



**UNIVERSITY OF TORONTO**  
**FACULTY OF MUSIC**

# **2024-25**

# **Academic Calendar**

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# Dean's Statement

Welcome to 2024–2025 undergraduate study at U of T Music! I invite you to explore this Undergraduate Academic Calendar to see a listing of our outstanding 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—please do not hesitate to contact the Faculty of Music Registrar’s Office with any questions that you have.

This Undergraduate Academic Calendar captures only a portion of what goes on at U of T Music. Experiences outside of formal courses also contribute significantly to academic and artistic development. U of T Music will present over 600 events during the year—concerts, masterclasses, workshops, guest lectures, and conferences—given by our students and faculty as well as visiting composers, educators, performers, and scholars. I encourage you to explore these events as well as the diverse and vibrant cultural activities that make Toronto such a special place to live, work, and study.

At the undergraduate level, U of T Music has extensive offerings in fields such as Classical and Jazz performance, music education, composition, music history, music theory, and ethnomusicology. Undergraduate courses also explore popular music studies, music technology, music and health, and a range of interdisciplinary scholarship between music and various fields in the humanities. I encourage you to consider taking at least one course this year outside of your perceived “comfort zone”. Talk with faculty, staff, and other students about your interests and goals; we want to work with you to optimize your learning experience. U of T Music is a community that values a supportive learning environment as we grow together on our musical journeys.

I wish you a year that is brimming with joyful times of making and studying music together. I hope that you will renew friendships and make new ones, ask questions and reach out for support, and progress to new heights as artists, creators, educators, and scholars. I know that your passion for music, commitment to education, and sense of community will inspire those around you.

Best wishes for a fantastic 2024–25 academic year!

Ryan McClelland, Ph.D.  
Acting Dean and Professor of Music Theory  
Faculty of Music, University of Toronto

## DEANS OF THE FACULTY OF MUSIC

Date Range	Dean
1918 - 1927	Augustus S. Vogt
1927 - 1952	Sir Ernest MacMillan
1952 - 1968	Arnold Walter (Director)
1953 - 1970	Boyd Neel (Dean)
1970 - 1977	John Beckwith
1977 - 1984	Gustav Ciamaga
1984 - 1990	Carl Morey
1990 - 1995	Paul Pedersen
1995 - 1996	Robert Falck (Acting Dean)
1996 - 2004	David Beach
2004 - 2007	Gage Averill
2007 - 2010	Russell Hartenberger
2016 – 2017	Ryan McClelland (Acting Dean)
2011 - 2021	Don McLean
2021 -	Ellie Hisama
2023 - 2024	Ryan McClelland (Acting Dean)

# Statement of Values & Community Guidelines

## Statement of Values and Principles

### Inclusion and Belonging

We value empathy, dignity, equity, and belonging for all. This includes:

- Celebrating unique individual experiences, skills, and identities within our communities while appreciating the power of making music together.
- Endorsing the importance of mental, physical, emotional, and spiritual wellbeing, keeping empathy and wellness in mind as we connect and work with each other.
- Acknowledging our individual and collective responsibilities to contribute positively to our communities and our professions.
- Responding to concerns about equity, diversity, and inclusion with sensitivity, and acting on such concerns in ways that demonstrate accountability and enhance access, belonging, and wellness.
- Acknowledging and valuing the work done by students, staff, librarians, and faculty to strengthen our Faculty's ability to provide meaningful, equitable, and inclusive educational and professional opportunities.
- Working to ensure that our policies, practices, education, and programming actively support these values.

### Reflexive Engagement with Cultures & Communities

We are committed to respectful curiosity, diligent research, academic freedom, and cultural humility in our creative and scholarly endeavors. This includes:

- Deepening our understanding and appreciation of the land the Faculty of Music is situated on, and honouring the stewards that protect it: the Huron-Wendat, the Seneca, and the Mississaugas of the Credit.
- Recognizing the presence and musical contributions of diverse First Nations, Inuit, and Métis peoples from across Turtle Island within our Faculty and beyond.
- Valuing diverse musical traditions and cultures, understanding that we are learners when we engage with music and cultures different from our own, and acknowledging those who came before us in the creation of art forms.
- Acting to diversify educational offerings from the Faculty to reflect global artistry and creative cultural traditions.

### Integrity and Accountability

We are committed to a culture of integrity and responsibility. This includes:

- Identifying and working on removing barriers for all community members, including those who belong to equity-deserving groups,<sup>1</sup> to education, professional development, and opportunities to engage in meaningful scholarly and artistic work.
- Maintaining learning and working environments in which all persons treat each other with dignity, courtesy, and respect throughout all activities and communication.
- Understanding how aspects of our individual, intersecting experiences and identities impact our communications and actions.
- Recognizing that the degrees of power and precarity we hold within communities may influence how our actions and words are perceived.
- Providing and receiving guidance, education, and feedback with the intent of enhancing equity and inclusion, as well as the prevention of harm.
- Providing respectful, constructive feedback when necessary; bearing in mind intent vs. impact and engaging in challenging, necessary dialogue as circumstances require.
- Ensuring those who need wellness or EDI (Equity, Diversity, Inclusion) support can find it and connect with appropriate services and programs.

<sup>1</sup>In his 2019 Installation Address, UTSC Principal Wisdom Tettey “challenge[d] all of us to start by thinking of, and relating to, those who are marginalized or are constrained by existing structures and practices as ‘equity-deserving groups’ and not ‘equity-seeking groups’ – a concept which, while well-intentioned, perpetuates a perception of these groups as interlopers.”

## Process and Innovation

We are committed to artistic, pedagogical, and professional practices that foster individual and collective growth within class and performance spaces, and other community spaces. This includes:

- Cultivating transformative musical and cultural experiences that connect diverse communities of scholars and artists.
- Supporting pedagogies and practices that create nurturing opportunities for critical reflection, along with positive change, growth, learning, and relationships.
- Providing equitable opportunities to participate and thrive to all members of our communities, supporting each other to maximize our individual and collective creative potential.
- Demonstrating leadership and innovation in our academic and creative endeavors.

This document may be considered a companion document to the Faculty's Community Guidelines. All members of the community are strongly encouraged to review both documents in tandem carefully. Feedback and questions about this document may be shared with the Faculty of Music's Equity, Diversity, and Inclusion Director.

## Community Guidelines

### Introduction

The Faculty of Music at the University of Toronto is a world-class institution for artistic and academic excellence in music creation, performance, education, and research. This standard of excellence is dependent on ensuring that its entire community can study and work in an environment that is safe and inclusive, an environment in which the entire community can thrive and realize their individual and collective potentials. Promoting the success and well-being of its community is, and must be, central to the Faculty's mission.

These Guidelines are intended to support this mission and commitment by establishing best practices and providing guidance to community members on appropriate interactions, particularly in contexts that are unique to music education and scholarly work. These Guidelines also serve as a wayfinding document to direct community members to appropriate resources, supports and institutional offices.

These Guidelines are not intended to be exhaustive as additional best practices are likely to exist. They also attempt to avoid unnecessary repetition of content found in University-wide policies, guidelines and standards, many of which are referenced and linked below. In the event of conflict between these Guidelines and those University-wide *documents*, the latter shall govern.

These Guidelines may be considered alongside the Faculty's Statement of Values and Principles. All members of the community are strongly encouraged to review both *documents* carefully.

### Wellness

The University is committed to supporting wellness. There are wellness resources available to you as a community member of our Faculty of Music.

<https://mentalhealth.utoronto.ca/> (Students)

<https://people.utoronto.ca/culture/wellness/> (Staff, Faculty, and Librarians)

Additional Wellness Resources are available [here](#).

### Guiding Principles

These Guidelines are informed by and adopt the following principles:

- Empathy, dignity, respect, equity and belonging for all;
- Reflexive engagement with cultures and communities - respectful curiosity, diligent research, academic freedom, and cultural humility in creative and scholarly endeavours;

- A culture of integrity and accountability;
- Artistic, pedagogical, and professional practices that foster individual and collective growth within class and performance spaces, and other community spaces; and
- Upholding the importance of well-being in musical and academic activities.

Interactions among and between all community members should always be guided by these principles. Effective communication requires understanding that community members may experience interactions differently as related to differences in lived experience, intersecting aspects of personal identity, and diverse learning goals and needs.

## Power Dynamics

Differential power dynamics exist within the Faculty and the University of Toronto more broadly, and they are inherent to institutions of higher learning. A person may be in a position of power when they can confer, grant or deny a benefit or advancement to another person. In addition, individuals may have positions of trust or authority relative to others, which can create perceived power imbalance even where actual power is absent. These power imbalances, both perceived and actual, can exist between and among faculty members, librarians, sessional instructors, teaching assistants, administrative staff, and students. These power imbalances are recognized in University policies and guidelines related to conflict of interest, including the [Policy on Conflict of Interest – Academic Staff](#) and the Provostial memorandum on [Conflict of Interest and Close Personal Relations](#).

## Sexual Violence

The Faculty fully endorses and is bound by the University of Toronto’s commitment to achieving an environment free of all forms of sexual violence, including sexual harassment and sexual assault, as set out in the [Policy on Sexual Violence and Sexual Harassment](#) ("Policy").

Sexual Violence is defined in the Policy as “any sexual act or act targeting a person’s sexuality, gender identity or gender expression, whether the act is physical or psychological in nature, that is committed, threatened or attempted against a person without the person’s consent, and includes Sexual Assault, Sexual Harassment, stalking, indecent exposure, voyeurism, gender-based harassment or violence, cyber sexual violence, and sexual exploitation.” Definitions of many of these terms (e.g., cyber sexual violence) are available in the Policy.

The Sexual Violence Prevention & Support Centre (the “SVPSC”) is an institutional office established to support survivors of sexual violence, including helping them navigate the processes and procedures under the Policy. Individuals who Disclose to the SVPSC can be supported with confidential, non-judgmental, client-centred services, including assistance in navigating available supports such as counselling, medical services, academic or workplace accommodations, financial aid, and legal aid.

There is a difference between Disclosing and Reporting an incident of Sexual Violence. A Disclosure means sharing an experience of sexual violence with a member of the University community. Speaking with the SVPSC about an experience of sexual violence or the reporting process does not automatically initiate a report. It does not launch a formal process to look into an incident of sexual violence.

Reports of Sexual Violence by any community member are appropriately made to the SVPSC or, in emergency situations, to Campus Safety. Initiating a Report means telling a designated member of the University Community about an incident to initiate a formal process, such as an investigative process through the University, which could result in disciplinary or other corrective action. The SVPSC can assist individuals with understanding the University’s reporting process and with making a report under the Policy, if they choose.

24/7 crisis supports for survivors of sexual violence are listed [here](#).

## Bullying, Harrassment, and Discrimination

The Faculty also fully endorses and is bound by the University of Toronto’s commitment to fostering an inclusive environment in which all members of our community feel they belong, are respected, and can thrive. Harassment, discrimination, and bullying in any form are unacceptable and unwelcome at the Faculty and the University.

The University’s commitment is found in a robust policy framework, including the following resources:

- [Policy with Respect to Workplace Harassment](#)



- [Human Resources Guideline on Workplace Harassment and Civil Conduct \(“Civility Guideline”\)](#)
- [Guideline for Employees on Concerns and Complaints Regarding Prohibited Discrimination and Discriminatory Harassment \(“Discrimination Guideline”\)](#)
- [Policy with Respect to Workplace Violence](#)
- [Workplace Violence Program](#)
- [Code of Student Conduct](#)
- [School of Graduate Studies Supervision Guidelines](#)
- [Statement of Commitment Regarding Persons with Disabilities](#)

There are multiple pathways for having concerns related to bullying, harassment, and discrimination addressed. The specific pathway can depend on the relationship of those involved to the University (faculty, staff, student, etc.) and the nature/context of the conduct in question.

Concerns by undergraduate students may generally be brought to the:

- Equity, Diversity, and Inclusion Director
- Registrar’s Office
- Associate Dean, Academic & Student Affairs
- Dean

Concerns by graduate students may be brought to the:

- Equity, Diversity, and Inclusion Director
- Associate Dean, Graduate Education
- Dean
- School of Graduate Studies (including, if applicable, the [Centre for Graduate Mentorship & Supervision](#))

These pathways are not rigid. For example, students may speak to a supportive member of the community who is able to help bring the concern forward. They may share their concerns with an instructor or divisional coordinator/performance area head if they are comfortable doing so. Students may alternatively bring concerns to the Equity, Diversity, and Inclusion Director.

For administrative staff members, faculty members, and librarians, it is normally most helpful to bring concerns to the attention of the person to whom the staff member, faculty member, or librarian immediately reports (e.g., Manager, Supervisor, Dean’s Office) or the next higher level of authority, as necessary. Administrative staff members, faculty members, and librarians may also raise concerns and complaints with:

- Professional Faculties Human Resources Office (which supports the Faculty of Music)
- Equity, Diversity, and Inclusion Director

Alternatively, a community member may wish to raise their concern with a University official outside of the Faculty. The following offices may be contacted directly without proceeding through the pathways described above and are available to any member of the Faculty, including students:

- [Accessibility for Ontarians with Disability Act \(AODA\) Office](#) – offers support to community members in relation to persons with disabilities.
- [Anti-Racism & Cultural Diversity Office \(ARCDO\)](#) – offers supports to community members in relation to racial discrimination and harassment.
- [Sexual & Gender Diversity Office \(SGDO\)](#) – offers support to community members in relation to sex, sexual orientation, and gender identity discrimination and harassment.
- [Institutional Equity Office](#) - offers support to community members in relation to concerns of harassment and discrimination based on the Ontario Human Rights Code’s protected grounds.
- [Workplace Investigations Office](#) – a specialized unit within the Division of People Strategy, Equity & Culture which receives, investigates, and addresses concerns and complaints related to faculty or staff conduct, including workplace harassment and discrimination.
- [Professional Faculties Human Resources Office](#) – receives, investigates, and addresses concerns related to faculty or staff conduct.
- [Centre for Graduate Mentorship & Supervision \(CGMS\)](#) – supports successful mentorship and supervisory relationships between graduate students and supervisors/committee members.

- Community Safety Office – offers support and assistance to students, staff and faculty members who have personal safety concerns.
- Campus Safety – Special Constable service at the University which responds to emergency situations and offers pro-active safety services, including Work Alone and TravelSafe programs.

## Use of Intoxicating Substances

The Faculty strongly encourages and supports responsible decision-making about the use and non-use of alcohol and other intoxicating substances, which prioritize the safety and health of the members of our community.

As set out in the Human Resources Guideline on Fitness for Work, Faculty and staff are reminded of the University-wide prohibition against using any intoxicant in the workplace (except pursuant to the Alcohol Policy and except for appropriate use of a medication).

Students are similarly reminded that the Code of Student Conduct is concerned with a wide variety of activities and behaviours including, but not limited to, conduct related to the use or misuse of alcohol and other intoxicants at the University.

## Pedagogical Best Practices

### General

Effective music education requires that interactions between faculty members/instructors and students be conducted with respect, integrity, and trust. All faculty members/instructors should take special care to respect and protect the dignity of their students, and to communicate with them in a way that acknowledges their diverse individual needs. This includes using a professional tone without unnecessary and gratuitous derogatory or demeaning language of any kind, including language that targets equity-deserving groups. It also includes using a person's pronouns as identified by them (see: "All About Pronouns", Sexual & Gender Diversity Office, University of Toronto).

The Faculty strongly recommends that all communications between students and faculty members/instructors and other staff (including Teaching Assistants) be conducted through official University of Toronto email as a way of maintaining professional boundaries. The Faculty strongly advises against contact through social media accounts and SMS/text messaging; this includes communication channels such as but not limited to WhatsApp, Instagram, Facebook, Snapchat, and TikTok. University of Toronto email should be used in accordance with the Provostial Guideline regarding Appropriate Use of Information and Communication Technology.

Faculty office hours should be held on campus, or virtually if necessary. Faculty members are not to hold in person office hours in sites off-campus such as homes, restaurants, or bars.

Faculty members/instructors should also avoid favouritism and treat all students in a fair and equitable manner, ensuring appropriate opportunities and supports are made available to each of their students.

