year Music Education student entering fourth year in the autumn, and who intends teaching in secondary school. 2015-16 *Edmee Nataprawira*
- Women's Musical Club of Toronto Centennial Scholarship** *Established 2010*
To be awarded annually to any full-time student in the Performance Program of the Faculty of Music pursuing the goal of a professional performance career who has the best overall talent and performing potential. 2015-16 *Emily D'Angelo*
- Don Wright Scholarship** *Established 1980*
Awarded to a student who demonstrates accomplishment in the field of Music, Arranging or Jazz. Preference is given to a student in the Music Education program. 2015-16 *John Malarczyk*
- Pinchas Ziegel Memorial Scholarship** *Established 1998*
To be awarded to a very promising vocal student going into their second year, based on academic excellence and potential. 2015-16 *Julianne Porteous*
- Avedis Zildjian Percussion Scholarship** *Established 1997*
To be given annually to an outstanding percussionist, jazz or classical (or to be shared by both). Eligible candidates must demonstrate financial need. 2015-16 *Allison Lam, Matthew Moore*
- University of Toronto Scholars Program**
This program recognizes outstanding students at the end of their first, second and third year of their program. 2015-16 *Saige Carlson, Emily D'Angelo, Hayley Janes*

OPERA DIVISION SCHOLARSHIPS

Awarded to students registered in the Diploma in Operatic Performance/Masters in Opera Program.

ARIAS All Past Presidents' Scholarship

2015-16 *Andrea Lett*

ARIAS Marjorie Blaser Memorial Scholarship

2015-16 *Victoria Marshall*

ARIAS Regina Borowska Memorial Scholarship

2015-16 *Victoria Marshall*

ARIAS Anne and John Craine Memorial Scholarship

2015-16 *Caitlin McCaughey*

ARIAS Andrews King Scholarship

2015-16 *Lyndsay Promane*

ARIAS Musical Director's Discretionary Scholarship

2015-16 *Joel Allison, Caitlin McCaughey, Lyndsay Promane*

ARIAS Scholarship of Excellence

2015-16 *Gwenna Fairchild-Taylor*

ARIAS Mariss Vetra Latvian Scholarship

2015-16 *Rebecca Apps*

ARIAS Selma & Bruno Zlomit Scholarship

2015-16 *Caitlin McCaughey*

Edith Binnie Memorial Scholarship

Established 1995

To be awarded to a singer or student repetiteur of the Opera Division who demonstrates financial need. 2015-16 *Nicholas Borg*

Richard Bradshaw Graduate Fellowship in Opera

Established 2007

2015-16 *Danika Steckler*

Victor Braun Memorial Opera Scholarship

Established 2001

Open to one full-time student in any year of the opera program to be awarded on the basis of excellence. 2015-16 *Andrea Lett*

Blanche Carragher Award

Established 2006

To be awarded to a student(s) pursuing studies in the Master's or Diploma programs in Opera at the Faculty of Music. 2015-16 *Adam Harris*

COC Oakville Branch Olive Langton Beddoe Scholarship

To be awarded to an outstanding student in the Opera Division. 2015-16 *Christopher Van Wyck*

Rena Coulter Scholarship

Established 2002

To be awarded to student(s) whose primary courses of study is opera. 2015-16 *Joel Allison*

Frederick Malcolm Croggon Opera Scholarship

Established 1986

To be awarded to a gifted student enrolled full time in the Opera Division. 2015-16 *Lyndsay Promane*

Irene Pump and Keith Croot Graduate Fellowship in Opera

Established 2006

To be awarded to graduate students in Opera, based on merit. 2015-16 *Nicholas Borg*

Marc Ducommun Scholarship

Established 2011

To be awarded to a full-time student in the Opera program. 2015-16 *Joel Allison*

Vreni Ducommun Scholarship

Established 2000

To be awarded to a full-time student in the Opera program. 2015-16 *Kristina Agur*

John and Margaret Eros Memorial Scholarship

Established 2005

Awarded to a full-time student in the Opera Program at the Faculty of Music who is an Ontario resident demonstrating financial need. 2015-16 *Kristina Agur*

Gladys & Lloyd Fogler Scholarship

Established 2008

2015-16 *Lyndsay Promane*

Helen Simmie Godden Memorial Opera Scholarship

Established 2003

To be awarded to student(s) whose primary course of study is opera. 2015-16 *David Pepper*

W. Earl Goodchild Opera Scholarship

Established 2005

Awarded to a student in the Opera Program who is an Ontario Resident that demonstrates financial need. 2015-16 *Joel Allison*

- Regan Grant Memorial Scholarship** *Established 1992*
 Awarded annually to a student in the Opera Division. Preference will be given to a baritone. Eligible candidates must demonstrate financial need. 2015-16 *Micah Schroeder, Christopher Van Wyck*
- Peter & Hélène Hunt Award in Opera** *Established 2005*
 To be awarded to one student entering their second year of the Master's or Diploma programs in Opera at the Faculty of Music who is deemed to have potential for a career on the world's opera stages. 2015-16 *Kristina Agur*
- Patricia Kern Opera Scholarship** *Established 2009*
 To be awarded on the basis of excellence to a student in the Opera Division at the University of Toronto. 2015-16 *Joel Allison*
- Maria & Hans Kluge Scholarship** *Established 1998*
 To be awarded to a student in the final year of the Opera Stage Directing program or a voice student in the Diploma program. Preference is given to a mezzo-soprano/contralto. 2015-16 *Anna Theodosakis*
- Marvelle Koffler Scholarship** *Established 2008*
 To be awarded to a full-time student in the opera program.
- Felix & Ruth Leberg Scholarship** *Established 1987*
 Awarded to a student in the Opera Diploma program, with preference given to an outstanding student entering first year. 2015-16 *Matthew Dalen*
- Robert & Joan Lederer Scholarship** *Established 1998*
 Awarded to an exceptional student (non-vocal at least once in 5 years) at the discretion of the Opera Division Music Staff — based on talent as well as personal contribution to the art. Financial needs may be taken into account. 2015-16 *Adam Harris*
- Father Owen Lee Scholarship** *Established 2001*
 Awarded to one full-time student in any year of the opera program, to be awarded on the basis of excellence. 2015-16 *Matthew Dalen*
- Dr. Viola Lobodowsky Scholarship** *Established 1997*
 To assist in the first instance, talented opera students considering a third year of study who demonstrate financial need. 2015-16 *Gwenna Fairchild-Taylor*
- Grace Locilento Scholarship** *Established 2014*
 To be awarded to a full-time student in the opera program.
- Andrew MacMillan Scholarship** *Established 1968*
 2015-16 *Kristina Agur*
- Gordon and Dagmar McIlwain Bursaries** *Established 2009*
 To be awarded to one or more students in the Opera Division of the Faculty of Music on the basis of financial need. 2015-16 *Gwenna Fairchild-Taylor, Anna Theodosakis*
- Ruby Mercer Fellowship** *Established 1986*
 To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship. 2015-16 *Brittany Cann*
- Sigmund Mintz Scholarship** *Established 2012*
 To be awarded to one opera student. 2015-16 *Nicholas Borg*
- Ruth Morawetz Scholarship** *Established 1999*
 Open to one full-time student in an upper year of the Opera program, to be awarded on the basis of excellence. 2015-16 *Christopher Van Wyck*
- Bruce Philpott Memorial Scholarship** *Established 1994*
 To be awarded to a baritone in the opera program, with preference for a student entering their second or third year. 2015-16 *Nicholas Borg*
- Doreen Polegato Memorial Scholarship** *Established in 2003*
 Awarded to a deserving student in the Opera Diploma program. 2015-16 *Micah Schroeder*
- The John Pump Opera Scholarship** *Established 1985*
 Awarded annually to a gifted singer entering the first year of studies in the Opera Diploma program. 2015-16 *Micah Schroeder*
- Stephen Ralls Operatic Scholarship** *Established 2009*
 To be awarded to one opera student at the Faculty of Music on the basis of financial need and merit. 2015-16 *Megan Quick*
- Opera Scholarship in Memory of Margo Sandor** *Established 2001*
 Awarded to a student or students enrolled full-time in the Opera program at the discretion of the Musical Director of the Faculty of Music. 2015-16 *Joel Allison, Andrea Lett, Christopher Van Wyck*
- The Daniel Stainton Memorial Scholarship** *Established 1993*
 Awarded annually to a young Canadian tenor in the Opera Division who shows promise both vocally and dramatically. Eligible candidates must demonstrate financial need. 2015-16 *David Pepper*

Janet Stubbs Graduate Fellowship in Opera*Established 2006*

To be awarded to graduate students on the basis of merit to a student in graduate studies for opera. 2015-16 *Camille Rogers*

Ruth E. Vanderlip Opera Scholarship*Established 2008*

Awarded on the basis of academic excellence and financial need to a student in the Opera Division at the University of Toronto. 2015-16 *Andrea Lett*