### Change of Teacher in Applied Music

While specific instrument areas of the Faculty of Music are best served by a shared teaching model, it is pedagogically sound for students to receive their full annual complement of lessons from one instructor. This allows for a monitored and supervised arc of development, and effective grading and feedback for students. When a change of applied music teacher is necessary, students should contact [performance.music@utoronto.ca](mailto:performance.music@utoronto.ca). In most cases, they should consult with and obtain a signed consensus for the change by both their current and proposed faculty member/instructor, as well as the Area Head, and then submit that signed agreement to the Performance Office for approval.

If it is not reasonable for students to consult with the faculty members/instructors (e.g., due to interpersonal conflict or concerns about teaching practices), the request for a change of studio may be brought to the Associate Dean, Performance and Public Events or the Performance Office, which will directly contact the relevant instructors.

Students are encouraged to update their current teacher and Area Head regarding proposed changes in instruction. Students should also openly communicate with their applied teacher regarding any regular or occasional lessons or coaching with other faculty members or external instructors.

## Consent and Touch

Respecting personal space during any and all interactions is crucial to ensuring all members of our community feel safe and comfortable. Personal space should be respected in all teaching, learning, and performance spaces including classrooms, during masterclass and repertoire classes, on stage, and during one-on-one teaching sessions.

Appropriate touch may be an effective tool in instrumental and vocal teaching where positioning, posture, and somatic awareness are crucial elements of skill and performance development but can sometimes defy precise verbal description. Some faculty members/instructors and students experience this kind of touching as a natural part of instruction while others, for any number of reasons (including but not limited to culture, gender, disability, faith, and past experience), find it uncomfortable.

If a required change in position or posture can be communicated without touch, this pathway should be followed. **When touch is consented to and employed, it must always be the minimum amount of pressure and time required to make the necessary physical adjustment and must never extend to sensitive areas of the body (including but not limited to the face, chest, pelvis, thigh).**

To ensure a safe one-on-one learning environment, **students must be asked for consent before every instance of touching, even if consent has been obtained in the past. Students may decline without any further discussion or clarification and may decline at any point during the process of touching.** Faculty members/instructors are encouraged to remind students of their right to decline touch at any time.

Should touch be considered a possible effective tool for teaching and learning, a daily check-in with students about situationally specific touch is strongly recommended. It should be framed in a way that makes clear the purpose of the suggested touch; i.e., identifying the skill it may assist with developing.

Instructors should have an alternative way to teach when a student declines touch. If they do not have an alternative method available, they should let the student know and research alternate methods in time for the next lesson. Instructors may consult with the appropriate person within the Faculty (e.g., Area Head, Associate Dean).

Faculty members/instructors should foster an environment, notwithstanding the power dynamics present, where students feel comfortable expressing and revoking consent.

Here are possible ways of asking students for their consent to touch:

- “May I move your left wrist into the preferred position? This could help with... Or would you rather I demonstrate using my body so you can just observe?”
- “May I indicate which area on your right shoulder is holding too much tension? This may assist you to... If you prefer, I could demonstrate in some other way that does not involve touch.”

Here are possible ways for students to respond to invitations to learn through touch:

- “May I move your left wrist into the preferred position? This could help with...”
  - “No, I’m never comfortable with touch. Can you demonstrate this skill for me in a different way?”
  - “Not today, it’s still tender from my injury. Can you show me how to improve another way?” “Yes, I’m comfortable with a brief adjustment today.”
- “May I indicate which area on your right shoulder is holding too much tension? This may assist you to...”
  - “No, I don’t want to be touched. I’d appreciate you showing me how to do this some other way.”
  - “Not today. Please demonstrate for me without touch.” ○ “Yes, a brief touch for learning is okay today.”

More information about consent is available [here](#). Faculty and instructors are welcome to connect with the EDI Director for consultation and further discussion. Students can connect with the EDI Director any time to discuss issues around consent and touch.

## Questions and Feedback

Questions regarding these Guidelines may be directed to the Equity, Diversity, and Inclusion Director: Edward Johnson Building, 80 Queens Park, Rm 121; 416-978-3782

# Schedule of Dates

## Fall 2024

Date	Activity
<b>August</b>	
1	Deadline - Last day for former students not registered in 2023-24 to request permission to re-enrol.
28 - 30	Orientation activities (Undergraduate only)
<b>September</b>	
2	Labour Day - University closed
3	Classes begin - All programs
3 - 6	Placement auditions and Graduate Orientation
16	Deadline - Last day to add F and Y section code courses
24	Faculty Council Meeting: 12:10pm
<b>October</b>	
14	Thanksgiving - University closed
21	December Examination Schedule posted
22	Faculty Council Meeting: 12:10pm
28 - Nov 1	Fall Reading Week
<b>November</b>	
1	Deadline – Bursary applications
4	Deadline - Last day to cancel F section code courses without academic penalty
5	Music Education Division Meeting: 12:10pm
7	Performance Division Meeting: 12:10pm
26	Faculty Council Meeting: 12:10pm
<b>December</b>	
2	Classes end - all programs
3	Make-up day (Thanksgiving Monday)
4 - 5	Flex Days
6 - 23	Examination Period; term tests in Y section course codes. Please note that exams may be scheduled on Saturdays.
24 - January 3	University closed

# Winter 2025

Date	Activity
<b>January</b>	
6	University reopens
6	Classes begin – All programs
17	Deadline - Last day to add S section code courses
28	Faculty Council Meeting: 12:10pm
<b>February</b>	
1	Deadline - Bursary Applications
4	Music Education Division Meeting: 12:10pm
6	Performance Division Meeting: 12:10pm
14	Deadline - Last date to cancel Y section code courses without academic penalty
17	Family Day – University closed
17 - 21	Winter Reading Week
25	Faculty Council Meeting: 12:10pm
<b>March</b>	
3	April Final Examination schedule posted
10	Last day to withdraw from the Faculty; Last day to cancel S section code courses without academic penalty
25	Faculty Council Meeting: 12:10pm
<b>April</b>	
4	Classes end - All programs
7 - 8	Flex Days
9 - 30	Final Examination Period. Please note that exams may be scheduled on Saturdays.
18	Good Friday - University closed
29	Faculty Council Meeting: 12:10pm
<b>May</b>	
16	Presidential Day - University closed
19	Victoria Day – University closed
27	Faculty Council Meeting: 12:10pm

# Faculty of Music Staff Listing

## NOTE:

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

\*indicates on leave, July 1, 2024 to December 31, 2024.

\*\*indicates on leave, July 1, 2024 to June 30, 2025.

\*\*\*indicates on leave, January 1, 2025 to June 30, 2025.

*As of May 2024*

## Senior Leadership Group:

- Dean and Graduate Chair: \*Ellie Hisama
- Acting Dean and Graduate Chair: Ryan McClelland
- Associate Dean, Academic & Student Affairs: Daphne Tan
- Associate Dean, Graduate Education: Robin Elliott
- Associate Dean, Research: Nasim Niknafs
- Associate Dean, Performance & Public Events: Jeffrey McFadden
- Assistant Dean, Operations: \*\*Kevin Howey
- Chief Administrative Officer (Acting): Maya Churbaji

## Subdivisional Coordinators:

- Composition: Norbert Palej
- Music Education: Nasim Niknafs
- Music and Health: Michael Thaut
- Music Technology: Denis Martin
- Musicology, Ethnomusicology, and Music Theory: Sherry Lee
- Performance: Jeffrey McFadden

## Composition

- **Subdivisional Coordinator: Norbert Palej** D.M.A. (Cornell) Associate Professor
- Roger Berge Mus.Doc. (Toronto)
- \*\*Eliot Britton Ph.D. (McGill) Associate Professor
- 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 Professor, Teaching Stream
- Larysa Kuzmenko Mus.Bac. (Toronto) Assistant Professor, Teaching Stream
- Abigail Richardson-Schulte Mus.Doc. (Toronto)
- James Rolfe B. Mus. (Toronto), M. Mus. (Toronto), MFA (Princeton)
- \*\*Kotoka Suzuki BM (Indiana) DMA (Stanford) Associate Professor

## Music Education

- **Subdivisional Coordinator: Nasim Niknafs** B.A. (Art University Tehran), M.A. (Kingston), M.A. (New York), Ph.D. (Northwestern) Associate Professor
- **John Brownell** B.F.A. Assistant Professor, Teaching Stream, percussion
- Tanya Charles Mus.Bac.Perf (Toronto), Art.Dip (GGS), violin
- Gregory Colley Mus.Bac (Toronto), B.Ed (Toronto), instrumental music
- Donald Englert, saxophone
- Mary-Katherine Finch M.Mus. (Toronto), cello
- **Antía González Ben** B.A., M.S., Ph.D. (Wisconsin) Assistant Professor
- **Darren Hamilton** M.Mus.(Western), Ph.D.(Toronto) Assistant Professor
- **Jamie Hillman** B.Mus. (Western), M.Mus. (Illinois), DMA (Boston) Associate Professor, Director of Choral Studies, Elmer Iseler Chair in Conducting
- Gillian Howard M.Mus, M.A. (Toronto), oboe
- **Bina John** Ph.D. (Toronto) Associate Professor, Teaching Stream, 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
- Leslie Newman B.Mus, Honours (University of Toronto) M.Mus (Yale University), Advanced Certificate (Juilliard), flute
- Christine Passmore, French horn
- Zimfira Poloz, voice pedagogy for young choirs
- Dayoung Seo B.Ed., M.A. (Toronto)
- Peter Stoll B.Mus.(Toronto), M.Mus.(Indiana), clarinet
- Cathy Stone, trombone
- Michelyn Wright B.Mus (Western), Art.Dip (Western), M.Mus (Mannes), vocal education

## Music and Health

- **Subdivisional Coordinator: Michael Thaut** Ph.D., M.Mus. (Michigan) Professor, Canada Research Chair
- SarahRose Black M.A., Ph.D.(Toronto) Adjunct Professor
- **Amy Clements-Cortés** Ph.D. MTA, MT-BC, FAMI Associate Professor
- Linnea Thacker D.M.A.(Toronto), MScPT (Toronto)
- **\*\*Corene Thaut** Ph.D. (Colorado) Assistant Professor

## Music Technology

- **Subdivisional Coordinator: Denis Martin** Ph.D.(McGill) Assistant Professor
- **\*\*Eliot Britton** Ph.D. (McGill) Associate Professor
- **Gregory Lee Newsome** B.Mus. (Capilano), M.Mus. (UBC) Assistant Professor, Teaching Stream
- **Catherine Moore** Ph.D.(Liverpool) Adjunct Professor
- Mason Victoria M.Mus. (Toronto)
- **Jeff Wolpert** B.F.A. (Concordia), M.Mus. (McGill) Adjunct Professor, sound recording

## Musicology, Ethnomusicology, and Music Theory

- **Subdivisional Coordinator: Sherry Lee** M.A. (UWO), Ph.D. (UBC) Associate Professor

### Musicology

- **\*\*Mark Campbell** M.A. (York), Ph.D. (Toronto) Assistant Professor
- **Robin Elliott** M.A., Ph.D. (Toronto) Professor, Jean A. Chalmers Chair in Canadian Music
- **\*\*Sarah Gutsche-Miller** M.A., Ph.D. (McGill) Assistant Professor
- **John Haines** Ph.D. (Toronto) Professor
- **\*Ellie Hisama** B.A. (Chicago), B.Mus. (CUNY), Ph.D. (CUNY) Professor and Dean
- **Sherry Lee** M.A. (UWO), Ph.D. (UBC) Associate Professor
- **\*\*Ellen Lockhart** Ph.D. (Cornell) Assistant Professor
- **Timothy Neufeldt** M.A., Ph.D. (Toronto) Librarian
- **Laura Risk** M.A., Ph.D. (McGill) Assistant Professor

### Ethnomusicology

- **Farzaneh Hemmasi** BA (Oberlin College), MA (Columbia), PhD (Columbia) Associate Professor
- **\*\*Jeff Packman** M.A. (UC Riverside), Ph.D (UC Berkeley) Associate Professor
- **Joshua Pilzer** M.A. (Hawaii), Ph.D. (Chicago) Associate Professor

### Music Theory

- **\*Ellie Hisama** B.A. (Chicago), B.Mus. (CUNY), Ph.D. (CUNY) Professor and Dean
- **Ryan McClelland** Ph.D. (Indiana) Professor
- **Mark Sallmen** M.A., Ph.D. (Rochester) Professor, Teaching Stream
- **Daphne Tan** Ph.D. (Rochester) Associate Professor
- **Steven Vande Moortele** M.A., Ph.D.(Leuven) Professor
- **Anton Vishio** Ph.D. (Harvard) Associate Professor

## Performance

- **Associate Dean, Performance & Public Events: Jeffrey McFadden** B.Mus. (Western), M.Mus. (Toronto), DMA (Toronto)

### Conducting:

- **Chris Bagan** DMA (UBC), Baroque Instrumental Ensemble
- **Thomas Burton** B.Mus.(McGill), M.Mus.(Michigan), Tenor/Bass Choir
- **Pratik Gandhi** B.Mus., M.Mus.(Western), UTWS
- **Wallace Halladay** Mus.Bac.Perf. (Toronto), M.Mus. (New England Conservatory), D.M.A.(Eastman) Assistant Professor, Contemporary Music Ensemble
- **Jamie Hillman** B.Mus. (Western), M.Mus. (Illinois), DMA (Boston) Associate Professor, Director of Choral Studies, Elmer Iseler Chair in Conducting
- **Gillian MacKay** B.Mus. (Lethbridge), M.Mus. (McGill), D.M. (Northwestern) Professor, Director of Winds Conducting, UTWE
- **Uri Mayer** Diploma (Tel Aviv), Post Grad.Dip. (Juilliard) Professor, UTSO
- **Ivars Taurins**, Conducting
- **Daniel Taylor**, Associate Professor, Baroque Vocal Ensemble



## Early Music:

- **Area Head: Daniel Taylor** M.Mus. (Montreal), L. Mus (McGill), Adv.Studies (Royal Acad.Music) Associate Professor
- John Abberger M.Mus (Juilliard), Cert. Early Music (New York), Baroque oboe
- Patricia Ahern B.A., B.M. (Northwestern), M.M. (Indiana), Schola Cantorum (Basiliensis), Baroque violin
- Chris Bagan D.M.A. (UBC), Baroque keyboard
- Patrick Jordan, B.M. (New England Cons), A.D. (Longy School of Music), 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
- Julia Wedman, Baroque violin

## Jazz:

- **Area Head: Jim Lewis** M.Mus (Louisville) Associate Professor, Teaching Stream, trumpet, improvisation, ensembles
- Waleed Abdulhamid, bass
- Ethan Ardelli Mus.Bac.Perf (Toronto), drums
- Allison Au, saxophone
- Hannah Barstow, M.Mus. (Toronto), piano, voice
- **Shirantha Beddage** B.Mus.(Humber), M.Mus.(William Paterson), D.M.A. (Eastman) Assistant Professor
- Rich Brown, bass
- Harley Card Mus.Bac.Perf (Toronto), guitar
- William Carn B.Mus.(Toronto), trombone, ensembles
- Ernesto Cervini Mus.Bac.Perf. (Toronto), M.Mus. (Manhattan), drums
- Tara Davidson Mus.Bac.Perf. (Toronto), saxophone
- Chris Donnelly B.Mus., M.Mus. (Toronto), composition, improvisation
- Andrew Downing B.Mus., M.Mus.(Toronto), bass, composition
- Christine Duncan, voice, voice improvisation
- Donald Englert, ensembles
- Lauren Falls M.Mus.(Manhattan), bass
- Dan Fortin, bass
- Nick Fraser, drums
- Tania Gill B.Mus. (Montreal), M.Mus.(Toronto), piano
- Rebecca Hennessy B.Mus.(Toronto), trumpet
- Michael Herring, bass
- Kelly Jefferson B.Mus (McGill), M.A. (Manhattan), saxophone
- Peter Johnston Ph.D.(York), jazz history
- John MacLeod, trumpet
- Jon Maharaj, bass
- David Occhipinti M.A.(York), guitar
- Christian Overton M.Mus.(Toronto), composition and arranging
- Ted Quinlan, guitar
- Nicky Schrire M.Mus.(Manhattan), Voice
- Laura Swankey Mus.Bac.Perf. (Toronto), voice
- Jacqueline Teh M.Mus. (Toronto), voice
- Kevin Turcotte, B.Mus.(Toronto), trumpet

## Keyboard:

### Harpsichord

- Christopher Bagan D.M.A.(UBC)
- **Kevin Komisaruk** B.Mus., M.Mus., D.Mus. (McGill) Professor, Teaching Stream
- Charlotte Nediger M.Mus.(Western)

## Organ

- Aaron James Ph.D. (Eastman)
- **Kevin Komisaruk** B.Mus., M.Mus., D.Mus. (McGill) Professor, Teaching Stream

## Piano

- **Area Head: Lydia Wong** Mus.Bac. (Toronto), Concert Recital Dip. (Guildhall) Associate Professor, Teaching Stream, Collaborative Piano
- Andrew Aarons, Baroque Instrument Technician
- Asher Armstrong B.Mus.(Tennessee), M.Mus.(Cincinnati), D.M.A.(Toronto)
- Mia Bach B.Mus. (Eastman), M.Mus. (Piano, New England Cons), M.Mus. (Vocal Accompaniment, New England Cons)
- Rea Beaumont DMA (UBC) Adjunct Professor
- Megan Chang Mus.Bac., M.Mus.,DMA (Toronto)
- Emily Chiang DMA (Toronto)
- Michael Esch DMA (Rice)
- Younggun Kim M.Mus. (Peabody), DMA (Toronto)
- **Midori Koga** DMA (Michigan) Professor
- **Larysa Kuzmenko** Mus.Bac. (Toronto) Assistant Professor, Teaching Stream
- Charles Lin Mus.Bac.Perf., M.Mus.Perf.Ped.(Toronto)
- **Brian McDonagh** Mus.Bac.Perf., MusM Perf (Toronto) Assistant Professor, Teaching Stream
- Lynda Metelsky Mus.Bac.Perf. (Toronto), M.M.Perf. (Hartt School, U of Hartford)
- Andrew Novosky B.Mus., Senior Piano Technician
- **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)
- Lisa Tahara DMA (Toronto)

## Orchestral Instruments:

### Brass:

- **Area Head:** Anita McAlister Mus.Bac.(Toronto), M.Mus.(UWO)

### Horn

- Neil Deland
- Chris Gongos B.Mus.Perf. (Alberta)
- Nicholas Hartman B.Mus. (Rice)
- Neil Spaulding Mus.Bac.Perf (Toronto); B.Ed (Toronto)

### Trumpet

- Anita McAlister Mus.Bac.(Toronto), M.Mus.(UWO)
- Barton Woomert B.Mus.(Peabody)
- Steven Woomert

### Trombone

- Vanessa Fralick Mus.Bac.Perf (Toronto)
- 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) Assistant Professor, Teaching Stream
- David Pell B.Mus (UVic), M.Mus (San Francisco Conservatory)

## Tuba & Euphonium

- Rob Miller

## Percussion:

- **Area Head: Aiyun Huang** B.A. (Toronto), M.A., DMA (California) Professor
- Beverley Johnston B.Mus. (Toronto) Adjunct Professor
- John Rudolph B.Mus., M.Mus. (Catholic University of America)
- Charles Settle B.Mus. (Curtis)

## Strings:

- **Area Head: Mark Fewer** Mus.Bac.Perf (Toronto) Associate Professor

## Violin

- Marie Berard Art.Dip.(Toronto)
- Conrad Chow B.Mus., M.Mus. (Indiana), DMA (Stony Brook) violin
- **Jonathan Crow** B.Mus. (McGill) Associate Professor
- **Mark Fewer** Mus.Bac.Perf (Toronto) Associate Professor
- **\*\*Annalee Patipatanakoon** Art.Dip. (Curtis) Professor
- Erika Raum Mus.Bac.Perf. (Toronto)
- **Timothy Ying** B.Mus (Juilliard), M.A. (Western Illinois), DMA (Eastman), Associate Professor

## Viola

- Remi Pelletier L.Mus. (McGill)
- Teresa Rudolph B.Mus. (Cleveland)
- Ashley Vandiver B.Mus.(New England Conservatory), M.Mus.(Netherlands), Graduate Performance Diploma (Longy)

## Cello

- Andrew Ascenzo B.Mus. (Toronto), M.Mus. (Toronto), DMA (Toronto)
- Roman Borys, chamber music
- **Shauna Rolston** B.A. Art History, M.M. (Yale) Professor
- Paul Widner B.Mus.(Toronto)

## Double Bass

## Guitar

- **Area Head: Jeffrey McFadden** B.Mus. (Western), M.Mus. (Toronto), DMA (Toronto) Professor, Teaching Stream
- Jorge Caballero B.Mus., M.Mus. (Manhattan)
- Rob MacDonald PPD, GGS, GPD (Peabody), MMus (Peabody)

## Harp

- Judy Loman Art.Dip.Perf. (Curtis)
- Angela Schwarzkopf DMA (Toronto)

## Woodwinds:

- **Area Head: Eric Hall** B.Mus. (Eastman), M.Mus. (Juilliard) Assistant Professor, Teaching Stream

## Flute

- Susan Hoeppner BMus Perf (Juilliard)
- Leslie Newman B.Mus.Perf (Toronto), MMus (Yale), Advanced Certificate (Juilliard)
- Nora Shulman B.A. (California State University at Northridge)
- Stephen Tam Mus.Bac.Perf. (Toronto), M.Mus. (Manhattan), Prof. Studies Cert. (Manhattan)
- Camille Watts BMus (University of Cincinnati College-Conservatory of Music)
- Kelly Zimba B.Mus.(Michigan), M.Mus.(Rice)

## Oboe

- Sarah Jeffrey
- Hugo Lee B.M.(Juilliard)

## Clarinet

- Max Christie B.Mus.A (Western), M.Mus. (Yale)
- Miles Haskins B.Mus. (Peabody), M.Mus. (Mannes)
- Joseph Orlowski Mus.Bac.Perf (Toronto)
- Peter Stoll B.Mus.(Toronto), M.Mus. (Indiana)
- Joaquin Valdepenas M.M. (Yale)

## Bassoon

- **Eric Hall** B.Mus. (Eastman), M.Mus. (Juilliard) Assistant Professor, Teaching Stream

## Saxophone

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

## Accordion

- Michael Bridge D.M.A.(Toronto)
- Joseph Macerollo, OC, M.A. (Toronto)

## Voice Studies:

- **Area Head: Monica Whicher** B.Mus. (Toronto), Dip.Op.Perf. (Toronto) 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)
- Russell Braun Op.Dip. (Toronto), B.Mus. (Toronto)
- Shannon Coates Mus.Bac.Perf (Toronto), M.Mus (Toronto), DMA (Toronto)
- Mark Daboll B.Mus.(Westminister), Opera Diploma (Laurier), M.Mus.(Toronto)
- Gregory Dahl B.Mus. B.Ed (Manitoba), Op.Dip (Toronto)
- **Darryl Edwards** B.Mus., B.Ed., M.Mus. (UWO), DMA (Michigan) Professor
- **Lorna MacDonald** B.M.E. (Dalhousie), M.M (Voice Performance) (New England Cons) Professor, Lois Marshall Chair in Voice
- Jean MacPhail ARCT (RCM), Art.Dip., Mus.Bac (Hons) (Toronto)
- Sara Maida-Nicol Mus.Bac.Perf.(Toronto), M.A. (Middlebury) Italian diction
- Elizabeth McDonald B.Mus. (Toronto), M.Mus. (Eastman)
- Jason Nedecky B.Mus. (Manitoba), Dip.Op.Perf. (Toronto), M.Mus. (Toronto) diction
- **Wendy Nielsen** B.Mus. (Lethbridge),M.Mus. (British Columbia) Associate Professor, Teaching Stream
- **\*\*\*Nathalie Paulin** B.Mus., M.Mus. (Montreal) Assistant Professor, Teaching Stream
- **Steven Philcox** B.Mus. (UBC), M.Mus. (Manhattan) Associate Professor and Head of Collaborative Piano

- Alex Samaras B.Mus.(Toronto)
- Charlene Santoni B.Mus.(Western), Dip.Mus.(Manitoba), M.Mus.(Toronto), Ph.D.(Toronto)
- **Daniel Taylor** M.Mus. (Montreal), L. Mus (McGill), Adv.Studies (Royal Acad.Music) Associate Professor
- Kathryn Tremills Mus.Bac.Perf.(Toronto), M.Mus. (Colorado), DMA (Michigan), ARCT collaborative piano
- Frédérique Vézina B.Mus. (McGill), Artist Diploma (Juilliard)

## Opera

- **Area Head: Sandra Horst** M.M. (New England Conservatory), Prof Studies (Juilliard) Associate Professor, Teaching Stream & Director of Musical Studies
- Rachel Andrist M.Mus. (St Louis) vocal coach
- **Russell Braun** Op.Dip. (Toronto) B.Mus.(Toronto) Resident Operatic Performance Specialist, vocal coach/masterclass
- Kate Carver M.Mus.(McGill), RepDip (Guildhall) vocal coach
- Jason Nedecky Op.Dip.(Toronto) M.Mus.(Toronto) diction/masterclass
- **Wendy Nielsen** M.Mus. (British Columbia) Associate Professor, Teaching Stream, vocal coach/masterclass
- **Steven Philcox** M.Mus. (Manhattan) Associate Professor, masterclass
- **Daniel Taylor** M.Mus (Montreal), Adv Studies (Royal Acad. Music) Associate Professor, vocal coach, Early Music
- Anna Theodosakis M.Mus. (UBC), Op.Dip.(Toronto) dance

## Faculty of Music Ensembles

### Early Music Ensembles:

- Collegium Musicum – Christopher Bagan
- Schola Cantorum – Daniel Taylor

### Instrumental Ensembles:

- University of Toronto Wind Ensemble – Gillian MacKay
- University of Toronto Wind Symphony – Pratik Gandhi
- University of Toronto Symphony Orchestra – Uri Mayer
- University of Toronto Percussion Ensemble – Aiyun Huang
- Contemporary Music Ensemble – Wallace Halladay
- Guitar Orchestra – Rob MacDonald

### Jazz Ensembles:

- University of Toronto 12Tet – Jim Lewis
- University of Toronto Jazz Orchestra – Shirantha Beddage
- Hybrid Ensemble - Andrew Downing
- University of Toronto Vocal Jazz Ensemble – Christine Duncan

### Choirs:

- Soprano/Alto Chorus – TBA
- Chamber Choir – TBA
- MacMillan Singers – Jamie Hillman
- Tenor/Bass Chorus – Thomas Burton

### Global Musics Ensembles:

- Coordinator: Jeff Packman
- West African Drumming and Dancing Ensemble – Kwasi Dunyo

- University of Toronto Faculty of Music Gospel Choir - Darren Hamilton
- Japanese Taiko Drumming Ensemble – Kiyoshi Nagata
- Klezmer Ensemble - Brian Katz
- Brazilian Music Ensemble – Alan Hetherington
- Steel Pan Ensemble – Joe Cullen

## Professors Emeriti

- William Aide B.S. (Juilliard) ARCT, LRCT
- Michael Patrick Albano B.A. (Windsor)
- Hilary Apfelstadt Mus.Bac (Toronto), M.S. (Illinois), Ph.D. (Wisconsin)
- Lee R. Bartel L.Mus. (Western Board) M.Ed. (Manitoba) Ph.D.(Illinois-UC)
- David Beach M.M., M.Phil., Ph.D. (Yale)
- Walter Buczynski
- Chan Ka Nin M.Mus., D.Mus. (Indiana)
- Stephen Chenette M.F.A. (Minnesota)
- Caryl Clark M.A., Ph.D. (Cornell)
- Lori-Anne Dolloff LTCL, Mus.M., Ph.D. (Toronto)
- Gordon Foote B.Sc (Minnesota), M.A. (Minnesota)
- Elizabeth Gould B.M. (De Paul), M.A. (Wyoming), DMA (Oregon)
- Doreen Hall Art.Dip., Lic.Dip. (FRCM HON. CAUS)
- Russell Hartenberger M.Mus. (Catholic Univ), Ph.D. (Wesleyan)
- Gregory Johnston M.A., Ph.D. (UBC)
- James Kippen Ph.D. (Queen's University, Belfast)
- John Kruspe Mus.Bac (Toronto), ARCT, AMus (Western Ontario)
- Timothy J. McGee M.A. (Connecticut) Ph.D. (Pittsburgh)
- Don McLean B.Mus., M.A., Ph.D. (Toronto)
- Mary Ann Parker M.M. (S. Illinois-Carbondale) Ph.D. (Rochester)
- Dennis Patrick M.Mus (Toronto)
- Paul Pedersen M.Mus., Ph.D. (Toronto)
- Terry Promane Hons.Dip.Mus (Humber)
- Doreen Rao Mus.M., Ph.D. (Northwestern)
- Jeffrey Reynolds B.A (York), B.Mus.(Calgary), M.Mus.(Victoria), M.A.(Toronto), Ph.D. (Toronto)
- Patricia Shand Mus.M. (Toronto) Ed.D. (Illinois, Urbana-Champaign)
- Cameron Walter Mus.M., Ed.D. (Toronto)

## Music Library

- **Janneka Guise** B.Mus (Queen's), M.Mus (Western), MLIS (Alberta) Head Librarian
- **Trevor Deck** Dipl Composition (MacEwan), B.A.(Victoria), MLIS (UBC) Collection Management Librarian (Music & Film)
- **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
- **Becky Shaw** B.Mus. (Western), M.A.(Dalhousie), MLIS (Dalhousie) Music Archivist

## Library Technical Staff:

- Jay Lambie Mus.Bac.Perf. (Toronto)
- Bryan Martin Mus.Bac., M.A. (Toronto)
- Karen Wiseman B.A., M.L.S. (Toronto) Performance Collection

## Administrative Staff

### Advancement and Alumni Relations:

- James Conquer Mus.Bac.Perf, M.Mus. (Toronto), Development Officer, Leadership and Annual Giving
- Tyler Greenleaf B.A. (Minnesota) Director of Advancement
- Sarah Head B.Mus.(Victoria) Advancement Coordinator
- Rachel Loo B.Mus.(UBC) Development Officer, Leadership and Annual Giving (*on leave*)
- Heather Yearwood, Associate Director, Major Gifts

### Concerts and Publicity:

- Cory Bertrand, Front of House Coordinator
- Eric Chow Mus.Bac, B.Ed. (Toronto), Concert Office Supervisor
- Jehanbakhsh (John) Jasavala Mus.Dip. (Humber), B.F.A.Music (York), M.M.Perf. (Michigan, Ann Arbor), B.Ed (Windsor) Music Booking Office Facilitator
- Tam Nguyen M.B.A. Innovation (James Madison) Marketing & Communications Officer

### Dean's Office

- Hillary Barron B.A.(York), M.A.(Queen's) Director, Dean's Office
- Alejandro Céspedes M.Mus.(Toronto) Events Coordinator
- Maya Churbaji M.B.A., M.Arch. Chief Administrative Officer (Acting)
- Reshma Dhrodia B.A.,M.A.(Ottawa), MSW (Toronto), RSW, Director of Equity, Diversity, and Inclusion
- Elizabeth Fernandes B.A., M.A.(Toronto) Executive Assistant
- \*\*Kevin Howey B.A., M.Ed.(Toronto) Assistant Dean, Operations

### Facilities and Services:

- Sebastian Bisciglia Ph.D.(Rochester), Director - Information & Learning Technology
- Duc Goi, Building Manager
- Colin Harris, Theatre Technical Coordinator
- Ankit Mastakar M.Mus.(Toronto) Digital & Music Production Assistant
- Andrew Novosky B.Mus. Senior Piano Technician
- Peter Olsen, Music Technologist
- Marek Semeniuk B.Mus.(Berklee),M.Mus.(McGill), MCP (IT) Information Technology Support Analyst

### Finance

- Fareena Mughal CPA (Ontario), FCCA (UK), M.B.A.(Wales) Finance Director
- Didier Ramazani-Buledi M.B.A.(Queen's) Financial Officer
- Sammi Liao B.Com.(Ryerson) Financial Assistant

### Performance Department:

- Eddy Aitken H.B.A. (Windsor) Performance Administrator
- Christina Bell Op.Dip.(Toronto), B.M.T. (Windsor) Opera & Public Events Administrator
- Amanda Eyer Haberman B.Mus. (Queen's) Performance Assistant