University of Toronto Women's Association Scholarship*Established 1994*

To be awarded to a full-time student in the Opera Diploma program. Preference will be given to students nearing completion of their studies. 2015-16 *Kristina Agur*

Toronto Wagner Society Prize*Established 2003*

To be awarded to a deserving student who has completed the first year of the Opera Diploma Program. 2015-16 *Lyndsay Promane*

Nancy Wahlroth Scholarship*Established 2008*

To be awarded to a deserving student in the Opera Division's Diploma in Operatic Performance Programme at the Faculty of Music in accordance with the U of T policy on Student Awards. 2015-16 *Anna Theodosakis*

Mary A. & John Yaremko Q.C. Scholarship*Established 1994*

To be given annually to students who exemplify a particular degree of voice and musical excellence who will benefit from a third year of study in the Opera division. Eligible candidates must demonstrate financial need. 2015-16 *Gwenna Fairchild-Taylor*

GRADUATING SCHOLARSHIPS

Douglas Bodle - St. Andrew's Award*Established 1994*

For a student who, upon graduating from the performance program in voice, is deemed to have the strongest potential in the area of oratorio or concert repertoire. The award is to assist the student in post-graduate work or training related to these disciplines. 2015-16 *Rebecca Genge*

Gabriella Dory Prize in Music*Established 2003*

To be awarded to the graduating student in a Performance Degree or Artist Diploma who has attained the highest marks in Performance in the graduating year in: Piano, Violin, Cello, Clarinet, or French Horn. 2015-16 *Meghan Ruel*

Faculty of Music Graduating Award*Established 2013*

To be awarded to a graduating student in either an undergraduate or graduate program who is deemed to have great potential to make an important contribution to the field of Music as per OSOTF guidelines. Applications become available Feb 1st; deadline to apply is May 1st. 2015-16 *Sara Constant, Jessica Leung, David Simon, Robert Taylor, Amanda Tosoff*

William Erving Fairclough Scholarship*Established 1966*

This scholarship is for holders of the degree of Bachelor of Music in the University of Toronto for the purpose of studying organ playing or advanced composition in the United States or Europe. The award may be renewed for a second or third year. 2015-16 *Robert Taylor*

W. O. Forsyth Graduating Scholarship*Established 1970*

Awarded to the Performance degree or diploma student, majoring in piano, on the basis of merit. The award is intended to enable the winner to pursue further musical study. 2015-16 *Scott Downing*

Neil D. Graham Scholarship*Established 1986*

Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year. 2015-16 *Laura Swankey*

Gerhard Kander Graduating Award for Violin*Established 2009*

To be awarded to one graduating undergraduate violin student, based on merit. 2015-16 *Alessia Disimino*

Suba Institute Award for Performance Excellence*Established 2003*

A free demo CD recording opportunity to be awarded as a prize to the top graduating performance student at the undergraduate level. 2015-16 *Alessia Disimino*

Tecumseh Sherman Rogers Graduating Award*Established 2004*

To be awarded to a graduating student in either an undergraduate or graduate program who is deemed to have the greatest potential to make an important contribution to the field of Music, as per OSOTF guidelines. Applications become available Feb 1st; deadline to apply is May 1st. 2015-16 *Charles Sy*

William and Phyllis Waters Graduating Awards*Established 2005*

To be awarded to a graduating student in either an undergraduate or graduate program who is deemed to have the greatest potential to make an important contribution to the field of Music, as per OSOTF guidelines. Applications become available Feb 1st; deadline to apply is May 1st. 2015-16 *Michael Bridge*

Women's Art Association of Canada Luella McCleary Award*Established 1974*

Awarded to an outstanding woman student in the graduating class in the Performance or Opera programs. 2015-16 *Johanna Wienholts*

OTHER AWARDS (Applications are required for these awards.)

Ann H. Atkinson Prize in Composition*Established 2015*

To be awarded to any Faculty of Music student in recognition of the most outstanding electro-acoustic composition in the competition. 2015-16 *Parisa Sabet, Xintong Wang*

David and Marcia Beach Summer Study Awards*Established 2004*

To be awarded to promising upper-year students in all undergraduate and graduate music programs who are Ontario residents demonstrating financial need to provide support for continued study outside the academic session. This could take place through summer programs in Canada and abroad or through private study. Applications would be reviewed on the basis of academic standing, reasonable budgeting and the impact the studies will have on the students' professional development. Applications become available on Feb 1st; deadline to apply is May 1st.

2015-16 *Kristina Agur, Lili Ahopelto, Philip Albert, Audrey Campbell, Vicente Garcia Hurtado, Katharine Hao, Taeyoung Kim, Caleb Labbe-Phelan, Florence Lee, Chantel Leung, Juan Olivares, Rebecca Orsini, Anna Sharpe, Christopher Soong, Shulamit Sternin, Xiang Yue Sun, Rebecca Townsend, Jennifer Tran, Jessica Tse*

Jean A. Chalmers Award*Established 1967*

To assist one or more exceptionally promising students of the Faculty of Music in taking master classes or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student.

Applications become available Feb 1st; deadline to apply is May 1st.

2015-16 *Charlotte Alexander*

Felix Galimir Chamber Music Fund*Established 2002*

An award every year to the most promising string or piano chamber music group in the chamber music program.

2015-16 *Luca Casciato, Alessia Disimino, Shan He, Rebecca MacLeod, Jun Kyu Park, Hoi Wing Tang, Meagan Turner, Jizhe Zhang*

ARIAS Mary & John Yaremko Summer Study Abroad Award *Established 2010*

To be awarded to a promising undergraduate or graduate student in the Opera Division who is an Ontario Resident demonstrating financial need. This award is to provide support for continued study outside the academic session for summer programs or private study outside of Canada. 2015-16 *Christopher Van Wyck*

Karen Kieser Prize in Canadian Music*Established 2003*

To be awarded in recognition of the most outstanding composition by a student in the graduate or undergraduate program. 2015-16 *Shelley Marwood*

Irene Norman Faculty of Music Undergraduate Award*Established 1998*

To be awarded to an undergraduate student in the Faculty of Music, majoring in organ, who demonstrates financial need, excellent musicianship and a wide range of humanitarian and cultural interests. Application becomes available on February 1st; deadline to apply is May 1st.

Patricia Martin Shand Fund for Student Travel*Established 2012*

To be awarded to undergraduate and graduate music education students for travel.

String Quartet Composition Competition Prize*Established 2013*

To be awarded to any Faculty of Music student in recognition of the most outstanding composition. 2015-16 *Roydon Tse*

Student Services & Resources

Registrar's Office – Faculty of Music

The Registrar's Office at the Faculty of Music is your "reliable first stop" for information and advice on academic, personal, and financial issues. The office is also responsible for the administrative operations of the undergraduate program including registrarial and computerized student records, course administration, convocation, examinations, marks and grade reporting, information on scholarships, bursaries, financial aid, as well as the policies on academic regulations.

Academic as well as personal counseling is provided by the office, along with appropriate referrals to other services within the university.

Students having difficulties with a course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are also available to provide additional assistance with academic problems. Students with complaints or problems relating to the teaching of courses, that they cannot resolve with the instructor concerned, can obtain advice from the Associate Dean, Academic & Student Affairs or the Registrar.

Registrar's Office, Edward Johnson Building, Room 145

416-978-3740registrar.music@utoronto.ca

Academic Success Centre

The Academic Success Centre is dedicated to ensuring you achieve your highest possible learning potential. Through lectures, workshops, groups, counselling and online assistance, the ASC helps students become better learners. The Centre is open to students at all levels and has specialized programming for both undergraduate and graduate students. Staff members at the ASC also collaborate with student groups, staff members and faculties to develop tailored programs on a wide range of learning topics. Individual appointments for assistance with study problems can be arranged with a learning strategist from the ASC embedded at the Faculty of Music.

Koffler Student Services Centre, 214 College St, 1st floor

416-978-7970www.asc.utoronto.ca

Accessibility Services: Programs and Services for Persons with a Disability

Accessibility Services provides services and programs for students with a documented disability, be it a physical, sensory, learning disability or mental health disorder. Students with temporary disabilities (i.e. broken arm or leg) also qualify. Services include alternative test and exam arrangements, note-taking services, on-campus transportation, adaptive equipment, assistive devices and skills development. **Responsibilities of Students who have Disabilities:** Students who request accommodations for their academic programs and related activities at the University are obligated to disclose their disabilities to the respective campus Services for Students with Disabilities, and request accommodations in a timely manner to facilitate the implementation of support and services. It is vitally important that students discuss their needs as early as possible with the Service in order to put accommodations in place. Students must present relevant and up-to-date documentation, as outlined on the website, from an appropriate health care professional.