### Research

- Chantal Lemire Ph.D. (Western) Research Services Officer
- Ely Lyonblum Ph.D. (Cambridge) Strategic Research Development Officer

## Student Services:

- Nalayini Balasubramaniam H.B.Sc.(Toronto) Registrar
- Calista Biermans Tunney H.B.A. (McMaster) Student Services Coordinator
- Victoria Boerner B.Mus., B.Sc.(Western), M.A.(Toronto), Graduate Office Assistant
- Aubrey Kelly B.Mus., M.Mus.(Victoria), Art.Dip.(Glenn Gould), International Recruitment Officer
- Andrea Nussey Atherley H.B.A. (Toronto), B.Ed. (Ottawa) Student Services Administrator
- Jennifer Panasiuk B.N. (Manitoba), Mus.Bac.Perf.(Toronto) Admissions & Recruitment Officer
- Dawn Pascoe H.B.Sc.(Toronto) Assistant Registrar
- Todd Will M.Ed.(Toronto) Graduate Programs Administrator

## CENTRE FOR THE STUDY OF NINETEENTH-CENTURY MUSIC

Director: Steven Vande Moortele

## INSTITUTE FOR MUSIC IN CANADA

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

## MUSIC AND HEALTH RESEARCH COLLABORATORY

**(MaHRC)** For MaHRC Appointments, see [website](#)

Director: Michael Thaut, Tier I Canada Research Chair

## LOUIS APPLEBAUM DISTINGUISHED VISITOR IN FILM COMPOSITION

- 2015 Lawrence Shragge
- 2016 Richard Bronskill
- 2017 Howard Shore
- 2019 James W. Wright

## ROGER D. MOORE DISTINGUISHED VISITOR IN COMPOSITION

- 2016 Salvatore Sciarrino
- 2017 Nicole Lizée
- 2018 Toshio Hosokawa
- 2019 André Mehmari
- 2020 Michael Arnowitt, Cris Derksen, Tania Leon, Ana Sokolović
- 2022 Ana Sokolović
- 2023 Marjan Mozetich

## WILMA & CLIFFORD SMITH VISITOR IN MUSIC

- 2016 John Beckwith
- 2017 Imant Raminsh
- 2018 Rob Kapilow
- 2019 Rob Kapilow
- 2022 Daniel Bartholomew-Poyser
- 2022 Seraph Brass
- 2023 Martha Guth and Graham Johnson



## **JOHN R. STRATTON VISITOR IN MUSIC**

- 2016 Stephen Wadsworth
- 2017 Judith Forst
- 2018 Jessye Norman
- 2019 Eric Owens
- 2020 Steven Blier, Lawrence Brownlee, Joyce DiDonato, Denyce Graves, Graham Johnson
- 2021 Susan Graham
- 2022 Margo Garrett, Martha Guth, Graham Johnson
- 2023 Patricia Caicedo
- 2023 Will Crutchfield

## **KENNETH H. PEACOCK LECTURER**

- 2016 Suzanne Cusick
- 2017 George E. Lewis
- 2018 Ellie M. Hisama
- 2019 Jarrett Martineau
- 2022 Annegret Fauser
- 2023 André de Quadros

## **LORAND FENYVES RESIDENCY**

- 2012 Menahem Pressler
- 2014 Atar Arad
- 2016 Laurence Lesser
- 2019 Dénes Várjon
- 2022 Steven Isserlis

## **RIKI TUROFSKY MASTER CLASS IN VOICE**

- 2016 Stephen Lord
- 2017 Johannes Debus
- 2018 Thomas Hampson
- 2019 Tamara Wilson
- 2020 Joyce El-Khoury
- 2021 Adrienne Pieczonka
- 2022 Elliot Madore
- 2023 Jordan de Souza

## **JOHN & CLAUDINE BAILEY DISTINGUISHED VISITOR IN JAZZ**

- 2016 Dave Liebman & John LaBarbera
- 2017 Renee Rosnes
- 2018 Tim Hagans & Andrew Rathbun
- 2019 Dick Oatts
- 2020 Andy Milne
- 2021 Tammy L. Kernodle
- 2022 Terri Lyne Carrington
- 2023 Nicole Mitchell

## France-Canada Cultural Exchange Visitors and Master Class

- 2023 Fabrice Millischer
- 2023 Sophie Dervaux
- 2023 Isabelle Moretti

## Masterclasses & Lectures

*Masterclasses & Lectures at the Faculty of Music are generously supported by:*

- Neville Austin
- The Azrieli Foundation
- John and Claudine Bailey
- The J.P. Bickell Master Class and Lecture Endowment
- The Florence Moon and Herman Briegel Trust Fund
- Lorand Fenyves Fund
- France-Canada Cultural Exchange Visitors and Master Class Fund
- Hannaford Street Silver Band
- Milton Harris Early Music Endowment Fund
- Dianne W. Henderson
- Richard and Donna Holbrook
- Roy and Marjorie Linden
- Long & McQuade Music Toronto
- Roger D. Moore Distinguished Visitor in Composition Fund
- Kenneth H. Peacock Lecture Series in Music
- Richard Phillips Baroque Oratorio Fund
- David Rubel Realtor Team
- Wilma & Clifford Smith Visitor Fund
- The Stratton Trust
- Riki Turofsky and Charles Petersen
- Yamaha Canada Music Limited

## 2023-24 MASTERCLASSES & LECTURES

- Susan Abramovitch, Business of Music
- Eric Abramovitz, Clarinet
- Nick Adema, Jazz Trombone
- Roger Admiral, Piano
- Neville H. Austin
- Tony Arnold, Soprano and Contemporary Music Specialist
- Stephen Banks, Saxophone
- David P. Barrett
- Lukas Bohm, Percussion
- Rachel Brandwein, Harp
- James Campbell, Clarinet
- Stephen Carr, Stage Direction
- Marie-Josée Chartier, Choreographer
- Victor Cheng, Collaborative Piano
- Ian Cusson, Composer
- Sophie Dervaux, Bassoon
- Andrea De Vitis, Guitar
- David Eliakis, Collaborative Piano
- Norman Engel, Brass
- Émilie Fortin, Trumpet

- Alex Fournier, Jazz Double Bass
- Grant Gershon, Choral Conducting
- Jocelyn Gould, Jazz Guitar
- Jonathan Gun, Clarinet
- Tim Hagen, Woodwinds
- Bede Hanley, Oboe
- Francesca Hauser, Composition
- Alan Hetherington, Maracas
- Aline Homzy, Jazz Violin, Composition
- Britta Johnson, Composer, Lyricist
- William Leathers, Brass
- Alex Liedtke, Oboe
- Robert Lemay, Composition
- Noam Lemish, Jazz Piano, Composition
- Ann-Merrie Leung, Brass
- Laura Loewen, Collaborative Piano
- John R. MacDonald, Horn
- Danna McDonald, MMFT RSW
- Nicole Mitchell, Jazz Flute
- Mateus Moraes, Trumpet
- Marion Newman, Mezzo Soprano
- Karen Ng, Jazz Saxophone
- Ronan O'Hara, Piano
- Luis Orbegoso, Brass
- Jean-Michel Pilc, Jazz Saxophone, Composition
- Louis Pino, Snare Drum
- Noah Preminger, Jazz Saxophone
- Kai Rasmussen, Harp
- Tom Richards, Jazz Saxophone
- Daniela Rossi, Guitar
- David Rubel, Jazz Saxophone, Composition
- Luke Sellick, Jazz Double Bass, Composition
- Joseph Shabason, Jazz Saxophone, Composition
- Stephen Solook, Vibraphone
- Vlad Soloviev, Collaborative Piano Opera
- Jamie Sommerville, Brass
- Jennifer Tarver, Stage Director
- Rebecca Townsend, Artist Manager, Stratagem Artists
- Liz Upchurch, Musical Director of the COC Ensemble Studio
- Marc van Vugt, Jazz Piano
- Ineke Vandoorn, Jazz Voice
- Jason Vieaux, Guitar
- Carol Wiebe, Physician, Musician, Radical Connections
- Nancy Zeltsman, Marimba
- Canadian Women's Brass Collective
- The Bedford Trio
- The "Die schöne Mullerin" Project
- The Harmolodics

# 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](http://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 Studies, Music Education, History, Culture & Theory**

#### **Bachelor of Music Degree Program in Performance and Artist Diploma**

##### **Current Curriculum**

English (ENG4U) and 5 Additional Grade 12 U or M 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 [future.utoronto.ca](http://future.utoronto.ca).

### 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 on a full time basis, will be required to present proof of English facility by achieving appropriate standing on one of the approved options. Consult <http://future.utoronto.ca/apply> for specific details. The Faculty of Music collaborates with the University of Toronto International Foundation Program; see [www.ifp.utoronto.ca](http://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](http://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 300 km (185 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 Royal Conservatory of Music (RCM) Level 8 Theory (formerly Advanced Rudiments) or an acceptable equivalent, or write the Faculty of Music Theory Entrance Exam. RCM Level 9 Harmony (formerly 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.

## **Secondary School Transfer Credits**

Applicants who have been admitted and have taken any Advanced Placement, International Baccalaureate, French Baccalaureate, GCE, or CAPE subjects during secondary school may be eligible for transfer credit. Transfer credits are assessed after an offer of admission has been accepted, and after the University receives official final results directly from the examining board.

## **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 (a minimum of 10.0 cr) 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, up to the year they are admitted into. Candidates who receive an exemption for Applied Music and/or Major Ensemble will be required to make up the credit value in Music Electives. 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, after an offer of admission has been made and accepted.

The guidelines for maximum allowable transfer credits are as follows:

1. Candidates who have completed Advanced Placement, International Baccalaureate, French Baccalaureate, GCE, or CAPE subjects during secondary school may be eligible for a maximum of 4.0 transfer credits.
2. Candidates who have completed a post-secondary degree/3-yr diploma, may be granted up to 5.0 transfer credits on admission, towards their degree/diploma. A maximum of 3.0 transfer credits is granted to students who have completed a 2-yr diploma at a publicly-funded Ontario CAAT.
3. Candidates who have not completed a degree/diploma from another accredited institution may transfer a maximum of 4 credits if admitted into Year 1, a maximum of 8 credits if admitted into Year 2, and maximum of 10 credits if admitted into Year 3 of the degree program. Candidates who have not completed a degree/diploma from another accredited institution may transfer a maximum of 4.0 credits if admitted into Year 1 and a maximum of 5.0 credits if admitted into Year 2 of the diploma program.
4. Candidates who have completed a post-secondary degree/3-yr diploma, and have partially completed another degree/diploma may transfer a maximum of 9 credits if admitted into Year 1, and a maximum of 10 credits, if admitted into Year 2 or 3.

## **Exemptions**

Students with previous training are able to receive exemptions or attempt exemption tests for courses that are required for their program. Transfer students with prior theory background are also encouraged to write these tests. Exemption tests for the courses below are offered by the Faculty of Music during Orientation week or the first week of classes. In all cases, students will be required to make up the credit weight with another elective course of equal or higher credit value.

- EMU150H1 Inst: Violin
- EMU151H1 Inst: Clarinet

- [EMU152H1](#) Inst: Trumpet
- [JMU100Y1](#) Jazz & Traditional Materials
- [JMU101Y1](#) Jazz & Traditional Ear Training
- [TMU105Y1](#) Keyboard Harmony
- [TMU107Y1](#) Keyboard Skills
- [TMU130H1](#) Music Theory I
- [TMU131H1](#) Music Theory II
- [TMU132H1](#) Musical Skills I
- [TMU133H1](#) Musical Skills II

## 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 <https://www.utoronto.ca/academic-bridging>

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](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 <http://future.utoronto.ca/apply> 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](http://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](http://www.music.utoronto.ca)

# Bachelor of Music

The Faculty of Music offers two undergraduate degrees: the Bachelor of Music (Mus.Bac.) and the Bachelor of Music in Performance (Mus.Bac.Perf.); both require the completion of 20.0 credits. Students admitted to the Bachelor of Music in Performance (Classical or Jazz) begin their specialization in first year. Students admitted into the Bachelor of Music studying in the jazz idiom, begin their specialization in the first year; however, those admitted into the Bachelor of Music in the classical idiom, with the exception of those admitted into Music Education and Composition, enter a Common Year during which they embark on their core requirements and explore options to help determine a specialization in History, Culture & Theory or Comprehensive Studies. Students intending to pursue Music Education (Classical) or Composition also have the option of beginning their specialization in Year 2, after completing the Common Year.

## Specializations:

- **Composition**
- **Comprehensive Studies (Classical or Jazz)**
- **History, Culture & Theory**
- **Music Education (Classical or Jazz)**

## The Curriculum

All students must complete a set of core requirements (Basic Music courses) comprising courses drawn from history & culture, theory, and performance. This constitutes a prescribed educational foundation that all students are required to have in common.

**The History & Culture** core introduces the concept of music from global as well as Western art music perspectives. Introduction to Music & Society ([HMU111H1](#)) locates music as a social phenomenon and explores its contexts and meanings throughout the world. The two Historical Survey courses ([HMU126H1](#) and [HMU225H1](#)) 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 of their choice to complete this portion of the core requirement. Students in the Jazz programs complete the first two courses in the History & Culture core ([HMU111H1](#) & [HMU126H1](#)) and then take two courses in Jazz History ([JMU210H1](#) and [JMU215H1](#)).

**The Theory** core comprises a sequence of courses ([TMU105/107Y1](#), [TMU130H1](#), [TMU131H1](#), [TMU132H1](#), [TMU133H1](#), [TMU230H1](#), [TMU231H1](#) and [TMU232H1](#)) 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 ([JMU100Y1](#), [JMU101Y1](#), [JMU104Y1](#), [JMU191Y1](#)\*, [JMU200Y1](#), [JMU201Y1](#) and [JMU291Y1](#)\*; \* = not required for those specializing in Jazz Education or Jazz Comprehensive).

**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. In addition to these, all programs require the completion of a specific number of Music Electives and Breadth Electives. Music Elective is any Faculty of Music course (excluding Basic Music Courses) that is not required for the specific program. A minimum of 4.0 credits in Breadth Electives must be completed, with the exception of the History, Culture & Theory specialization that requires 5.0 credits and the Comprehensive Studies program that permits up to 8.0 credits. Within the Breadth Electives, a required minimum of 3.0 credits must be from courses in the Faculty of Arts & Science, with the exception of the specialization in History, Culture & Theory, which requires at least 4.0 credits. Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and corequisites are met. Faculty of Music students are not permitted to take courses with the MUS prefix. 1.0 credit of the Breadth Electives may be from the prescribed list of academic Music courses, which are



listed at the bottom of this page. The Breadth Elective requirement does not apply to the Artist Diploma programs. Within the 20.0 credit requirement, students are also required to complete 0.5 credits of a Genre/Style requirement from a prescribed list of courses.

The requirements for each specialization are indicated in the appropriate chart. 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. Transferring to another option within the same genre (Classical or Jazz) is possible later than the end of Year 1, but the time required to complete the degree may be extended.

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 they continue in that specialization or will count as music electives should they choose another specialization.

## **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 the specialization 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.

## **Certificates within the Faculty of Music**

Certificates are a sequence of Music courses within specified areas outside of existing Music Programs and Specializations. Completion of the prescribed courses within one or more areas is acknowledged on the transcript. Certificates are offered in conjunction with a degree. Currently there are Certificates offered in Health Applications in Music, Music Technology, Popular Music Studies and Ethnomusicology and Piano Pedagogy. The course requirements for each of the Certificates are listed on the "Certificates" section of the Academic Calendar. Courses completed as part of the Music Elective requirement can be counted towards Certificate requirements. In some cases, additional courses beyond the Music Elective requirement must be fulfilled to complete Certificate requirements.

Students who may have completed the requirements of a Certificate must notify the Registrar's Office by submitting the Declaration of Completion of a Certificate 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 Certificate(s) will result in an annotation on the academic transcript.

## **Major/Minor Certification from the Faculty of Arts & Science**

Students graduating with a Music degree may be eligible to receive acknowledgment of an Arts & 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 & 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 Completion of a 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 academic 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.

# Undergraduate Programs

## Bachelor of Music - Composition (MSSPECOMP)

### Description:

The goal of the program is to assist students in the acquisition of skills and perspective for the purpose of creating music. Unlike many of the other programs at the Faculty, the composition program does not prepare individuals for a distinct “career path”, as there is no “job” of composer. Each composer must make his or her own path. However, the skills and knowledge provided in the program have many applications. While many graduates have gone on to work as composers, many have taken their training and used it in other ways. Many have gone on to become successful commercial musicians, sound designers, producers, orchestrators, editors, and a variety of other occupations which require artistic vision and skill. The program also provides the necessary background for admission into graduate school, which can prepare a student for a career in academia.

The composition program is designed to accommodate students who have already demonstrated significant commitment to the creation of music in a style based upon traditional Western Art Music procedures. Currently, the Faculty of Music offers limited training in popular music composition, film scoring, or commercial styles. While there are some courses offered in these areas, the primary focus of the composition program is the training of composers to work in traditional art music forms.

### Admission Requirements:

At the end of the Common 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, 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, [CMU112H1](#), and [CMU113H1](#) 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 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 [CMU112H1](#) or [CMU113H1](#), or the Coordinator of the Division 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.

### Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<a href="#">HMU111H1</a> - Introduction to Music & Society	0.5			
<a href="#">HMU126H1</a> - Historical Survey II	0.5			
<a href="#">HMU225H1</a> - Historical Survey I		0.5		
<a href="#">HMU3**H1</a> - Music History & Culture Elective		0.5 +		
<a href="#">MMU100H1</a> - Lives in Music	cr			
<a href="#">PMU184Y1</a> , <a href="#">PMU284Y1</a> - Applied Music	0.5	0.5	(0.5)**	(0.5)**
<a href="#">PMU110Y1</a> / <a href="#">115Y1</a> / <a href="#">175Y1</a> / <a href="#">182Y1</a> */ <a href="#">183Y1</a> / <a href="#">190Y1</a> / <a href="#">192Y1</a> / <a href="#">195Y1</a> - Major Ensemble	0.67	0.67	(0.67)**	(0.67)**
<a href="#">TMU130H1</a> , <a href="#">131H1</a> , <a href="#">230H1</a> , <a href="#">231H1</a> - Music Theory	1.0	1.0		
<a href="#">TMU132H1</a> , <a href="#">133H1</a> , <a href="#">232H1</a> - Musical Skills	0.67	0.33		
<a href="#">TMU105Y1</a> / <a href="#">TMU107Y1</a> - Keyboard Harmony/Skills	0.33			

<b><u>CMU110H1</u>, <u>210Y1</u>, <u>310Y1</u>, <u>410Y1</u> - Composition</b>	0.5++	1.0	1.0	1.0
<u>DMU111H1</u> - Introduction to Computer Applications in Music+++		0.5		
<u>CMU112H1</u> , <u>CMU113H1</u> - Introduction to Composition I & II	1.0			
<u>CMU314Y1</u> - Orchestration			1.0	
<u>TMU316H1</u> and one of <u>TMU317H1</u> / <u>TMU318H1</u> - Counterpoint			1.0	
<u>PMU380Y1</u> - Conducting				0.67
Music Electives (0.67-1.17 credits total)				0.67-1.17++
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.17-5.67++</b>	<b>5.5</b>	<b>4.5</b>	<b>4.33-4.83</b>

\* For instrumentalists only.

\*\* Applied Music and Major Ensembles may be counted as Music Electives in 3rd and 4th years.

+ HMU3\*\*H1 can be taken in a higher year.

++ Students admitted directly to composition in Year 1 take bi-weekly composition lessons in Year 1 (CMU110H1). 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 CMU110H1.

+++ Students with considerable experience in music technology may take an exemption test for DMU111H1 and replace it with 0.5cr of Music Electives.

## Composition Minor Program (5.0 credits)

CMU112H1/ CMU113H1 Introduction to Composition 1.0

CMU211Y1/ CMU311Y1 Composition (Basic Music courses; cannot be dropped) 2.0

TMU316H1/ TMU317H1 Counterpoint 1.0

CMU314Y1 Orchestration\*\*\* 1.0

# Bachelor of Music - Comprehensive Studies: Classical (MSSPECOMH)

## Description:

This program is an attractive option to students seeking a robustly interdisciplinary experience around a music core; students interested in a field not clearly contained within our existing programs; or students interested in a general program of music studies. The program provides students depth in musical training while preserving considerable opportunities to pursue breadth through electives in Music and 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 specialized programs. The flexibility in the program also makes it well suited to students wanting to develop significant expertise in a discipline within the Faculty of Arts & Science.

The combination of a core music program, with an emphasis on breadth in musical disciplines, highly developed writing skills, and interdisciplinary flexibility opens up a range of music-related careers and graduate study options in areas not currently identified as specializations, such as in arts management, music journalism, entertainment law, audio recording, music business, or other of arts-related fields.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU184Y1</u>, <u>284Y1</u>, <u>384Y1</u>, <u>484Y1</u> - Applied Music</b>	0.5	0.5	(0.5)**	(0.5)**
<b><u>PMU110Y1/ 115Y1/ 175Y1/ 182Y1*/ 183Y1/ 187Y1/ 190Y1/192Y1/ 195Y1</u> - Major Ensemble</b>	0.67	0.67	(0.67)**	(0.67)**
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU105Y1/ TMU107Y1</u> - Keyboard Harmony/Skills</b>	0.33			
<b><u>EMU130Y1</u> - Introduction to Music Education</b>		0.67		
Music Electives*** (3.67 credits total)		0.33	2.0	1.33
Free Electives (i.e. Music or Arts & Science; 4.0 credits total)			2.0	2.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)	1.0	1.0	1.0	1.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.17</b>	<b>5.5</b>	<b>5.0</b>	<b>4.33</b>

\* For instrumentalists only.

\*\* Applied Music and Major Ensembles taken in Year 3 & 4 may be counted as Music Electives or Free 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 Studies: Jazz (MSSPECOMHJ)

## Description:

This program is an attractive option to students seeking a robustly interdisciplinary experience around a music core; students interested in a field not clearly contained within our existing programs; or students interested in a general program of music studies. The program provides students depth in musical training while preserving considerable opportunities to pursue breadth through electives in Music and 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 specialized programs. The flexibility in the program also makes it well suited to students wanting to develop significant expertise in a discipline within the Faculty of Arts & Science.

The combination of a core music program, with an emphasis on breadth in musical disciplines, highly developed writing skills, and interdisciplinary flexibility opens up a range of music-related careers and graduate study options in areas not currently identified as specializations, such as in arts management, music journalism, entertainment law, audio recording, music business, or other arts-related fields.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1</u>, <u>JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1</u>, <u>JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1</u>, <u>JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33**			
<b><u>JMU184Y1</u>, <u>284Y1</u>, <u>384Y1</u>, <u>484Y1</u></b> - Applied Music	0.5	0.5	(0.5)*	(0.5)*
<b><u>JMU189Y1</u>, <u>289Y1</u>, <u>389Y1</u>, <u>489Y1</u></b> - Jazz Orchestra	0.67	0.67	(0.67)*	(0.67)*
<b><u>JMU193Y1</u>, <u>293Y1</u>, <u>393Y1</u>, <u>493Y1</u></b> - Vocal Jazz Ensemble ++	0.67	0.67	(0.67)*	(0.67)*
<b><u>EMU130Y1</u></b> - Introduction to Music Education		0.67		
Music Electives*** (4.0 credits total)		0.5	2.0	1.5
Free Electives (i.e. Music or Arts & Science; 4.0 credits total)			2.0	2.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)	1.0	1.0	1.0	1.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>4.83</b>	<b>5.67</b>	<b>5.0</b>	<b>4.5</b>

Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

\* Applied Music and Major Ensembles taken in Year 3 & 4 may be counted as Music Electives or Free Electives.

\*\* Required of all Jazz students except keyboard majors. Keyboard majors will required an extra 0.33cr of Music Electives (4.33cr total).

++ 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 - History, Culture & Theory (MSSPEHNT)

## Description:

The goal of the program is to develop individuals who can think independently, research, analyze and weigh ideas from which they can draw logical conclusions. This program is suited to students who have a serious interest in how music communicates meaning, both in terms of how it is constructed, and also how it has been and continues to be shaped by external forces. Students will learn how to find excellent sources of information in the library and elsewhere, make informed judgments as to the reliability and usefulness of this information, and convey their own ideas in a clear and compelling way. These skills are applicable to a wide number of careers in music such as music criticism, library science, positions in publishing, broadcasting, arts administration and recording industries and also in other areas, given the widespread emphasis in today's job market on information and information technology. This program also prepares students for graduate studies in Musicology, Ethnomusicology and Music Theory, leading to careers in university teaching.

There are three ways that a student who chooses the History, Culture & Theory program may proceed: the choice of which path to follow will depend in the area of music scholarship in which the student is most interested.

Students are able to choose from any of the following options:

- **History, Culture & Theory (General Option)**
- **History, Culture & Theory, with a Specialization in History & Culture**
- **History, Culture & Theory, with a Specialization in Theory**

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU184Y1</u>, <u>PMU284Y1</u> - Applied Music</b>	0.5	0.5	(0.5)**	(0.5)**
<b><u>PMU110Y1</u>/ <u>115Y1</u>/ <u>175Y1</u>/ <u>182Y1</u>*/ <u>183Y1</u>/ <u>187Y1</u>/ <u>190Y1</u>/ <u>192Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	(0.67)**	(0.67)**
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU105Y1</u>/ <u>TMU107Y1</u> - Keyboard Harmony/Skills</b>	0.33			
<b><u>HMU425H1</u>/ <u>426H1</u>/ <u>430H1</u>/ <u>431H1</u>/ <u>432H1</u>/ <u>433H1</u>/ <u>435H1</u>/ <u>450H1</u>*** - HMU Topics</b>			0.5	1.0
<b><u>TMU307H1</u>/ <u>308H1</u>/ <u>316H1</u>/ <u>317H1</u>/ <u>318H1</u>/ <u>401H1</u>/ <u>403H1</u>/ <u>404H1</u>/ <u>SMU401H1</u>**** - Theory Electives</b>			0.5	1.0
Music Electives*** (3.33 credits total)		0.5	1.5	1.33
+One language other than English, approved by the Division			1.0	
Breadth Electives (5.0 credits; minimum of 3.0 credits from Arts & Science)	1.0	1.0	1.5	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.17</b>	<b>5.0</b>	<b>5.0</b>	<b>4.83</b>

\* For instrumentalists only.

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

\*\*\* Students wishing to graduate with the History & Culture Specialist Option should take at least six of HMU425H1/ 426H1/ 430H1/ 431H1/ 432H1/ 433H1/ 435H1/ 450H1/ 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 1.83 credits.

\*\*\*\* Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307H1/ 308H1/ 316H1/ 317H1/ 318H1/ 401H1/ 403H1/ 404H1/ 499H1/ SMU401H1 (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 1.83 credits.

+ The language other than English should be German, or another language with the permission of the Division.

## **HISTORY & CULTURE MINOR PROGRAM - Years 3 and 4 (4.0 credits)**

Topics in History & Culture (6 courses) 3.0 credits, History & Culture Electives (2 courses) 1.0 credit.

# Bachelor of Music - Music Education: Classical (MSSPEEDUC)

## Description:

This program is designed to prepare thoughtful, musically sensitive, passionate and technically skilled music educators to engage in music teaching and learning at all levels, and in many contexts. Music Education graduates are currently teaching in settings from preschools to universities and in a variety of community organizations. Some have pursued graduate work in music; others have chosen to combine careers as artist-teachers or have gone into related fields in the arts where their broad musical background has been an asset. For those students wishing to teach within the school system, a Bachelor of Education degree at a Faculty of Education must be completed following graduation. The Music Education program is designed to provide students with both breadth and depth in their musical studies. Students may identify an area or areas of specialty within Music Education (for example, elementary; choral; instrumental; world music; social change), but they are also encouraged to explore the richness of musical experiences offered.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU184Y1</u>, <u>284Y1</u>, <u>384Y1</u>, <u>484Y1</u> - Applied Music</b>	0.5	0.5	0.5	0.5
<b><u>PMU110Y1</u>/ <u>115Y1</u>/ <u>175Y1</u>/ <u>182Y1</u>*/ <u>183Y1</u>/ <u>187Y1</u>/ <u>190Y1</u>/ <u>192Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67**	0.67**
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU105Y1</u>/ <u>TMU107Y1</u> - Keyboard Harmony/Skills</b>	0.33			
<b><u>EMU130Y1</u> - Introduction to Music Education</b>	0.67			
<b><u>EMU150H1</u>, <u>151H1</u>, <u>152H1</u> - Instr.: Violin, Clarinet, Trumpet</b>	0.5			
<b><u>EMU240H1</u> - Theoretical Inquiry in Music Education</b>		0.5		
<b><u>EMU245H1</u> - Psychological Foundations of Music Education</b>		0.5		
<b>Electives - Music Education (Select from list below - 3.17 credits)</b>		0.33	1.83	1.0
<b>Music Electives (0.67 credits total)</b>			0.33	0.33
<b>Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts &amp; Science) ++</b>		0.5	1.5	2.0
<b>Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses</b>				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.33</b>	<b>4.83</b>	<b>4.5</b>

\* For instrumentalists only.

\*\* PMU396Y1/PMU496Y1 Opera Chorus is a Major Ensemble by audition in Years 3 & 4.

+ HMU3\*\*H1 can be taken in a higher year.

++ Students interested in teaching in high schools are required to complete minimum requirements in a second teachable subject; consult with the Registrar's Office.

## Course Group: Music Education Electives (Select 3.17 credits)

### Notes:

1) Classical Violin majors must substitute EMU260H1 for EMU150H1. Clarinet majors must substitute another woodwind course (EMU263H1, 264H1, 267H1, 268H1) for EMU151H1. Trumpet majors must substitute another brass course (EMU252H1, 254H1, 256H1) for EMU152H1.



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

3) Music Education Electives beyond the requirement of 3.17 credits may count as Music Electives.