455 Spadina Avenue, 4th Floor, Suite 400

416-978-8060

www.accessibility.utoronto.ca

Anti-Racism and Cultural Diversity Office

Provides complaint management and resolution for issues related to discrimination or harassment based on race, ancestry, place of origin, religion, colour, ethnic origin, citizenship, or creed. You are also welcome to contact the office if you are seeking a forum to discuss ideas that will strengthen U of T's diverse community and its commitment to an equitable environment.

215 Huron St, Rm 603

416-978-1259

www.antiracism.utoronto.ca antiracism@utoronto.ca

Career Centre

The Career Centre has a team of professional career counselors and support staff ready to assist, coach, guide, encourage, and counsel U of T students and recent graduates so that you can learn how to make career choices that are right for you, how to develop the kinds of work experience needed by employers, and increase your job search and interview confidence.

Services available include: career counseling and coaching; assistance in career exploration and gaining work experience; career planning and job search resources in the Career Library; job shadowing of career professionals through the Extern program; access to part-time, summer, volunteer jobs and full-time work for graduating students and recent graduates; resume critiques, practice interviews, and work search techniques assistance; and employer supported industry panels, career fairs, mock interviews, podcasts, and information sessions. Individual appointments can be arranged with a career counselor from the Career Centre embedded at the Faculty of Music

Koffler Student Services Centre, 214 College Street, 1st Floor

416-978-8000

www.careers.utoronto.ca

Centre for Community Partnerships

The Centre for Community Partnerships connects students with opportunities to take action and learn from intentional community-based experiences outside the classroom, while building sustainable partnerships with community organizations across the GTA and Peel regions. These mutually beneficial partnerships help students on all three University of Toronto campuses deepen their understanding of the social, cultural, ethical and political dimensions of civic life through hands-on experiences working with Toronto's social sector.

569 Spadina Avenue, Suite 315 (3rd Floor)

416-978-6558

www.ccp.utoronto.ca

Community Safety Office

The Community Safety Office addresses personal and community safety issues for students, staff, and faculty across all three campuses. The office provides assistance to students, staff, and faculty who have had their personal safety compromised, develops and delivers educational initiatives addressing personal safety, promotes and delivers self-defense courses on campus, and coordinates and responds to critical incidents on campus.

21 Sussex Ave, 2nd floor

416-978-1485

www.communitysafety.utoronto.ca

Faculty of Music Undergraduate Association (FMUA)

The Faculty of Music Undergraduate Association (FMUA) is the official undergraduate organization of the Faculty of Music. The Association operates Course Unions for Faculty programs, student-run clubs and a number co-curricular services and business ventures for the benefit of the membership. Council members are elected annually and represent students at Council meetings and in liaison the Faculty. The FMUA aims to promote positive social and academic environments, promote good relations with the Faculty and represent the common interests of undergraduate students at the Faculty of Music.

Edward Johnson Building, Rm 312

416-978-0313

fmua.ca

fmua@utoronto.ca

Family Care Office

Many students balance family obligations with their studies. The University of Toronto is committed to fostering a family-friendly learning environment. The Family Care Office embraces an inclusive definition of family, and can assist students who require information on child care (facilities, programs, or subsidies), elder care, and other family matters. All services are free and confidential, and include: information, guidance, referrals, educational programming, and advocacy for the University of Toronto community; family events, discussion, and support groups; workshops; and a resource centre containing practical material on family issues.

Koffler Student Services Centre, 214 College Street, Main floor

416-978-0951

www.familycare.utoronto.ca

First Nations House: Office of Aboriginal Student Services & Programs

First Nations House provides culturally supportive student services and programs for Aboriginal students and the general university community.

Services include: academic and personal counselling; financial aid information; housing, daycare, and employment referrals; tutoring; a resource centre; and numerous cultural events throughout the year.

North Borden Building, 563 Spadina Avenue, 3rd Floor

416-978-8227

www.fnh.utoronto.ca

Hart House

Hart House is the co-curricular centre of the University of Toronto: a place that welcomes both campus and community to explore cultural, intellectual and recreational activities. Aside from a wide array of events, lectures, live music and performances, Hart House offers classes for every interest from filmmaking and acting to archery and dance.

Open 365 days a year, our facilities include a range of impressive rooms for study, dining, recreation and socializing, a modern athletics and aquatics facility, a satellite farm location, the acclaimed Justina M. Barnicke Art Gallery, a dynamic theatre, complete wedding, meeting and event services as well as the top-rated Gallery Grill restaurant all housed within a stunning, neo-Gothic building.

7 Hart House Circle

416-978-2452

www.harthouse.ca

Health and Wellness Centre

The Health and Wellness team includes family physicians, registered nurses, counsellors, psychiatrists, a dietician, and support staff. They provide confidential, student-centred health care, including comprehensive medical care, immunization, sexual health care, counselling and referrals. Services are available to all full- and part-time students who possess a valid TCard and have health insurance coverage. Services include: one Intake Office for Students' Mental and Physical Healthcare Services, individual Psychotherapy and Pharmacotherapy; General Practitioner Testing; Diagnosis and Medical Care; prescription and documentation Services; Assault Counselling & Education; Academic Practicums and Internships; Professional and Peer-led Events and Workshops.

Koffler Student Services Centre, 214 College Street, 2nd floor

416-978-8030

www.healthandwellness.utoronto.ca

Centre for International Experience (CIE) – The World Could Be Yours!

Faculty of Music students have the option of participating in the international and Canadian study abroad opportunities offered through the Centre for International Experience's Student Exchange Program. These exchanges allow students to experience new cultures and languages in an academic setting while earning credits towards the U of T degree. Exchanges may be for one term or a full year or summer, and most are open to both undergraduate and graduate students.

Cost: The cost of an exchange includes the U of T tuition plus incidental fees, along with the cost of living and studying abroad. While on exchange, students may still be eligible to receive government assistance such as OSAP. CIE itself administers a needs-based bursary program.

Eligibility: In general, undergraduate or graduate U of T students who have completed at least one year of full-time studies, with a minimum CGPA of 2.25, are eligible to apply. Students must also achieve a minimum annual GPA of 2.5 for the year during which you apply. A few exchange programs do have higher GPA cutoffs, and others have special language requirements.

Application: Applications for most programs are due mid-January to late February, but you should always check the CIE website regarding the specific exchanges that interest you.

For more information, please contact the CIE: Cumberland House, 33 St. George St.

Telephone: (416) 978-2564 (General Enquiries); (416) 978-1800 (Student Exchange)

cie.information@utoronto.ca student.exchange@utoronto.ca www.cie.utoronto.ca

Note that students participating in an exchange through the Centre for International Experience will have their credits finalized for transfer upon return. However, students are strongly advised to at least have a preliminary assessment completed with the Registrar's Office, to minimize the risk of credits not transferring. Course outlines may be required, in addition to calendar descriptions to complete an assessment.

Students are eligible to participate in up to three terms of exchange.

Multi-Faith Centre for Spiritual Study and Practice

The Multi-Faith Centre for Spiritual Study and Practice was created to provide a place for students, staff, and faculty of all spiritual beliefs to learn to respect and understand one another. The Centre facilitates an accepting environment where members of various communities can reflect, worship, contemplate, teach, read, study, celebrate, mourn, and share. The Centre is also home to the offices of the Campus Chaplains' Association and offers facilities, such as a main activity hall for large events, a mediation room with a "living wall" for quiet contemplation, meeting spaces and ablution rooms.

Koffler Institute, 569 Spadina Ave

416-946-3120

www.multifaith.utoronto.ca

Office of the University Ombudsperson

The office of the Ombudsperson offers confidential advice and assistance to U of T students, staff, and faculty with complaints, unresolved through regular University channels. In handling a complaint, the Ombudsperson has access to all relevant files and information and to all appropriate University officials. The Ombudsperson handles all matters in strict confidence, unless the individual involved approves otherwise. The Ombudsperson is independent of all administrative structures of the University and is accountable only to Governing Council. The services of the Office are available by appointment at all three U of T campuses.

416-946-3485

E-mail: ombuds.person@utoronto.ca

ombudsperson.utoronto.ca (please consult website for office location)

Sexual and Gender Diversity Office

The Sexual and Gender Diversity Office works with students, staff, and faculty to provide programs, services, education, resources, and outreach on issues related to sexual and gender identity at the University of Toronto. Our initiatives also focus on providing a positive learning and work environment for all that is free of discrimination and harassment. Any member of the University community is welcome to contact the office with concerns, complaints, issues, or ideas. Services are provided confidentially to anyone experiencing a problem related to heterosexism or homophobia, or who has questions, educational needs, or other related concerns.

21 Sussex Ave, Suite 416 & 417

416-946-5624

www.sgdo.utoronto.ca

Sexual Harassment Office

The Sexual Harassment Office handles complaints of harassment based on sex, sexual orientation, gender identity and gender expression at the University of Toronto. The Sexual Harassment Policy covers all members of the University community – staff, students, and faculty.

Sexual harassment is unwanted sexual attention or unwanted emphasis on your sex, sexual orientation, gender identity or gender expression. It includes any unwelcome pressure for sexual favours, any comments, gestures or other conduct which places an offensive focus on the sex, sexual orientation, gender identity or gender expression of another person, and any gender-based conduct that is directed at you and that creates an intimidating, hostile or offensive working or learning environment for you.

The policy sets out a formal resolution procedure & provides for mediation, counselling & public education. Members of the University may also contact the office on an informal basis for information or assistance in resolving an issue. The Sexual Harassment Officer offers counsel to all those involved in a complaint, makes referrals to University or community resources, and mediates formal complaints. If you decide not to make a formal complaint, the Officer can suggest other ways to resolve a situation.

You can contact the office, on a completely confidential basis, if you are the target of harassment; if you are concerned that someone else may make a complaint about your conduct; if someone has come to you, as an administrator, with a report of sexual harassment; or if you want to know what resources and options are available. Calls to the office, and the complaints procedure itself, are confidential. You can contact the office just for advice or information: calling the office does not commit you to any formal process. The decision about how to proceed with a complaint is yours.

Responsibilities of the Sexual Harassment Officer include: providing information & advice to all parties regarding sexual harassment complaints; acting as a non-partisan mediator in complaints; providing referrals to other offices & resources when appropriate; initiating & conducting public education activities such as talks, workshops, & the distribution of resource materials.

Personal Safety

If you have been sexually assaulted, if you are being stalked, or if you otherwise fear for your personal safety, contact the **Community Safety Office**.

215 Huron St, Suite 603

416-978-3908

sho.utoronto.ca

Student Housing Service

The University of Toronto Student Housing Service is a year-round source of up-to-date housing information for off-campus, single-student residence, and student family housing. Our online registry of off-campus housing is available to U of T students, providing listings for both individual and shared accommodations.

Students interested in learning more about their housing options are encouraged to contact the Student Housing Service or visit the website.

Koffler Student Services Centre, 214 College Street, Rm 203

416-978-8045

www.housing.utoronto.ca

Office of Student Life

Dedicated to student success and development, the division of Student Life Programs & Services on the St. George Campus provides the supports, opportunities and resources students need to reach their full potential. The division consists of 11 distinct units dedicated to supporting a variety of personal and learning needs as well as a central team of program, communications, and information technology professionals who pull it all together. For a complete list of programs and services, please visit: www.studentlife.utoronto.ca

Programs include:

- Ulife – your central source of information on opportunities to get involved at U of T. Find mentorship programs, community service opportunities, student groups, and more listed in a searchable database at www.ulife.utoronto.ca
- Campus Organization Services – students looking to join, or create a recognized campus group at U of T will find all the information you need at www.ulife.utoronto.ca
- Leadership Development Programs – all students can access a variety of opportunities designed to expand the skills and knowledge you need to contribute with your group and your community.
- Information on student life and resources at U of T: life.utoronto.ca

Summer Abroad Program - Where will you be next summer?

Prepare yourself for a future in the global village by participating in one of the highly rated Faculty of Arts & Science Summer Abroad programs. These programs are designed to enrich students' academic lives by providing an exciting and educational international experience.

Courses: Students take specially designed University of Toronto undergraduate degree credit courses, relevant to the location, for a period of 3 to 6 weeks. The courses have field trips that complement and highlight the academic materials. Courses are taught predominantly by University of Toronto professors and, with the exception of language courses, are offered in English. Typically, full-year second and third year courses are offered in disciplines such as history, political science, management, literature, film, architecture, fine art, religion, and languages. The Science Abroad program allows students in various science disciplines to earn a full-year research credit while gaining laboratory experience overseas. Most courses do not have prerequisites.

All Summer Abroad courses and grades show on students' transcripts as regular U of T credits and are calculated into their CGPA.

Application: All University of Toronto students in good standing are eligible to apply. Students from other universities are also welcome to apply.

Applications are available in early January. The application deadline for selection-based programs is February 15; first-come, first-served programs are open until March 1, but spaces in some programs fill up well in advance. Late applications will be accepted if space and time permit.

Financial aid is available for most programs. The application deadline for awards offered through Woodsworth College is February 1.

Woodsworth College, 119 St. George St, 3rd Floor

416-978-8713

www.summerabroad.utoronto.ca

Walk Smart

Walk Smart is a police or student escort service where you can request that someone walk with you at night to locations on the U of T Campus such as between campus buildings, to parking lots and TTC transit stops near the campus. To request an escort, please call 416-978-7233 (SAFE). When dialing this number your call will be received promptly by the Walk Safer dispatcher; they are available Monday to Friday, 7:00 p.m. to 12:00 a.m. from September to April.

416-978-7233 (SAFE)

www.campuspolice.utoronto.ca/safetv/walkSmart.htm

Rules and Regulations

Important Notices

While the Registrar's Office is always available to give advice, and guidance, it must be clearly understood that the ultimate responsibility resides with the student for completeness and correctness of course selection, for compliance with prerequisite, co-requisite requirements, for completion of degree requirements, and observance of regulations and deadlines. Students are responsible for seeking guidance from an appropriate university officer if they are in doubt; misunderstanding, or advice received from another student will not be accepted as the reason for dispensation from any regulation, deadline, or degree requirement.

Statement of Equity and Human Rights

At the University of Toronto, Faculty of Music, we strive to be an equitable and inclusive community, rich with diversity, protecting the human rights of all persons, based upon understanding and mutual respect for the dignity and worth of every person. We seek to ensure to the greatest extent possible that all students and employees enjoy the opportunity to participate in the full range of activities that the Faculty of Music offers, and to achieve their full potential as members of the Faculty of Music community. Our support for equity is grounded in a Faculty-wide commitment to achieving a working, teaching, and learning environment that is free of discrimination and harassment as defined in the Ontario Human Rights Code. In striving to become an equitable community, we will also work to eliminate, reduce or mitigate the adverse effects of any barriers to full participation in Faculty life that we find, including physical, environmental, attitudinal, communication or technological.

The Faculty of Music supports and follows all University policies regarding equity and human rights, and strenuously upholds these values in all Faculty sponsored events and materials.

Changes in Programs of Study / Courses

The programs of study that our calendar lists and describes are available for the year(s) to which the calendar applies. They may not necessarily be available in later years. If the University of the Faculty must change the content of programs of study or withdraw them, all reasonable possible advance notice and alternative instruction will be given. The University will not, however, be liable for any loss, damages, or other expenses that such changes might cause.

For each program of study offered by the University through the Faculty, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of courses, instructors and instructional assignments, enrolment limitations, pre-requisites and co-requisites, grading policies, requirements for promotion and timetables without prior notice.

Regulations and Policies

As members of the University of Toronto community, students assume certain responsibilities and are guaranteed certain rights and freedoms. The University has several policies that are approved by the Governing Council and which apply to all students. Each student must become familiar with the policies. The University will assume that he or she has done so. The rules and regulations of the Faculty are listed in this calendar. In applying to the Faculty, the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to all rules, regulations and policies cited in the calendar, as amended from time to time.

All University policies can be found at:

<http://www.governingcouncil.utoronto.ca/policies.htm>

Those which are of particular importance to students are:

Policy on Access to Student Academic Records

Code of Behaviour on Academic Matters

Code of Student Conduct

Grading practices Policy

Policy on Official Correspondence with Students

More information about students' rights and responsibilities can be found at http://www.students.utoronto.ca/The_Basics/Rights_and_Rules.htm

Enrolment Limitations

The University makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available while at the same time maintaining the quality of instruction. In such cases, we must reserve the right to limit enrolment in the programs, courses, or sections listed in the calendar, and to withdraw courses or sections for which enrolment or resources are insufficient. The university will not be liable for any loss, damages, or other expenses that such limitations or withdrawals might cause.

Copyrighting Instructional Settings

If a student wishes to tape-record, photograph, video-record or otherwise reproduce lecture presentations, course notes or other similar materials provided by instructors, he or she must obtain the instructor's written consent beforehand. Otherwise all such reproduction is an infringement of copyright and is absolutely prohibited. Note that where such permission is granted by the instructor, materials reproduced are for the student's individual private use only, not for further reproduction or publication. In the case of private use by students with disabilities, the instructor's consent will not be unreasonably withheld.

Person I.D. (Student Number)

Each student at the University is assigned a unique identification number. The number is confidential. The University, through the Policy on Access to Student Academic Records, strictly controls access to Person I.D. numbers. The University assumes and expects that students will protect the confidentiality of their Person I.D.'s.

Fees and Other Charges

The University reserves the right to alter the fees and other charges described in the calendar.

Registration

Students who enrol in courses agree by virtue of that enrolment to abide by all of the academic and non-academic policies, rules and regulations of the University and of his or her academic division, as set out in the divisional calendar, and confirm responsibility for payment of associated fees, and agree to ensure that the accuracy of personal information such as the current mailing address, telephone number, and utoronto.ca email address is maintained.