<b>INSTRUMENTAL CLASSES</b>	<b>Max Credits</b>		<b>Max Credits</b>
Strings: <u>EMU250Y1</u> / 260H1/ 261H1/ 270H1	1.67	<u>EMU410H1</u> Intro to Research in Music Ed	0.5
Woodwinds: <u>EMU153H1</u> / 263H1/ 264H1/ 267H1/ 268H1		<u>EMU415H</u> Development of the Wind Band	0.5
Percussion: <u>EMU262H1</u>		<u>EMU417H1</u> Jazz Arranging	0.33
Brass: <u>EMU252H1</u> / 254H1/ 256H1		<u>EMU425H1</u> Music and Urban Engagement with Youth in Detention	0.5
Guitar: <u>EMU154H1</u>		<u>EMU435H1</u> Internship in Music Education	0.5
<u>EMU207Y1</u> Piano Skills for Professional Musicians/Teachers	0.33	<u>EMU461H1</u> Mus Ed in Cultural Perspective	0.5
<u>EMU230H1</u> Vocal Education	0.17	<u>EMU464Y1</u> String Pedagogy	0.5
<u>EMU231H1</u> Vocal Ped for Young Choirs	0.17	<u>EMU475H1</u> Seminar in Music Education	0.5
<u>EMU317Y1</u> Orchestration	0.67	<u>EMU480H1</u> Child & Adol. Dev. in MusEd	0.5
<u>EMU330Y1</u> , 430H1, 431H1 Choral Music Education	2.0	<u>EMU485H1</u> Advanced Topics in Music and Childhood	0.5
<u>EMU355Y1</u> Accompanying	0.33	<u>PMU135Y1</u> / 138Y1/ 336Y1 Diction Classes	1.0
<u>EMU356Y1</u> / <u>EMU456Y1</u> Instr. Music I & II	2.0	<u>PMU261H1</u> Intro to Piano Teaching Methods	0.33
<u>EMU359H1</u> Jazz Education	0.5	<u>PMU350Y1</u> Song Interpretation	0.33
<u>EMU360H1</u> Jazz Improvisation	0.5	<u>PMU361Y1</u> Vocal Pedagogy	0.5
<u>EMU370Y1</u> Principles & Practice of Music Education for Children	0.67	<u>PMU425H1</u> Guitar Pedagogy	0.33
<u>EMU371H1</u> Multimodal Approaches to Music Learning & Teaching	0.5	<u>PMU380Y1</u> Conducting	0.67
<u>EMU372Y1</u> Movement & Music	0.33	<u>PMU480Y1</u> Conducting	0.67
<u>EMU401H1</u> Calls to Action through Music Education	0.5	<u>PMU264Y1</u> , <u>PMU265Y1</u> , <u>PMU267Y1</u> , <u>PMU268Y1</u> , <u>PMU270Y1</u> , <u>PMU271Y1</u> , <u>PMU272Y1</u> - Ensembles	1.5

# Bachelor of Music - Music Education: Jazz (MSSPEEDUJ)

## Description:

This program is designed to prepare thoughtful, musically sensitive, passionate and technically skilled music educators to engage in music teaching and learning at all levels, and in many contexts. Music Education graduates are currently teaching in settings from preschools to universities and in a variety of community organizations. Some have pursued graduate work in music; others have chosen to combine careers as artist-teachers or have gone into related fields in the arts where their broad musical background has been an asset. For those students wishing to teach within the school system, a Bachelor of Education degree at a Faculty of Education must be completed following graduation. The Music Education program is designed to provide students with both breadth and depth in their musical studies. Students may identify an area or areas of specialty within Music Education (for example, elementary; choral; instrumental; world music; social change), but they are also encouraged to explore the richness of musical experiences offered.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>JMU210H1</u>, <u>JMU215H1</u> - Jazz History I &amp; II</b>		1.0		
<b><u>JMU100Y1</u>, <u>JMU200Y1</u> - Jazz &amp; Traditional Materials</b>	0.67	0.67		
<b><u>JMU101Y1</u>, <u>JMU201Y1</u> - Jazz &amp; Traditional Ear Training</b>	0.67	0.67		
<b><u>JMU104Y1</u> - Jazz Keyboard Skills</b>	0.33*			
<b><u>JMU184Y1</u>, <u>284Y1</u>, <u>384Y1</u>, <u>484Y1</u> - Applied Music</b>	0.5	0.5	0.5	0.5
<b><u>JMU189Y1</u>, <u>289Y1</u>, <u>389Y1</u>, <u>489Y1</u> - Jazz Orchestra</b>	0.67	0.67	0.67	0.67
<b><u>JMU193Y1</u>, <u>293Y1</u>, <u>393Y1</u>, <u>493Y1</u> - Vocal Jazz Ensemble</b>	0.67++	0.67++	0.67++	0.67++
<b><u>EMU130Y1</u> - Introduction to Music Education</b>	0.67			
<b><u>EMU151H1</u>, <u>152H1</u>, <u>270H1</u> - Instr.: Clarinet, Trumpet, Double Bass</b>	0.5			
<b><u>EMU240H1</u> - Theoretical Inquiry in Music Education</b>		0.5		
<b><u>EMU245H1</u> - Psychological Foundations of Music Education</b>		0.5		
Electives - Music Education (Select from list below - 3.17 credits)		0.33	1.33	1.5
Music Electives (1.0 credits total)			0.5	0.5
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science) **		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.33</b>	<b>5.0</b>	<b>4.67</b>

Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

\* Required of all Jazz students except keyboard majors. Keyboard majors will require an additional 0.33cr of Music Elective (1.33cr in total).

++ Jazz Voice majors only.

\*\* Students interested in teaching in high schools are required to complete minimum requirements in a second teachable subject; consult with the Registrar's Office.

## Course Group: Music Education Electives (Select 3.17 credits)

### Notes:

1) Classical Violin majors must substitute EMU260H1 for EMU150H1. Clarinet majors must substitute another woodwind course (EMU263H1, 264H1, 267H1, 268H1) for EMU151H1. Trumpet majors must substitute another brass course (EMU252H1, 254H1,

256H1) for EMU152H1.

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

3) Music Education Electives beyond the requirement of 3.17 credits may count as Music Electives.

<b>INSTRUMENTAL CLASSES</b>	<b>Max Credits</b>		<b>Max Credits</b>
Strings: <u>EMU250Y1/ 260H1/ 261H1/270H1</u>	1.67	<u>EMU410H1</u> Intro to Research in Music Ed	0.5
Woodwinds: <u>EMU153H1/ 263H1/ 264H1/ 267H1/ 268H1</u>		<u>EMU415H</u> Development of the Wind Band	0.5
Percussion: <u>EMU262H1</u>		<u>EMU417H1</u> Jazz Arranging	0.33
Brass: <u>EMU252H1/ 254H1/ 256H1</u>		<u>EMU425H1</u> Music and Urban Engagement with Youth in Detention	0.5
Guitar: <u>EMU154H1</u>		<u>EMU435H1</u> Internship in Music Education	0.5
<u>EMU207Y1</u> Piano Skills for Professional Musicians/Teachers	0.33	<u>EMU461H1</u> Mus Ed in Cultural Perspective	0.5
<u>EMU230H1</u> Vocal Education	0.17	<u>EMU464Y1</u> String Pedagogy	0.5
<u>EMU231H1</u> Vocal Ped for Young Choirs	0.17	<u>EMU475H1</u> Seminar in Music Education	0.5
<u>EMU317Y1</u> Orchestration	0.67	<u>EMU480H1</u> Child & Adol. Dev. in MusEd	0.5
<u>EMU330Y1, 430H1, 431H1</u> Choral Music Education	2.0	<u>EMU485H1</u> Advanced Topics in Music and Childhood	0.5
<u>EMU355Y1</u> Accompanying	0.33	<u>PMU135Y1/ 138Y1/ 336Y1</u> Diction Classes	1.0
<u>EMU356Y1/ EMU456Y1</u> Instr. Music I & II	2.0	<u>PMU261H1</u> Intro to Piano Teaching Methods	0.33
<u>EMU359H1</u> Jazz Education	0.5	<u>PMU350Y1</u> Song Interpretation	0.33
<u>EMU360H1</u> Jazz Improvisation	0.5	<u>PMU361Y1</u> Vocal Pedagogy	0.5
<u>EMU370Y1</u> Principles & Practice of Music Education for Children	0.67	<u>PMU425H1</u> Guitar Pedagogy	0.33
<u>EMU371H1</u> Multimodal Approaches to Music Learning & Teaching	0.5	<u>PMU380Y1</u> Conducting	0.67
<u>EMU372Y1</u> Movement & Music	0.33	<u>PMU480Y1</u> Conducting	0.67
<u>EMU401H1</u> Calls to Action through Music Education	0.67	<u>PMU264Y1, PMU265Y1, PMU267Y1, PMU268Y1, PMU270Y1, PMU271Y1, PMU272Y1</u> - Ensembles	1.5

# Combined Degree Program

## Bachelor of Music - Music Education & Master of Teaching

### Completion Requirements:

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 an AGPA of at least a B+ in Year 2 are eligible to apply for admission in the fall of Year 3.
- Students must have completed at least half the required credits in a second 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 (Music Education). Students who do not meet these conditions will have their offer rescinded.
- 1.0 cr will be completed from any two of the elective half-courses offered by OISE in Year 4:
  - [CTL1222H](#) Environmental Studies in SMT Education
  - [CTL1223H](#) Activist Science and Technology Education
  - [CTL1313H](#) Gender Equity in the Classroom
  - [CTL1016H](#) Cooperative Learning Research and Practice
  - [CTL1406H](#) The Origins of Modern Schooling
  - [CTL1818H](#) Arts in Education: Concepts, Contexts, and Frameworks
  - [CTL3023H](#) Introduction to Aboriginal Land-Centered Education
  - [CTL1104H](#) Play, Drama and Arts Education
  - [CTL3018H](#) Language Planning and Policy
  - [CTL1799H](#) Issues in Music Education
- For courses taken in Year 5 & 6 of the program, refer to the [Academic Calendar of the School of Graduate Studies](#).

### Music Education - Classical

Courses	Credits per year			
	1	2	3	4
<a href="#">HMU111H1</a> – Introduction to Music & Society	0.5			
<a href="#">HMU126H1</a> – Historical Survey II	0.5			
<a href="#">HMU225H1</a> – Historical Survey I		0.5		
<a href="#">HMU3**H1</a> – Music History & Culture Elective		0.5+		
<a href="#">MMU100H1</a> – Lives in Music	cr			
<a href="#">PMU184Y1</a> , <a href="#">284Y1</a> , <a href="#">384Y1</a> , <a href="#">484Y1</a> – Applied Music	0.5	0.5	0.5	0.5
<a href="#">PMU110Y1/ 115Y1/ 175Y1/ 182Y1*/ 183Y1/ 187Y1/ 190Y1/ 192Y1/ 195Y1/ 198Y1</a> – Major Ensemble	0.67	0.67	0.67**	0.67**
<a href="#">TMU130H1</a> , <a href="#">131H1</a> , <a href="#">230H1</a> , <a href="#">231H1</a> – Music Theory	1.0	1.0		
<a href="#">TMU132H1</a> , <a href="#">133H1</a> , <a href="#">232H1</a> – Musical Skills	0.67	0.33		
<a href="#">TMU105Y1/ TMU107Y1</a> – Keyboard Harmony/Skills	0.33			
<a href="#">EMU130Y1</a> – Introduction to Music Education	0.67			
<a href="#">EMU150H1</a> , <a href="#">151H1</a> , <a href="#">152H1</a> – Instr.: Violin, Clarinet, Trumpet	0.5			
<a href="#">EMU240H1</a> – Theoretical Inquiry in Music Education		0.5		
<a href="#">EMU245H1</a> – Psychological Foundations of Music Education		0.5		

Electives – Music Education (see list in Bachelor of Music - Music Education: 2.67 credits)		0.33	1.33	1.0
Electives from OISE				1.0
Music Electives (0.17 credits total)			0.17	
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science) ++		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses.				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.33</b>	<b>4.67</b>	<b>4.67</b>

\* For instrumentalists only.

\*\* PMU396Y1/496Y1 Opera Chorus is a Major Ensemble by audition in Years 3 & 4.

+ HMU3\*\*H1 can be taken in a higher year.

++ Students interested in teaching in high schools are required to complete minimum requirements in a second teachable subject; consult with the Registrar's Office.

## Music Education - Jazz

Courses	Credits per year			
	1	2	3	4
<u>HMU111H1</u> – Introduction to Music & Society	0.5			
<u>HMU126H1</u> – Historical Survey II	0.5			
<u>MMU100H1</u> – Lives in Music	cr			
<u>JMU210H1</u> , <u>JMU215H1</u> – Jazz History I & II		1.0		
<u>JMU100Y1</u> , <u>JMU200Y1</u> – Jazz & Traditional Materials	0.67	0.67		
<u>JMU101Y1</u> , <u>JMU201Y1</u> – Jazz & Traditional Ear Training	0.67	0.67		
<u>JMU104Y1</u> – Jazz Keyboard Skills	0.33*			
<u>JMU184Y1</u> , <u>284Y1</u> , <u>384Y1</u> , <u>484Y1</u> – Applied Music	0.5	0.5	0.5	0.5
<u>JMU189Y1</u> , <u>289Y1</u> , <u>389Y1</u> , <u>489Y1</u> – Jazz Orchestra	0.67	0.67	0.67	0.67
<u>JMU193Y1</u> , <u>293Y1</u> , <u>393Y1</u> , <u>493Y1</u> – Vocal Jazz Ensemble	0.67++	0.67++	0.67++	0.67++
<u>EMU130Y1</u> – Introduction to Music Education	0.67			
<u>EMU151H1</u> , <u>152H1</u> , <u>270H1</u> – Instr.: Clarinet, Trumpet, Double Bass	0.5			
<u>EMU240H1</u> – Theoretical Inquiry in Music Education		0.5		
<u>EMU245H1</u> – Psychological Foundations of Music Education		0.5		
Electives – Music Education (see list in Bachelor of Music - Music Education: 2.67 credits)		0.33	1.33	1.0
Electives from OISE				1.0
Music Electives (0.5 credits total)			0.5	
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science) **		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses.				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.33</b>	<b>5.0</b>	<b>4.67</b>

\* Required of all Jazz students except keyboard majors. Keyboard majors will require an additional 0.33cr of Music Elective (0.83cr in total).

++ Jazz Voice majors only.

\*\* Students interested in teaching in high schools are required to complete minimum requirements in a second teachable subject; consult with the Registrar's Office.

# List of Music Breadth Courses

Courses listed below can be counted towards 1.0 credit of the 4.0 credit Breadth Elective requirement (5.0 credit for the History, Culture & Theory specialization). A course cannot be used to fulfil a core/program specific requirement and the Breadth Elective requirement. Note: some courses have prerequisites or may be restricted by program.

Code	Title	Credit
<a href="#"><u>CMU319H1</u></a>	Electroacoustic Music I	0.5
<a href="#"><u>CMU320H1</u></a>	Electroacoustic Music II	0.5
<a href="#"><u>CMU426H1</u></a>	Composer as Philosopher	0.5
<a href="#"><u>DMU111H1</u></a>	Introduction to Computer Applications in Music	0.5
<a href="#"><u>DMU127H1</u></a>	Musical Acoustics	0.5
<a href="#"><u>DMU313H1</u></a>	Introduction to Music Recording	0.5
<a href="#"><u>DMU330H1</u></a>	Live Coding: Digital Audio in Real Time	0.5
<a href="#"><u>DMU406H1</u></a>	Max/MSP	0.5
<a href="#"><u>DMU411H1</u></a>	Interactive Music & Sound – Video Games	0.5
<a href="#"><u>EMU240H1</u></a>	Theoretical Inquiry in Music Education	0.5
<a href="#"><u>EMU245H1</u></a>	Psychological Foundations of Music Education	0.5
<a href="#"><u>EMU401H1</u></a>	Calls to Action through Music Education	0.5
<a href="#"><u>EMU410H1</u></a>	Introduction to Research in Music Education	0.5
<a href="#"><u>EMU415H1</u></a>	Development of the Wind Band	0.5
<a href="#"><u>EMU425H1</u></a>	Music and Urban Engagement with Youth in Detention	0.5
<a href="#"><u>EMU435H1</u></a>	Internship in Music Education	0.5
<a href="#"><u>EMU437H1</u></a>	Internship in Anti-Racist and Anti-Oppressive Music Education	0.5
<a href="#"><u>EMU461H1</u></a>	Music Education in Cultural Perspective	0.5
<a href="#"><u>EMU475H1</u></a>	Seminar in Music Education: Music and Social Movements	0.5
<a href="#"><u>EMU478H1</u></a>	Seminar: Representations of Otherness in Music Teaching and Learning	0.5
<a href="#"><u>EMU480H1</u></a>	Child and Adolescent Development in Music Education	0.5
<a href="#"><u>EMU485H1</u></a>	Advanced Topics in Music and Childhood	0.5
All HMU300-level and 400-level courses		0.5
<a href="#"><u>JMU320H1</u></a>	Jazz Pedagogy	0.33
<a href="#"><u>PMU261H1</u></a>	Introduction to Piano Teaching Methods	0.33
<a href="#"><u>PMU320H1</u></a>	Assessment in Performance	0.5
<a href="#"><u>PMU325Y1</u></a>	History and Literature of the Guitar	0.67
<a href="#"><u>PMU361Y1</u></a>	Vocal Pedagogy	0.5
<a href="#"><u>PMU376Y1</u></a>	Piano Literature I	0.33
<a href="#"><u>PMU401H1</u></a>	The Business of Music Performance	0.33
<a href="#"><u>PMU407H1</u></a>	21st Century Creative Performer	0.5
<a href="#"><u>PMU408H1</u></a>	Performing as a Freelance Artist in North America	0.5
<a href="#"><u>PMU476Y1</u></a>	Piano Literature II	0.33
<a href="#"><u>PMU477Y1</u></a>	Organ Literature	0.33
All SMU300-level and 400-level courses		0.5
<a href="#"><u>TMU306H1</u></a>	Rhythmic Theory and Global Music Traditions	0.5
<a href="#"><u>TMU307H1</u></a>	Analysis I	0.5
<a href="#"><u>TMU308H1</u></a>	Analysis II	0.5
<a href="#"><u>TMU309H1</u></a>	Music with Text	0.5
<a href="#"><u>TMU321H1</u></a>	Analysis of Global Musics	0.5
<a href="#"><u>TMU401H1</u></a>	Introduction to Schenkerian Analysis	0.5

Code	Title	Credit
<u>TMU403H1</u>	Introduction to the Theory and Analysis of Serial and Atonal Music	0.5
<u>TMU404H1</u>	Extended Tonal Techniques in Twentieth-Century Music	0.5

## List of Genre/Style Courses

Courses listed below can be counted towards the 0.5 cr Genre/Style requirement. This is included within the 20.0 cr requirement. Note: some courses have prerequisites or may be restricted by program.