A student's registration is not complete until he or she has paid tuition and incidental fees, or has made appropriate arrangements to pay. Students who defer fee payment or whose payment is deferred pending receipt of OSAP or other awards, acknowledge that they continue to be responsible for payment of all charges, including any service charges that may be assessed. For details see the Student Accounts Web site at www.fees.utoronto.ca.

Passed Courses May Not Be Repeated

Students may not repeat any course in which they have already obtained a mark of 50% or higher.

Notice of Collection of Personal Information - Freedom of Information and Privacy Act

The University of Toronto respects your privacy. Personal information that you provide to the University is collected pursuant to section 2(14) of the University of Toronto Act, 1971. It is collected for the purpose of administering admissions, registration, academic programs, university-related student activities, activities of student societies, safety, financial assistance and awards, graduation and university advancement, and reporting to government. In addition, the Ministry of Training, Colleges, and Universities has asked that we notify you of the following: The University of Toronto is required to disclose personal information such as Ontario Education Numbers, student characteristics and educational outcomes to the Minister of Training, Colleges and Universities under s. 15 of the *Ministry of Training, Colleges and Universities Act, R.S.O. 1990*, Chapter M.19, as amended. The ministry collects this data for purposes such as planning, allocating and administering public funding to colleges, universities and other post-secondary educational and training institutions and to conduct research and analysis, including longitudinal studies, and statistical activities conducted by or on behalf of the ministry for purposes that relate to post-secondary education and training. Further information on how the Minister of Training, Colleges and Universities uses this personal information is available on the ministry's website.

At all times it will be protected in accordance with the Freedom of Information and Protection of Privacy Act.

If you have questions, please refer to www.utoronto.ca/privacy or contact the University Freedom of Information and Protection of Privacy Coordinator at McMurrich Building, Room 104, 12 Queen's Park Crescent West, Toronto, ON, M5S 1A8.

Course Enrolment & Canceling Registration

Course Enrolment – Consult the Schedule of Dates to ascertain the dates by which courses may be added or dropped. Students are responsible for fulfilling prerequisites & co-requisites and abstaining from exclusions. Students enrolled in courses for which they do not have prerequisites or are exclusions may have their registration in those courses cancelled at any time without notice.

Canceling Courses

Students who do not intend to complete a course or courses (with the exception of the Basic Music Courses) must use the Student Web Service to cancel the course before or by the final date to cancel courses from the academic record (refer to Schedule of Dates). Students still enrolled in a course after the final date to cancel the course will receive a grade for that course. Not attending classes or ceasing to complete further course work or not writing the examination do not constitute grounds for cancellation without academic penalty from a course; the course remains on the record with the grade earned. Students are not permitted to cancel or withdraw from a course in which an allegation of academic misconduct is pending from the of the alleged offence until the final disposition of the accusation.

Canceling Registration/Withdrawing

Students who wish to cancel all their current courses, and do not intend to enroll in any other courses for the rest of the session must cancel their registration by completing the Withdrawal Form available in the Registrar's Office. The cancellation of registration must be completed by the appropriate deadline in order for the student not to incur an academic penalty. Before the Withdrawal is authorized the student must pay any outstanding fees/fines, return any books/instruments/music, and vacate lockers.

Courses at Other Universities (Letter of Permission)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply in advance to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. A letter of permission will only be given to a student in good standing, with a minimum CGPA of at least 1.5 in the session prior to studies at the host institution. Students who are on academic suspension will not be eligible for a letter of permission for that academic session. Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music. A fee of \$40 is levied for applications.

Leave of Absence

Students in all programs except Jazz Performance taking a leave of absence for one year should notify the Registrar in writing of their intention by the 30th of July. Students enrolled in the Jazz Performance program must request a leave of absence by the 1st of May. Re-admission is automatic and students continue in their program of study. However, readmission is not automatic for students who have not been registered for more than one year. These students must demonstrate an acceptable level of proficiency in an audition and/or interview with the Divisional Coordinator.

Course Marks

The following regulations summarize the Faculty's implementation of the University's Grading Practices Policy. Parts I & II of the policy are reprinted in the section University Policies.

Marking Schemes

One form of evaluation cannot count for the final mark in a course.

Self-evaluation by individual students or by groups of students is not permissible.

As early as possible in each course, and no later than the last date to enroll in courses, the instructor must make available The Course Grading Scheme & Outline at a regularly scheduled class. The Grading schemes must indicate the methods by which the student performance will be evaluated, their relative weights in the final mark, due dates and penalties for lateness. Instructors are also required to file a copy of their marking scheme with the Registrar's Office for Music courses and Departmental Offices for Arts and Science Courses.

Once announced, the weight of the components may not be changed unless approved by a majority of the students present. Majority is shown by a vote at a regularly scheduled class.

After the last date to cancel the course without academic penalty, no change in weighting may take place unless there is unanimous consent of all students present and voting, and notice must be given at the regularly scheduled class meeting previous to that at which the issue is to be raised. The only exception to this is in the case of the declaration of a disruption (Please see the University Policy on Academic Continuity).

Term Work

Instructors MUST assign, grade and return at least one significant assignment as early as possible, and at the latest before the final date to cancel a course without academic penalty. Even though the Basic Music courses cannot be dropped, instructors are required to comply with this policy. It is recommended that one or more marked assessments/performance evaluations worth a combined total of 10% of the final mark for H courses, and 20% for Y courses be returned.

All term work must be submitted on or before the last day of classes in the course concerned, unless an earlier date is specified by the instructor. Students who are unable to meet the deadline due to extenuating circumstances must obtain approval from the instructor for an extension. The extension cannot exceed the Final Examination Period. If additional time is needed, the student must petition through the Registrar's Office.

Students are strongly advised to retain rough and draft work as well as copies of their essays and assignments as they may be required by the instructor.

All written work that has been evaluated should be returned with comments as the instructor considers appropriate, and time made available for discussing it. Any inquiries pertaining to the grade must be done within one month of the return date of the work. Instructors must retain unclaimed term work for at least six months beyond the end of the course.

Missed Term Tests/Performances

Students who miss a term test/performance will be assigned a mark of zero for the test unless they satisfy the following conditions:

Students who miss a term test/performance due to extenuating circumstances may within a week, submit to the instructor a written request for special consideration explaining the reason and providing appropriate documentation. A U of T Verification of Student Illness or Injury Form must be submitted for absences relating to medical reasons.

A student whose explanation is accepted by the instructor/department will be entitled to one of the following considerations:

- a) In courses where there is no other term work as part of the evaluation scheme, a makeup test/performance must be given.
- b) In other courses, a makeup test OR increase in the weighting of other graded work by the amount of the missed test/performance.

If the student is granted permission to take a makeup test/performance and misses it, then he or she is assigned a mark of zero for the test/performance unless the instructor/department is satisfied that missing the makeup test was unavoidable. No student is automatically entitled to a second makeup test/performance.

A student who misses a term test/performance cannot subsequently petition for late withdrawal from the course without academic penalty on the grounds that he or she has had no term work returned before the drop date.

Performance Courses

Major Ensemble: Students who require a Major Ensemble in a given year are required to do a placement audition during Registration Week. Audition date/time will be available on Blackboard. In both cases, the required repertoire will be posted on the Faculty website in early July. This audition determines the student's assignment to a major ensemble for the given academic year. These assignments are at the discretion of the Performance Division.

Harp, Guitar and Percussion majors are not required to audition. Keyboard majors are required to audition for a vocal major ensemble. Alternatively, any keyboard major who is proficient on another instrument is eligible to audition for one of the instrumental major ensembles. If successful, the instrumental major ensemble would fulfil the ensemble requirement for the given academic year.

All other instrument majors are required to audition on their major performance medium.

All rehearsals including the extra ones planned the week before each concert are mandatory. Students who are unable to perform/sing due to physical problems are required to attend and observe rehearsals.

Applied Music: Students receive 24 one-hour individual instruction in their major performance medium.

Applied music teacher assignments are at the discretion of the Performance Coordinator.

Guidelines for Term Work Evaluation in Applied Music

A – to A+	90 - 100%	Excellent	Exceptional performance at a near-professional level; technical mastery, musical maturity and expressiveness. Outstanding progress in lessons. Assigned work completed and thoroughly mastered.
	85 – 89%		Outstanding performance; considerable polish, depth of understanding with technical prowess, superior performance values such as tone, intonation, rhythmic integrity and voicing, as applicable. Significant progress shown in lessons. Assigned work completed at a very high standard.
	80 – 84%		Very strong musically and technically, demonstrating excellent performance values. Consistent progress throughout the year, and assigned work completed very well.
B – to B+	77 – 79%	Good	Evidence of good preparation with technical and musical competence; some imaginative understanding of the repertoire, but lacking the consistent polish of near professional standard. Generally good progress throughout the year. Assigned work undertaken with generally good results.
	73 – 76%		A good performance overall with technical and musical competence; some imaginative understanding of the repertoire, but with some technical roughness and inconsistency. Generally good progress throughout the year.
	70 – 72%		Reasonable standard of performance with some evidence of a good grasp of the musical and technical challenges but with technical and musical lapses. Good progress overall in lessons, but lacking in consistent improvement. Weekly assignments addressed fairly well.
C – to C+	67 – 69%	Adequate	Although this is an adequate standard of performance, there are inherent technical issues which mar the presentation and limited musical expressiveness and communication. The student does not work consistently week to week, not always achieving a good standard on assigned work. The improvement is very inconsistent.
	63 – 66%		Adequate but inconsistent performance lacking technical or tonal polish and without a deeper grasp of the music. Some improvement but no steady growth in performance standard. Assigned work often not completed satisfactorily.
	60 – 62%		This is a barely adequate performance, with some sign of musical expression but marred by poor technique. There is only a small amount of improvement in the performance standard. Assigned work only sometimes completed.
D – to D+	57 – 59%	Marginal	A very weak performance with marginal musical expressiveness and limited technique. Marginal improvement in the standard of performance. Very little progress from lesson to lesson.
	53 – 56%		Extremely weak standard of performance with only minimal musical expression and technique. Only marginal improvement shown.
	50 – 52%		This is a bare pass with a marginal performance standard. There is almost no improvement in the performance standard and no indication of a serious effort.
F	0 – 49%	Inadequate	Little or no evidence of even superficial musical or technical grasp of the repertoire. No discernible effort made by the student to complete assigned tasks and no progress shown.

Guidelines for Jury & Recital Evaluation

A – to A+	90 – 100%	Excellent	Exceptional performance at a near-professional level; technical mastery, musical maturity and expressiveness.
	85 – 89%		Outstanding performance; considerable polish, depth of understanding with technical prowess, superior performance values such as tone, intonation, rhythmic integrity and voicing, as applicable.
	80 – 84%		Very strong musically and technically, demonstrating excellent performance values.
B – to B+	77 – 79%	Good	Evidence of good preparation with technical and musical competence; some imaginative understanding of the repertoire, but lacking consistent polish.
	73 – 76%		A good performance overall with technical and musical competence; some imaginative understanding of the repertoire, but with some technical roughness and inconsistency.
	70 – 72%		Reasonable standard of performance with some evidence of a good grasp of the musical and technical challenges but with some technical and musical lapses.
C – to C+	67 – 69%	Adequate	Although this is an adequate standard of performance, there are inherent technical issues which mar the presentation; limited musical expressiveness and communication.
	63 – 66%		Adequate but inconsistent performance lacking technical and tonal polish and without a deeper grasp of the music.
	60 – 62%		This is a barely adequate performance, with some sign of musical expression but marred by poor technique.
D – to D+	57 – 59%	Marginal	A very weak performance with marginal musical expressiveness and limited technique.
	53 – 56%		Extremely weak standard of performance with only minimal musical expression and technique.
	50 – 52%		This is a bare pass with a performance standard only marginally around the pass/fail line.
F	0 – 49%	Inadequate	Little or no evidence of even superficial musical or technical grasp of the repertoire.

Recital: Students are required to perform as scheduled by the Performance Office. Recitals constitute 40% of the work in PMU385Y1 and PMU485Y1 (JMU385Y1 and JMU485Y1 for Jazz majors).

Chamber Music: The formation of the chamber groups happens during the first class. While specific requests for chamber groups can be brought to the relevant Chamber Music Coordinator or the Performance Office for consideration, it should be noted that the final decision is at the discretion of the Chamber Music Coordinators and the Performance Division. Priority will be given to those students who are required to complete chamber music as part of their program requirements.

Performing Engagements: During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the performance division, where an attempt will be made to resolve the problem. Students must realize, however, that academic obligations take priority over any outside engagement.

Final Examinations

Final examinations are held at the end of each session or sub-session. The dates of each exam period are printed on the Schedule of Dates. Students who make personal commitments during the examination period do so at their own risk. No special consideration is given and no special arrangements are made in the event of conflicts. Misreading of the examination timetables will not be accepted as grounds for petition or academic appeal.

Students who are unable to write/perform their examinations due to extenuating circumstances beyond their control should contact the Registrar (See "Petitions"). Students who have three consecutive written final examinations (e.g., morning, afternoon, evening; or afternoon, evening, next morning) should contact the Registrar, by the deadline indicated on the exam schedule. Students who cannot write a final exam at the scheduled time due to a religious obligation should report this conflict to the Registrar as soon as the conflict is known, and no later than the deadline indicated on the exam schedule. Information regarding dates, times and locations of examinations will not be given by telephone; for the most up to date examination timetable consult the Faculty of Music Website (<http://www.music.utoronto.ca>).

Rules for the Conduct of Examinations

1. No person will be allowed in an examination room during an examination except the candidates concerned and those supervising/adjudicating the examination.
2. Candidates must appear at the examination room at least twenty minutes before the commencement of the examination.
3. Candidates shall bring their T-cards and place them in a conspicuous place on their desks.
4. Bags and books are to be deposited in areas designated by the instructor/invigator and are not to be taken to the examination desk. Students may place their purses on the floor under their chairs.
5. The instructor/invigator has authority to assign seats to candidates.
6. Candidates shall not communicate with one another in any manner whatsoever during the examination.
7. No materials or electronic devices shall be brought into the room or used at an examination except those authorized by the Instructor. Unauthorized materials include, but are not limited to: books, class notes, or aid sheets. Unauthorized electronic devices include, but are not limited to: cellular telephones, laptop computers, calculators, MP3 players (such as an iPod), Personal Digital Assistants (such as a smartphone), pagers, electronic dictionaries, Compact Disc Players, and Mini Disc Players, or any electronic recording device.
8. In general, candidates will not be permitted to enter an examination room later than fifteen minutes after the commencement of the examination, nor to leave except under supervision until at least half an hour after the examination has commenced.
9. Candidates shall remain seated at their desks during the final ten minutes of each examination.
10. At the conclusion of an examination, all writing shall cease. The instructor/invigator may seize the papers of candidates who fail to observe this requirement, and a penalty may be imposed at the discretion of the instructor.
11. Examination books and other material issued for the examination shall not be removed from the examination room except with permission of the instructor/invigator.

Academic Standing & Grading Regulations

Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, except courses for which CR (Credit) or NCR (No Credit) apply:

Letter Grade	Grade Point Scale	Percentage	Grade Definition
A+	4.0	90-100%	Excellent: Strong evidence of original thinking; good organization; capacity to analyze and synthesize; superior grasp of subject matter with sound critical evaluation; evidence of extensive knowledge base.
A	4.0	85-89%	
A-	3.7	80-84%	
B+	3.3	77-79%	Good: Evidence of grasp of subject matter, some evidence of capacity and analytic ability; reasonable understanding of relevant issues; evidence of familiarity with literature.
B	3.0	73-76%	
B-	2.7	70-72%	
C+	2.3	67-69%	Adequate: Student who is profiting from his/her university experience; understanding of the subject matter; ability to develop solutions to simple problems in the material
C	2.0	63-66%	
C-	1.7	60-62%	
D+	1.3	57-59%	Marginal: Some evidence of familiarity with subject matter and some evidence that critical and analytic skills have been developed.
D	1.0	53-56%	
D-	0.7	50-52%	
F	0.0	0-49%	Inadequate: Little evidence of even superficial understanding of subject matter; weakness in critical and analytic skills; with limited or irrelevant use of literature.

The above grade point values apply to marks earned in individual courses; grade point averages are weighted sums of grade points earned, and therefore, do not necessarily correspond exactly to the scale above.

Other notations, which have no grade point values, and which may be authorized only by petition, are:

AEG: Aegrotat standing, on the basis of term work and medical evidence.

CR/NCR: Credit/No-credit

GWR: Grade withheld pending review

SDF: standing deferred granted by petition

WDR: withdrawal without academic penalty after the relevant deadline.

Grade Point Average (GPA)

The Grade Point Average is the weighted sum of the grade points earned divided by the total course weights. Courses with CR/NCR, or AEG grades are not included in the GPA; nor are transfer credits and courses taken on a letter of permission. The above table represents standing in an individual course and should not be used to interpret sessional, annual or cumulative GPA.

Three types of grade point averages are used:

1. The Sessional GPA is based on courses taken in a single session (Fall, Winter or Summer);
2. The Annual GPA is based on courses taken in the Fall-Winter Sessions;
3. The Cumulative GPA takes into account all courses you have attempted.

Academic Standing is assessed twice a year:

1. At the end of the Winter Session; the GPAs used for this status assessment are the Annual and the Cumulative GPA in addition to the rule of failure of same music course twice. Students who have a standing deferred in at least one course will have the academic standing assessed after the deferred course has been completed.
2. At the end of the Summer Session; the GPAs used for this status assessment are the Sessional and the Cumulative GPAs.