Code	Title	Credit
<u>EMU461H1</u>	Music Education in Cultural Perspective	0.5
<u>HMU301H1</u>	Ethnography of Art Music	0.5
<u>HMU302H1</u>	Music of East Asia	0.5
<u>HMU303H1</u>	Music of the World's Indigenous Peoples	0.5
<u>HMU307H1</u>	Music, Sound, and the Erotic	0.5
<u>HMU316H1</u>	Korean Music	0.5
<u>HMU319H1</u>	Music, Gender, and Sexuality	0.5
<u>HMU320H1</u>	Afro Pop	0.5
<u>HMU322H1</u>	Music, Power, and Politics	0.5
<u>HMU324H1</u>	Music of Japan	0.5
<u>HMU345H1</u>	Global Popular Musics	0.5
<u>HMU359H1</u>	Music, Sound, and Power in the Middle East	0.5
<u>HMU360H1</u>	Hindustani Music	0.5
<u>HMU433H1</u>	Topics in Ethnomusicology: Introduction	0.5
<u>HMU435H1</u>	Topics in Ethnomusicology: Current Issues	0.5
<u>PMU264Y1</u>	West African Drumming and Dancing	0.5
<u>PMU265Y1</u>	Balinese Gamelan	0.5
<u>PMU267Y1</u>	Gospel Choir	0.5
<u>PMU367Y1</u>	Gospel Choir	0.5
<u>PMU467Y1</u>	Gospel Choir	0.5
<u>PMU268Y1</u>	Klezmer Ensemble	0.5
<u>PMU270Y1</u>	Latin American Music Ensemble	0.5
<u>PMU271Y1</u>	Japanese Drumming Ensemble	0.5
<u>PMU272Y1</u>	Steel Pan Ensemble	0.5
<u>TMU306H1</u>	Rhythmic Theory and Global Music Traditions	0.5
<u>TMU321H1</u>	Analysis of Global Musics	0.5

# Bachelor of Music in Performance

The Faculty of Music offers two undergraduate degrees: the Bachelor of Music (Mus.Bac.) and the Bachelor of Music in Performance (Mus.Bac.Perf.); both require the completion of 20.0 credits. Students admitted to the Bachelor of Music in Performance (Classical or Jazz) begin their specialization in first year. Students admitted into the Bachelor of Music studying in the jazz idiom, begin their specialization in the first year; however, those admitted into the Bachelor of Music in the classical idiom, with the exception of those admitted into Music Education and Composition, enter a Common Year during which they embark on their core requirements and explore options to help determine a specialization in History, Culture & Theory or Comprehensive Studies. Students intending to pursue Music Education (Classical) or Composition also have the option of beginning their specialization in Year 2, after completing the Common Year.

## Specializations:

- **Jazz**
- **Classical**

## The Curriculum

All students must complete a set of core requirements (Basic Music courses) comprising courses drawn from history & culture, theory, and performance. This constitutes a prescribed educational foundation that all students are required to have in common.

**The History & Culture** core introduces the concept of music from global as well as Western art music perspectives. Introduction to Music & Society ([HMU111H1](#)) locates music as a social phenomenon and explores its contexts and meanings throughout the world. The two Historical Survey courses ([HMU126H1](#) and [HMU225H1](#)) 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 of their choice to complete this portion of the core requirement. Students in the Jazz programs complete the first two courses in the History & Culture core ([HMU111H1](#) & [HMU126H1](#)) and then take two courses in Jazz History ([JMU210H1](#) and [JMU215H1](#)).

**The Theory** core comprises a sequence of courses ([TMU105/107Y1](#), [TMU130H1](#), [TMU131H1](#), [TMU132H1](#), [TMU133H1](#), [TMU230H1](#), [TMU231H1](#) and [TMU232H1](#)) 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 ([JMU100Y1](#), [JMU101Y1](#), [JMU104Y1](#), [JMU191Y1](#)\*, [JMU200Y1](#), [JMU201Y1](#) and [JMU291Y1](#)\*; \* = not required for those specializing in Jazz Education or Jazz Comprehensive).

**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. In addition to these, all programs require the completion of a specific number of Music Electives and Breadth Electives. Music Elective is any Faculty of Music course (excluding Basic Music Courses) that is not required for the specific program. A minimum of 4.0 credits in Breadth Electives must be completed, with the exception of the History, Culture & Theory specialization that requires 5.0 credits and the Comprehensive Studies program that permits up to 8.0 credits. Within the Breadth Electives, a required minimum of 3.0 credits must be from courses in the Faculty of Arts & Science, with the exception of the specialization in History, Culture & Theory, which requires at least 4.0 credits. Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and corequisites are met. Faculty of Music students are not permitted to take courses with the MUS prefix. 1.0 credit of the Breadth Electives may be from the prescribed list of academic Music courses listed at the bottom of the page. The Breadth Elective requirement does not apply to the Artist Diploma programs. Within the 20.0 credit requirement, students are also required to complete 0.5 credits of a Genre/Style requirement from a prescribed list of courses below.



The requirements for each specialization are indicated in the appropriate chart. 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. Transferring to another option within the same genre (Classical or Jazz) is possible later than the end of Year 1, but the time required to complete the degree may be extended.

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 they continue in that specialization or will count as music electives should they choose another specialization.

## **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 the specialization 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.

## **Certificates within the Faculty of Music**

Certificates are a sequence of Music courses within specified areas outside of existing Music Programs and Specializations. Completion of the prescribed courses within one or more areas is acknowledged on the transcript. Certificates are offered in conjunction with a degree. Currently there are Certificates offered in Health Applications in Music, Music Technology, Popular Music Studies and Ethnomusicology and Piano Pedagogy. The course requirements for each of the Certificates are listed in the "Certificates" section of the Academic Calendar. Courses completed as part of the Music Elective requirement can be counted towards Certificate requirements. In some cases, additional courses beyond the Music Elective requirement must be fulfilled to complete Certificate requirements.

Students who may have completed the requirements of a Certificate must notify the Registrar's Office by submitting the Declaration of Completion of a Certificate 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 Certificate(s) will result in an annotation on the academic transcript.

## **Major/Minor Certification from the Faculty of Arts & Science**

Students graduating with a Music degree may be eligible to receive acknowledgment of an Arts & 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 & 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 Completion of a 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 academic 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.

# Classical

## Bachelor of Music in Performance - Accordion: Classical (MSSPEACCRP)

### Description:

These programs aim 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 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 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.

### Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>HMU225H1</u></b> - Historical Survey I		0.5		
<b>HMU3**H1</b> - Music History & Culture Elective		0.5+		
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>PMU110Y1</u>/ <u>115Y1</u>/ <u>175Y1</u>/ <u>182Y1</u>/ <u>183Y1</u>/ <u>190Y1</u>/ <u>192Y1</u>/ <u>195Y1</u>/ <u>198Y1</u></b> - Major Ensemble	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u></b> - Music Theory	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u></b> - Musical Skills	0.67	0.33		
<b><u>TMU107Y1</u></b> - Keyboard Skills	0.33			
<b><u>PMU391Y1</u>/<u>PMU491Y1</u></b> (optional) - Chamber Music			(0.33)	(0.33)
Music Electives (4.0 credits total)	0.5	0.5	1.83	1.17
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.17</b>	<b>5.0</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Bassoon: Classical (MSSPEBSSNP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b><u>HMU3**H1</u> - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u> - Orchestral Studies</b>			0.33	0.33
<b>Music Electives (1.0 credits total)</b>			0.33	0.67
<b>Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts &amp; Science)</b>		0.5	2.0	1.5
<b>Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses</b>				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Cello: Classical (MSSPECELLP)

## Description:

These programs aim 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 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 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.

## Enrolment Requirements:

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.

Students in the Bachelor of Music in Performance who do not receive a passing grade on 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<u>HMU111H1</u> - Introduction to Music & Society	0.5			
<u>HMU126H1</u> - Historical Survey II	0.5			
<u>HMU225H1</u> - Historical Survey I		0.5		
<u>HMU3**H1</u> - Music History & Culture Elective		0.5+		
<u>MMU100H1</u> - Lives in Music	cr			
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> , <u>485Y1</u> - Applied Music & Recital	1.0	1.0	1.0	1.0
<u>PMU182Y1</u> / <u>190Y1</u> / <u>195Y1</u> - Major Ensemble	0.67	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> - Music Theory	1.0	1.0		
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> - Musical Skills	0.67	0.33		
<u>TMU107Y1</u> - Keyboard Skills	0.33			
<u>PMU105Y1</u> , <u>205Y1</u> , <u>305Y1</u> , <u>405Y1</u> - Inst. Performance Class	0.33	0.33	0.33	0.33
<u>PMU191Y1</u> (optional in Yr 1) - Chamber Music	(0.33)			
<u>PMU291Y1</u> , <u>391Y1</u> , <u>491Y1</u>		0.33	0.33	0.33
<u>PMU378Y1</u> , <u>PMU478Y1</u> - Orchestral Studies			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Clarinet: Classical (MSSPECLARP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>HMU225H1</u></b> - Historical Survey I		0.5		
<b>HMU3**H1</b> - Music History & Culture Elective		0.5+		
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u></b> - Major Ensemble	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u></b> - Music Theory	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u></b> - Musical Skills	0.67	0.33		
<b><u>TMU107Y1</u></b> - Keyboard Skills	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u></b> - Inst. Performance Class	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u></b> (optional in Yr 1) - Chamber Music	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u></b> - Orchestral Studies			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Double Bass: Classical (MSSPEDBSSP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b><u>HMU3**H1</u> - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU378Y1</u>, <u>PMU478Y1</u> - Orchestral Studies</b>			0.33	0.33
<b>Music Electives (1.0 credits total)</b>			0.33	0.67
<b>Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts &amp; Science)</b>		0.5	2.0	1.5
<b>Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses</b>				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Euphonium: Classical (MSSPEEUPHP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>HMU225H1</u></b> - Historical Survey I		0.5		
<b>HMU3**H1</b> - Music History & Culture Elective		0.5+		
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u>/ <u>198Y1</u></b> - Major Ensemble	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u></b> - Music Theory	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u></b> - Musical Skills	0.67	0.33		
<b><u>TMU107Y1</u></b> - Keyboard Skills	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u></b> - Inst. Performance Class	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u></b> (optional in Yr 1) - Chamber Music	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
Music Electives (1.67 credits total)			0.67	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Flute: Classical (MSSPEFLUTP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u> - Orchestral Studies</b>			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.



# Bachelor of Music in Performance - French Horn: Classical (MSSPEFRHNP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b><u>HMU3**H1</u> - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u> - Orchestral Studies</b>			0.33	0.33
<b>Music Electives (1.0 credits total)</b>			0.33	0.67
<b>Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts &amp; Science)</b>		0.5	2.0	1.5
<b>Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses</b>				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Guitar: Classical (MSSPEGTRP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU110Y1</u>/ <u>115Y1</u>/ <u>175Y1</u>/ <u>182Y1</u>/ <u>183Y1</u>/ <u>190Y1</u>/ <u>192Y1</u>/ <u>195Y1</u>/ <u>198Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU325Y1</u> - History &amp; Literature of the Guitar</b>			0.67	
<b><u>PMU420H1</u> - Fretboard Harmony</b>				0.33
<b><u>PMU425H1</u> - Guitar Pedagogy</b>				0.33
<b><u>PMU391Y1</u>/ <u>PMU491Y1</u> (optional) - Chamber Music</b>			(0.33)	(0.33)
Music Electives (1.33 credits total)			0.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>4.83</b>	<b>5.0</b>	<b>5.17</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Harp: Classical (MSSPEHARPP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u>/ <u>198Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u>, <u>291Y1</u>, <u>391Y1</u> (optional) - Chamber Music</b>	(0.33)	(0.33)	(0.33)	
Music Electives (2.67 credits total)			1.33	1.33
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		1.0	1.5	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.33</b>	<b>4.83</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Harpsichord: Classical (MSSPEHPCDP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b><u>HMU3**H1</u> - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU187Y1</u>, <u>189Y1</u> - Early Music Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU105Y1</u> - Keyboard Harmony</b>	0.33			
<b><u>PMU163Y1</u> - Sight Reading</b>	0.33			
<b><u>PMU288Y1</u> - Historical Keyboard Improvisation/Continuo</b>		0.33		
<b><u>PMU376Y1</u>, <u>PMU476Y1</u> - Piano Literature I &amp; II</b>			0.33	0.33
Music Electives (2.67 credits total)			1.67	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>4.83</b>	<b>5.17</b>	<b>5.0</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Lute: Classical (MSSPELUTEP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU187Y1</u>/ <u>189Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU391Y1</u>/ <u>PMU491Y1</u> (optional) - Chamber Music</b>			(0.33)	(0.33)
Music Electives (4.0 credits total)	0.5	0.5	1.83	1.17
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.17</b>	<b>5.0</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Oboe: Classical (MSSPEOBOEP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u>/ <u>198Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u> - Orchestral Studies</b>			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Organ: Classical (MSSPEORGNP)

## Description:

These programs aim 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 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 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.

## Enrolment Requirements:

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.

Students in the Bachelor of Music in Performance who do not receive a passing grade on 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<u>HMU111H1</u> - Introduction to Music & Society	0.5			
<u>HMU126H1</u> - Historical Survey II	0.5			
<u>HMU225H1</u> - Historical Survey I		0.5		
<u>HMU3**H1</u> - Music History & Culture Elective		0.5+		
<u>MMU100H1</u> - Lives in Music	cr			
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> , <u>485Y1</u> - Applied Music & Recital	1.0	1.0	1.0	1.0
<u>PMU110Y1</u> / <u>115Y1</u> / <u>175Y1</u> / <u>192Y1</u> - Major Ensemble	0.67	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> - Music Theory	1.0	1.0		
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> - Musical Skills	0.67	0.33		
<u>TMU105Y1</u> - Keyboard Harmony	0.33			
<u>EMU330Y1</u> - Choral Music Education			1.0	
<u>PMU105Y1</u> , <u>205Y1</u> , <u>305Y1</u> , <u>405Y1</u> - Inst. Performance Class	0.33	0.33	0.33	0.33
<u>PMU357Y1</u> - Improvisation			0.33	
<u>PMU380Y1</u> - Conducting				0.67
<u>PMU460Y1</u> - Teaching Methods - Organ				0.33
<u>PMU477Y1</u> - Organ Literature				0.33
<u>TMU316H1</u> , <u>TMU317H1</u> - Counterpoint			1.0	
Music Electives (0.33 credits total)				0.33
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>4.83</b>	<b>5.17</b>	<b>5.0</b>

+ HMU3\*\*H1 can be taken in a higher year.

Students interested in pursuing additional studies in liturgy and church music can consult with the Registrar, Toronto School of Theology, 47 Queen's Park Crescent East, 416-978-4040 about the possibility in enrolling in TST courses.

## 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 - PMU457Y1 Improvisation - Organ (0.33)

PMU477Y1 Organ Literature (0.33)

PMU460Y1 Teaching Methods - Organ (0.33)

PMU105Y1 - PMU405Y1 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 - PMU457Y1 Improvisation - Organ (0.33)

PMU477Y1 Organ Literature (0.33)

PMU460Y1 Teaching Methods - Organ (0.33)

PMU105Y1 - PMU405Y1 Instrumental Performance Class (Organ)

\* Increase to 3.0 FCE for students exempted from TMU105Y1.