“The Two Strikes Rule” - Failure of Same Music Course Twice

Any music course that is failed by a student can be repeated only once. Failure on a second attempt results in automatic suspension for a period of twelve months, regardless of the student's standing in a year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; re-acceptance is not automatic. Upon re-admission, the student has one opportunity to successfully complete the previously failed music course. Failure to do so will result in immediate suspension and refusal of further registration in the Faculty of Music.

Standing in a Year

Students are described as “In Good Standing” if they are neither on probation nor suspended. A graduating student who obtains a cumulative GPA of 3.5 or higher will graduate “With Honours”.

Failure in First Year

To receive standing in first year, a student must obtain an annual GPA of 1.5 or higher, based on the above scale. A student who fails his/her first year at the Faculty will be suspended for a minimum of one year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; re-acceptance is not automatic. A student repeating first year must achieve a cumulative GPA of at least 1.5 in the second attempt. Failure to do so will result in suspension from the Faculty.

Probationary Status

A student continuing beyond first year whose cumulative GPA is in the 0.9-1.5 range, will be placed on probation. A student with a CGPA below 0.9 may be suspended from the Faculty. Failure to achieve a cumulative GPA of 1.5 or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative GPA is below 1.5.

Bachelor of Music in Performance Stay-In Requirement

Students registered in the Bachelor of Music in Performance who do not achieve a final mark of at least 70% in PMU285Y1 Applied Music, will be required to transfer into the Comprehensive stream within the Bachelor of Music. Transfer into other streams within the Bachelor of Music will require the approval of the respective Divisional Coordinator.

Graduation from CTEP

In order to graduate from CTEP, students will be required:

1. To complete the requirements of the Bachelor of Music – CTEP, with a cumulative GPA of at least 2.50 on courses counting toward that degree;
2. To complete the requirements of the Bachelor of Education (5.0 full credits comprised of courses/practicums; 1.0 in year 3, 2.5 in year 4, and 1.5 in year 5, and an annual CTEP e-portfolio)

Standing in CTEP

A student's standing in CTEP will be assessed for the first time when the student has completed at least 8.0 full-course equivalents (end of second year). This includes all completed attempts, passes and failures. Standing in CTEP will be assessed again at the completion of each Fall/Winter session in which the student registered.

In Good Standing in CTEP

Students who maintain a cumulative GPA of at least 2.50 shall be In Good Standing in CTEP.

On Probation in CTEP

Students who have attempted at least eight full credits and have a cumulative GPA below 2.50 shall be On Probation in CTEP. Students may clear probation in CTEP by achieving a cumulative GPA of at least 2.50 in the next fall/winter session in which they are registered. Students who have cleared probation shall be In Good Standing in CTEP.

Continuing on Probation in CTEP

Students who achieve an annual GPA of at least 2.70 in the Fall/Winter session may continue On Probation in CTEP until such time as they raise their cumulative GPA to 2.50 and return in In Good Standing in CTEP.

Required to Withdraw from CTEP

The following students will be required to withdraw from CTEP:

- a. Any student On Probation in CTEP who fails to achieve an annual GPA of at least 2.70.
- b. Any student who, under the general rules governing overall standing for the Bachelor of Music degree, incurs a suspension.
- c. Any student who fails to meet the requirements for continued enrolment in the Bachelor of Education program, as determined by OISE.

Such students may continue toward their Bachelor of Music degree, provided they are eligible to do so under general Faculty of Music, but must withdraw from CTEP

Grades Review Procedure

The committee on Academic Standing examines course grades submitted by the instructors and determines the academic standing of each student. Final marks are considered official only after the review has taken place. The final grades are then conveyed to the students by the Faculty Registrar. Grades will not be determined by any system of quotas. The committee on Academic Standing has the right, in consultation with the instructor of the course, to adjust marks when there is an obvious and unexplained discrepancy between the grades submitted and the perceived standards of the faculty.

Statement of Results: Statement of Results are sent to students at their mailing address as recorded on ROSI at the end of the Winter and the Summer sessions. Statements of Results are not issued at the end of the Fall session. Results for "F" section code courses will be available on ROSI in January.

Corrections to the Academic Record: The Faculty will accept requests in writing for corrections to an academic record of the Fall-Winter session up to the following November 15th, and correction to their Summer Session up to the following February 28th.

Transcripts: The University of Toronto issues only a consolidated transcript that includes a student's total academic record at the University. The transcript of a student's record reports courses in progress and the standing in all courses attempted, information about the student's academic status including record of suspension, current academic sanctions, and completion of degree requirements.

Final course results are added to each student's record at the end of each session. GPAs are calculated at the end of each session. Individual courses that a student cancels by the deadline are not listed on the transcript.

Copies of the transcript are issued at the student's request, subject to reasonable notice. In accordance with the University's policy on access to student records, the student's signature is required for the release of the record. Students may request consolidated transcripts on the Web at: www.rosi.utoronto.ca. Requests may also be made in person or by writing to:

University of Toronto Transcript Centre
Room 1006, Sidney Smith Hall
100 St. George Street
Toronto, ON M5S 3G3.

A fee of \$12.00 (subject to change) is charged for each transcript. Cheques and money orders should be made payable to the University of Toronto. Students must indicate at the time of the request if the purpose of the transcript is for enclosure in a self-administered application. Such transcripts are issued in specially sealed envelopes. The University of Toronto cannot be responsible for transcripts lost or delayed in the mail. Transcripts are not issued for students who have outstanding financial obligations with the University.

Re-Reading of Final Exams

Students have the right to view their final exams in the Registrar's office for a period of six months beyond the relevant exam period. A student who believes that a final examination has been incorrectly marked in its content, may request a "reread." The student must first purchase a photocopy of the final examination from the Registrar, for a fee of \$15.00 per course. The student must then complete a "Request for Reread of Final Examination" form, which is available in the Registrar's Office. (If the course in question is an Arts & Science one, the student would have to follow the same procedure at the Office of the Registrar of the Faculty of Arts & Science.) The student must demonstrate that the answers are substantially correct by citing specific instances of disagreement, supported by such documentary evidence as course handouts, textbooks, lecture notes, etc. The Instructor concerned will reread the examination in light of the arguments presented. There is a \$36.00 fee for this procedure, which is in addition to the fee of \$15.00. If the mark is changed as a result of this review both the photocopy and reread fees will be refunded. A reread may result in a raised mark, lowered mark or no change. It should be noted that when a course is failed, the examination must be reread before the mark is reported. The re-reading can be requested up to six months from the end of the relevant examination period.

Petitions

A student seeking exemption or other variations from degree requirements, academic regulations, examinations, and administrative rules, should petition to the Committee on Academic Standing through the Registrar by specified deadlines. The Faculty recognizes that an exception may be required in the face of unpredictable, exceptional circumstances. In submitting a petition to have regulations waived or varied, students must present compelling reasons and relevant documentation. The Committee has the authority to grant exceptions and to attach conditions to its decisions. Students must consult with the Registrar to ensure that a petition is clearly worded and appropriate.

1. The student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reason(s) why the student believes an exception to regulations is appropriate;
- and appending supporting documents (letters, medical certificates, etc.)

Documentation in Support of Petitions

The Faculty requires documentation that provides pertinent evidence for an exception that should be made to the rules and regulations that are designed to ensure equitable treatment for all students. The only medical documentation acceptable at the University of Toronto is the University's Verification of Illness or Injury Form, which may only be completed by Physicians, Surgeons, Nurse Practitioners, Dentists or Clinical Psychologists www.illnessverification.utoronto.ca/. If illness is being presented as the reason for the request for an exception or an accommodation, the claim of illness itself is not necessarily sufficient grounds to guarantee approval of the request. All cases are examined in their entirety before a decision is made: an illness or injury's duration and resulting incapacitation are taken into account along with other relevant factors in the context of the course at issue. Note that the physician's report must establish that the patient was examined and diagnosed at the time of illness, not after the fact. The Faculty will not accept a statement that merely confirms a later report of illness made by the student to a physician. In some situations, non-medical supporting documentation may be relevant. The Faculty has provided guidelines and a form (available on the Portal) that may be useful to those providing such documentation.

The petition, along with the supporting documentation should be submitted to the Registrar's Office. The Registrar, acting as Secretary of the Committee on Academic Standing, shall rule on undergraduate student petitions with the exception of those dealing with Final Marks and Academic Standing. All petitions relating to Final Marks & Academic Standing are ruled on by the Committee on Academic Standing. Students are notified in writing of the decision. A negative ruling by the Secretary or the Committee on Academic Standing can be appealed to the Committee on Academic Standing within 30 days of the first decision on submission of further evidence, and in the event that the original decision is upheld, it may be appealed further within 30 days of the second decision to the Academic Appeals Committee.

Petition Deadlines

Extensions on Term Work – Last day of the relevant exam period.

Missed Examinations – Within one week of the end of the exam period; end of the first week of classes in January for the December exam period.

Withdrawal from course – Last day of the relevant exam period.

Final Mark/Academic Standing – Within 30 days of the release of final grades.

The deadlines for petitions are strictly enforced. If there are compelling reasons why a petition is being filed after the deadline, a covering letter explaining the reasons and requesting late consideration must accompany the petition.

Petitions regarding Final Exams/Juries/Recitals

Students are expected to write and perform final exams, juries and recitals as scheduled. Only in cases of documented debilitating illness or legitimate conflict must a student request a deferral of a final examination, jury or recital. Students with chronic illnesses must provide medical documentation for the specific date on which the illness was acute, or a letter from Accessibility Services for those registered for such a disability, confirming that they were seen at the time of the flare-up. Students granted permission to write a deferred examination in a course will write the exam as follows:

Final Exam	Deferred Exam
December	Reading Week
April/May	August Exam Period

These periods apply to Music courses only; deferred exam periods for Arts & Science courses is listed in the Faculty of Arts & Science calendar.

Juries/Recitals deferred from the April/May exam period/term are required to be completed in the fall and by the 31st of October of the next academic session as scheduled by the Performance Office. If the deferral was based on a medical disability that persists beyond this date, the student may not remain registered in any courses requiring performance (for example: Applied Music, Ensembles etc), but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Registrar.

Notes:

1. Students in Year 1 of the program who are granted Deferred Standing (i.e., the notation of "SDF") in a course, and who have earned a Cumulative Grade Point Average of less than 1.50, will not be permitted to enrol in any further courses until the outstanding course work/performance has been completed and a final cumulative and sessional GPAs and status for the session have been assessed.
2. Students who are not feeling well at the time of an examination must decide whether they are too ill to write. If unsure, they should seek medical advice. Students who become ill during an examination and cannot complete it, must notify the Instructor of the reasons for their leaving prior to doing so. If students decide to write an examination which does not go well, they may not petition for a rewrite. Arguments after the fact claiming an inability to function at full potential or to exhibit full knowledge of the subject matter will not be accepted as grounds for consideration of a petition concerning poor performance on an examination.
3. Students who choose to write an examination against medical advice should do so knowing that they will not be given consideration after the examination has been written. Students must not only take responsibility for making appropriate judgments about their fitness to attend examinations, but also must accept the outcome of their choices.

Aegrotat Standing

If the ability of a student to complete a course is affected by illness or domestic problems beyond their control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course. Aegrotat Standing in a course carries the "aeg" designation on the official transcript; no numerical or letter grade is assigned. The Faculty reserves the right not to grant Aegrotat Standing more than once to any one student.

Academic Appeals

The Academic Appeals Committee hears and rules on petitions/appeals that have been denied by the Committee on Academic Standing. Appeals must be submitted within 30 days of the second decision by the Committee on Academic Standing. The rulings of the Academic Appeals Committee are binding and final as far as this Faculty is concerned.

Procedures

1. If the student wishes to make a formal appeal, he/she will meet with the Registrar to discuss its preparation.
2. Time Limit - Appeals must be submitted within 30 days of the second decision by the Committee on Academic Standing.
3. The appeal must state the nature and grounds and must be accompanied by relevant supporting documents.
4. Receipt of the appeal will be acknowledged by the Chair of the Academic Appeals Committee by letter, which will state the date, time and place of the meeting and will be sent at least two weeks prior to the meeting date.
5. The student has the right to appear before the Academic Appeals Committee, with or without an advisor. If the student intends to be accompanied by an advisor this must be communicated on the notice of the appeal.
6. The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision, will be sent to the student within two weeks of the hearing of the appeal.
7. Any further appeal must be initiated by filing a notice of appeal with the Secretary of the Academic Appeals Board of Governing Council of the University of Toronto no later than ninety days after the decision from which the appeal is being taken has been communicated in writing to the student.

Fees

Tuition fees are established by the Governing Council of the University of Toronto and are subject to change at any time. The two components of the annual fees are: Academic (including instruction and library), and Incidental/Ancillary Fees (including Athletics, Hart House, Health Service, and Student Organizations). Additional ancillary fees may also be assessed for enrolment in a specific faculty and or specific courses. Additional fees may also be assessed to cover special services.

Compulsory fees for registration consists of academic, incidental and ancillary fees. Academic fees vary depending on program of study, and year of admission to the Faculty. All students in the Degree programs with the exception of the CTEP, are charged a program fee for the four years of study. CTEP students are charged a program fee for the five years of study. Students in the Artist Diploma are charged a program fee for the three years of study. A program fee is a set fee for the fall-winter academic session regardless of a student's course load, provided the load falls within a defined range.

Students who have completed the required number of years for full time study, are eligible to be enrolled in a part time course load for any additional years of study. A load less than 4.0 credits for the fall-winter session constitutes a part time course load. Part time students pay based on the credit weight of the course.

Students who intend to have a course load (for the fall-winter session) that will make you eligible for part time status must notify the Registrar by e-mail before the 1st of September.

Fees Invoice and Payment: Payment is made at a financial institution or through internet/telephone banking. Refer to your Course Selection Booklet for more details.

Payment Deadlines: A minimum payment consisting of 65% of the total fees payable and must be made by the published deadline. Students receiving a government student loan/scholarship from the University may be able to defer their fees (Refer to Course Selection Booklet for more details). **Students who have not paid or deferred their fees by the Registration deadline will be removed from courses.**

Late Registration Fee: An administrative fee of \$44 plus \$5/day will be levied for students registering after the last registration date published in this Calendar.

Service Charges: After November 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1.5% per month compounded (19.56% per annum) calculated on the 15th of each month until the account is paid in full.

Fees for International Students: In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. Refer to the Schedule of Fees for details.

Sanctions on Account of Outstanding Obligations: Recognized University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

The following sanctions are imposed on Faculty of Music students:

1. Official transcripts of record will not be issued.
2. The University will not release the diploma nor provide oral confirmations or written certification of degree status to external enquirers. Indebted graduands will be allowed to walk on stage and have their names appear on the convocation program but will not receive their diploma until their account is paid.
3. Registration will be refused to a continuing or returning student.
4. Official letters (e.g., degree eligibility, confirmation of graduation, QECO) will not be issued.

Library Fines

Lost books	\$145.00	Overdue fines:	
Lost bound serials	\$245.00	Books and serials	\$0.50/day
Lost unbound serials	\$75.00	Short-term loans books/serials	\$0.50/hr
Damaged books and serials	\$45.00	Reserved/Recall books/serials	\$2.00/day

Miscellaneous Fees

Application/Audition Fee – Undergraduate	\$60.00	Recital Recording Fees	\$60.00
Application/Audition Fee – Advanced Certificate	\$75.00	Replacement Diploma	\$80.00
Building Access Fob (deposit)	\$25.00	Mailing of Diploma	
Copies of Records	\$15.00	Within Canada	\$40.00
Copy of Exam	\$13.00	To USA	\$55.00
Duplicate documents	\$4.00	To International destinations	\$70.00
Exam Script	\$15.00	Replacement T Card	\$12.00
Exchange Prog. Processing Fee	\$100.00	Re-instatement	\$61.00
Extra Calendar	\$4.00	Re-registration	\$25.00
Late Registration (requires approval)	\$44.00 plus \$5 per day	Special / Deferred Examinations	\$70.00
Letter of Confirmation	\$8.00	Special Studio Key/ Specific Instruments	\$20.00
Letter of Permission	\$40.00	Student System Access Fee per session	\$50.00
Locker/lock rental	\$35.00	Tax Receipts (Duplicates)	\$ 5.00
Music & Instrument Fee	\$250.00	Transfer Credit Assessment Fee	\$30.00
Instrument Overdue Fines	\$1.00/ day	Transcripts	\$12.00
Petition to re-read exam	\$36.00		

University of Toronto Regulations and Policies

As members of the University of Toronto community, students assume certain responsibilities and are guaranteed certain rights and freedoms.

The University has several policies that are approved by the Governing Council and which apply to all students. Each student must become familiar with the policies. The University will assume that he or she has done so. The rules and regulations of the Faculty of Music are listed in this calendar. In applying to the Faculty of Music, the student assumes certain responsibilities to the University and the Faculty, and, if admitted and registered, shall be subject to all rules, regulations and policies cited in the calendar, as amended from time to time.

All University policies can be found at:

http://www.governingcouncil.utoronto.ca/Governing_Council/policies.htm

Those which are of particular importance to students are:

- Code of Behaviour on Academic Matters
- Code of Student Conduct
- Policy on Assessment and Grading Practices (updated in 2012)
- Policy on Official Correspondence with Students
- Policy on Access to Student Academic Records
- Policy on Academic Transcripts (updated in 2012)
- Policy on Academic Continuity (updated in 2012)

More information about students' rights and responsibilities can be found at <http://life.utoronto.ca/get-help/rights-responsibilities.htm>