# Bachelor of Music in Performance - Percussion: Classical (MSSPEPRCNP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>HMU225H1</u></b> - Historical Survey I		0.5		
<b>HMU3**H1</b> - Music History & Culture Elective		0.5+		
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u></b> - Major Ensemble	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u></b> - Music Theory	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u></b> - Musical Skills	0.67	0.33		
<b><u>TMU107Y1</u></b> - Keyboard Skills	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u></b> - Inst. Performance Class	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u>, <u>291Y1</u>, <u>391Y1</u></b> (optional) - Chamber Music	(0.33)	(0.33)	(0.33)	
<b><u>PMU491Y1</u></b> - Chamber Music				0.33
<b><u>PMU363Y1</u>, <u>PMU463Y1</u></b> - Orchestral Studies			0.33	0.33
Music Electives (1.67 credits total)			1.0	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		1.0	1.5	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses.				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.33</b>	<b>4.83</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Piano: Classical (MSSPEPIANP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU110Y1</u>/ <u>115Y1</u>/ <u>175Y1</u>/ <u>192Y1</u> - Major Ensemble</b>	0.67	0.67	(0.67)*	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU105Y1</u> - Keyboard Harmony</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU163Y1</u> - Sight Reading</b>	0.33			
<b><u>PMU251Y1</u>, <u>PMU351Y1</u> - Piano-Inst. Master Class</b>		0.5**	0.5**	
<b><u>PMU252Y1</u>, <u>PMU352Y1</u> - Piano-Vocal Master Class</b>		0.5**	0.5**	
<b><u>PMU261H1</u> - Introduction to Piano Teaching Methods</b>			0.33	
<b><u>PMU376Y1</u>, <u>PMU476Y1</u> - Piano Literature I &amp; II</b>			0.33	0.33
Music Electives (0.67 credits total)				0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)			2.0	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.33</b>	<b>5.0</b>	<b>4.33</b>

+ HMU3\*\*H1 can be taken in a higher year.

\* Major Ensemble can count as Music Electives in Year 3 & 4.

\*\*Note: Piano majors must take both PMU251Y1, 252Y1 in Year 2 and PMU351Y1, 352Y1 in Year 3.

# Bachelor of Music in Performance - Recorder: Classical (MSSPERECP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU187Y1</u>/ <u>PMU189Y1</u> - Early Music Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU391Y1</u>/ <u>PMU491Y1</u> (optional) - Chamber Music</b>			(0.33)	(0.33)
Music Electives (4.0 credits total)	0.5	0.5	1.83	1.17
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.17</b>	<b>5.0</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Saxophone: Classical (MSSPESAXP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
Music Electives (1.67 credits total)			0.67	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Trombone: Classical (MSSPETRMBP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>HMU225H1</u></b> - Historical Survey I		0.5		
<b>HMU3**H1</b> - Music History & Culture Elective		0.5+		
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u></b> - Major Ensemble	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u></b> - Music Theory	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u></b> - Musical Skills	0.67	0.33		
<b><u>TMU107Y1</u></b> - Keyboard Skills	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u></b> - Inst. Performance Class	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u></b> (optional in Yr 1) - Chamber Music	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u></b> - Orchestral Studies			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Trumpet: Classical (MSSPETRPTP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>HMU225H1</u></b> - Historical Survey I		0.5		
<b>HMU3**H1</b> - Music History & Culture Elective		0.5+		
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u></b> - Major Ensemble	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u></b> - Music Theory	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u></b> - Musical Skills	0.67	0.33		
<b><u>TMU107Y1</u></b> - Keyboard Skills	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u></b> - Inst. Performance Class	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u></b> (optional in Yr 1) - Chamber Music	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u></b> - Orchestral Studies			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Tuba: Classical (MSSPETUBAP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u> - Orchestral Studies</b>			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Viola: Classical (MSSPEVLAP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU378Y1</u>, <u>PMU478Y1</u> - Orchestral Studies</b>			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.



# Bachelor of Music in Performance - Violin: Classical (MSSPEVLNP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u> - Major Ensemble</b>	0.67	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u>, <u>405Y1</u> - Inst. Performance Class</b>	0.33	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional in Yr 1) - Chamber Music</b>	(0.33)			
<b><u>PMU291Y1</u>, <u>391Y1</u>, <u>491Y1</u></b>		0.33	0.33	0.33
<b><u>PMU378Y1</u>, <u>PMU478Y1</u> - Orchestral Studies</b>			0.33	0.33
Music Electives (1.0 credits total)			0.33	0.67
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year.

# Bachelor of Music in Performance - Voice: Classical (MSSPEVCEP)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u> - Introduction to Music &amp; Society</b>	0.5			
<b><u>HMU126H1</u> - Historical Survey II</b>	0.5			
<b><u>HMU225H1</u> - Historical Survey I</b>		0.5		
<b>HMU3**H1 - Music History &amp; Culture Elective</b>		0.5+		
<b><u>MMU100H1</u> - Lives in Music</b>	cr			
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u> - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b><u>PMU110Y1</u>, <u>115Y1</u>, <u>175Y1</u>, - Major Ensemble</b>	0.67	0.67	0.67**	0.67**++
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> - Music Theory</b>	1.0	1.0		
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> - Musical Skills</b>	0.67	0.33		
<b><u>TMU107Y1</u> - Keyboard Skills</b>	0.33			
<b><u>PMU128H1</u>, <u>PMU228H1</u> - English Art Song</b>	0.17	0.17		
<b><u>PMU129H1</u>, <u>PMU229H1</u> - Italian Vocal Repertoire</b>	0.17	0.17		
<b><u>PMU135Y1</u> - Lyric Diction</b>	0.33			
<b><u>PMU230Y1</u> - Performance Topics in Voice Studies</b>		0.33		
<b><u>PMU340Y1</u>, <u>PMU440Y1</u> - Lieder</b>			0.33	0.33
<b><u>PMU336Y1</u>, <u>PMU436Y1</u> - French Mélodie</b>			0.33	0.33
<b><u>PMU361Y1</u> (optional) - Vocal Pedagogy</b>			(0.5)	
<b><u>PMU389Y1</u>, <u>PMU489Y1</u> (optional) - Schola Cantorum</b>			(0.5)*	(0.5)*
<b><u>PMU339Y1</u> (<u>PMU439Y1</u> optional) - Oratorio</b>			0.33	(0.33)
<b>Music Electives (including <u>PMU394Y1</u>, <u>PMU494Y1</u> - Opera; 1.0 credits total)</b>			0.5*	0.5*
<b>Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts &amp; Science)</b>		1.0	1.5	1.5
<b>Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses</b>				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.67</b>	<b>4.67</b>	<b>4.33</b>

+ HMU3\*\*H1 can be taken in a higher year.

++ 0.67 credit of Performance electives may be substituted for 4th year Choral Ensemble; PMU489Y1, and PMU445Y1 are options (0.5 credits); PMU482Y1 is also an option (0.67 credits).

\* Admission to the Opera Option is by special audition. Those enrolled in PMU394Y1 or PMU494Y1 receive 1.0 credit, which includes 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.

# Jazz

## Bachelor of Music in Performance - Clarinet: Jazz (MSSPEJCLA)

### Description:

These programs aim 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 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 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.

### Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1</u>, <u>JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1</u>, <u>JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1</u>, <u>JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1</u>, <u>289Y1</u>, <u>389Y1</u>, <u>489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1</u>, <u>JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1</u>, <u>292Y1</u>, <u>392Y1</u>, <u>492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Double Bass: Jazz (MSSPEJBSS)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1, JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1, JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1, JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1, 285Y1, 385Y1, 485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1, 289Y1, 389Y1, 489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1, JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1, 292Y1, 392Y1, 492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Flute: Jazz (MSSPEJFLU)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1</u>, <u>JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1</u>, <u>JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1</u>, <u>JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1</u>, <u>289Y1</u>, <u>389Y1</u>, <u>489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1</u>, <u>JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1</u>, <u>292Y1</u>, <u>392Y1</u>, <u>492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Guitar: Jazz (MSSPEJGTR)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1, JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1, JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1, JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1, 285Y1, 385Y1, 485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1, 289Y1, 389Y1, 489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1, JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1, 292Y1, 392Y1, 492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all of the program (with an additional 0.17/0.33cr of Music Electives)

# Bachelor of Music in Performance - Percussion: Jazz (MSSPEJPCN)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1, JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1, JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1, JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1, 285Y1, 385Y1, 485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1, 289Y1, 389Y1, 489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1, JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1, 292Y1, 392Y1, 492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Piano: Jazz (MSSPEJPNO)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1</u>, <u>JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1</u>, <u>JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1</u>, <u>JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1</u>, <u>289Y1</u>, <u>389Y1</u>, <u>489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1</u>, <u>JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1</u>, <u>292Y1</u>, <u>392Y1</u>, <u>492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.67 credits total)			1.33	1.33
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.5</b>	<b>4.5</b>	<b>5.0</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).



# Bachelor of Music in Performance - Saxophone: Jazz (MSSPEJSAX)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1, JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1, JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1, JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1, 285Y1, 385Y1, 485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1, 289Y1, 389Y1, 489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1, JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1, 292Y1, 392Y1, 492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Trombone: Jazz (MSSPEJTRB )

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1, JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1, JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1, JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1, 285Y1, 385Y1, 485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1, 289Y1, 389Y1, 489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1, JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1, 292Y1, 392Y1, 492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Trumpet: Jazz (MSSPEJTPT)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1, JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1, JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1, JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1, 285Y1, 385Y1, 485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1, 289Y1, 389Y1, 489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1, JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1, 292Y1, 392Y1, 492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Violin: Jazz (MSSPEJVLN)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1, JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1, JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1, JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33			
<b><u>JMU185Y1, 285Y1, 385Y1, 485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU189Y1, 289Y1, 389Y1, 489Y1</u></b> - Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
<b><u>JMU191Y1, JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1, 292Y1, 392Y1, 492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

\*\* Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

# Bachelor of Music in Performance - Voice: Jazz (MSSPEJVCE)

## Description:

These programs aim 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 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 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.

## Completion Requirements:

Courses	Credits per year			
	1	2	3	4
<b><u>HMU111H1</u></b> - Introduction to Music & Society	0.5			
<b><u>HMU126H1</u></b> - Historical Survey II	0.5			
<b><u>MMU100H1</u></b> - Lives in Music	cr			
<b><u>JMU210H1</u>, <u>JMU215H1</u></b> - Jazz History I & II		1.0		
<b><u>JMU100Y1</u>, <u>JMU200Y1</u></b> - Jazz & Traditional Materials	0.67	0.67		
<b><u>JMU101Y1</u>, <u>JMU201Y1</u></b> - Jazz & Traditional Ear Training	0.67	0.67		
<b><u>JMU104Y1</u></b> - Jazz Keyboard Skills	0.33*			
<b><u>JMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u>, <u>485Y1</u></b> - Applied Music & Recital	1.0	1.0	1.0	1.0
<b><u>JMU191Y1</u>, <u>JMU291Y1</u></b> - Jazz Improvisation	0.5	0.5		
<b><u>JMU192Y1</u>, <u>292Y1</u>, <u>392Y1</u>, <u>492Y1</u></b> - Small Jazz Ensemble	0.5	0.5		
<b><u>JMU193Y1</u>, <u>293Y1</u>, <u>393Y1</u>, <u>493Y1</u></b> - Vocal Jazz Ensemble	0.67++	0.67++	0.67++	0.67++
Music Electives (2.33 credits total)			1.33	1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	1.5	2.0
Genre/Style requirement - 0.5 credit within the above requirements from approved list of courses				
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>

++ Small Jazz Ensemble may be substituted for Major Ensemble in all years of the program (with an additional 0.17cr of Music Electives per substitution).

## List of Music Breadth Courses

Courses listed below can be counted towards 1.0 credit of the 4.0 credit Breadth Elective requirement (5.0 credit for the History, Culture & Theory specialization). A course cannot be used to fulfil a core/program specific requirement and the Breadth Elective requirement. Note: some courses have prerequisites or may be restricted by program.

Code	Title	Credit
<u>CMU319H1</u>	Electroacoustic Music I	0.5
<u>CMU320H1</u>	Electroacoustic Music II	0.5
<u>CMU426H1</u>	Composer as Philosopher	0.5
<u>DMU111H1</u>	Introduction to Computer Applications in Music	0.5
<u>DMU127H1</u>	Musical Acoustics	0.5
<u>DMU313H1</u>	Introduction to Music Recording	0.5
<u>DMU330H1</u>	Live Coding: Digital Audio in Real Time	0.5
<u>DMU406H1</u>	Max/MSP	0.5
<u>DMU411H1</u>	Interactive Music & Sound – Video Games	0.5
<u>EMU240H1</u>	Theoretical Inquiry in Music Education	0.5
<u>EMU245H1</u>	Psychological Foundations of Music Education	0.5
<u>EMU401H1</u>	Calls to Action through Music Education	0.5
<u>EMU410H1</u>	Introduction to Research in Music Education	0.5
<u>EMU415H1</u>	Development of the Wind Band	0.5
<u>EMU425H1</u>	Music and Urban Engagement with Youth in Detention	0.5
<u>EMU435H1</u>	Internship in Music Education	0.5
<u>EMU437H1</u>	Internship in Anti-Racist and Anti-Oppressive Music Education	0.5
<u>EMU461H1</u>	Music Education in Cultural Perspective	0.5
<u>EMU475H1</u>	Seminar in Music Education: Music and Social Movements	0.5
<u>EMU478H1</u>	Seminar: Representations of Otherness in Music Teaching and Learning	0.5
<u>EMU480H1</u>	Child and Adolescent Development in Music Education	0.5
<u>EMU485H1</u>	Advanced Topics in Music and Childhood	0.5
All HMU300-level and 400-level courses		0.5
<u>JMU320H1</u>	Jazz Pedagogy	0.33
<u>PMU261H1</u>	Introduction to Piano Teaching Methods	0.33
<u>PMU320H1</u>	Assessment in Performance	0.5
<u>PMU325Y1</u>	History and Literature of the Guitar	0.67
<u>PMU361Y1</u>	Vocal Pedagogy	0.5
<u>PMU376Y1</u>	Piano Literature I	0.33
<u>PMU401H1</u>	The Business of Music Performance	0.33
<u>PMU407H1</u>	21st Century Creative Performer	0.5
<u>PMU408H1</u>	Performing as a Freelance Artist in North America	0.5
<u>PMU476Y1</u>	Piano Literature II	0.33
<u>PMU477Y1</u>	Organ Literature	0.33
All SMU300-level and 400-level courses		0.5
<u>TMU306H1</u>	Rhythmic Theory and Global Music Traditions	0.5
<u>TMU307H1</u>	Analysis I	0.5
<u>TMU308H1</u>	Analysis II	0.5
<u>TMU309H1</u>	Music with Text	0.5
<u>TMU321H1</u>	Analysis of Global Musics	0.5
<u>TMU401H1</u>	Introduction to Schenkerian Analysis	0.5

Code	Title	Credit
<u>TMU403H1</u>	Introduction to the Theory and Analysis of Serial and Atonal Music	0.5
<u>TMU404H1</u>	Extended Tonal Techniques in Twentieth-Century Music	0.5

## List of Genre/Style Courses

Courses listed below can be counted towards the 0.5 cr Genre/Style requirement. This is included within the 20.0 cr requirement. Note: some courses have prerequisites or may be restricted by program.

Code	Title	Credit
<u>EMU461H1</u>	Music Education in Cultural Perspective	0.5
<u>HMU301H1</u>	Ethnography of Art Music	0.5
<u>HMU302H1</u>	Music of East Asia	0.5
<u>HMU303H1</u>	Music of the World's Indigenous Peoples	0.5
<u>HMU307H1</u>	Music, Sound, and the Erotic	0.5
<u>HMU316H1</u>	Korean Music	0.5
<u>HMU319H1</u>	Music, Gender, and Sexuality	0.5
<u>HMU320H1</u>	Afro Pop	0.5
<u>HMU322H1</u>	Music, Power, and Politics	0.5
<u>HMU324H1</u>	Music of Japan	0.5
<u>HMU345H1</u>	Global Popular Musics	0.5
<u>HMU359H1</u>	Music, Sound, and Power in the Middle East	0.5
<u>HMU360H1</u>	Hindustani Music	0.5
<u>HMU433H1</u>	Topics in Ethnomusicology: Introduction	0.5
<u>HMU435H1</u>	Topics in Ethnomusicology: Current Issues	0.5
<u>PMU264Y1</u>	West African Drumming and Dancing	0.5
<u>PMU265Y1</u>	Balinese Gamelan	0.5
<u>PMU267Y1</u>	Gospel Choir	0.5
<u>PMU367Y1</u>	Gospel Choir	0.5
<u>PMU467Y1</u>	Gospel Choir	0.5
<u>PMU268Y1</u>	Klezmer Ensemble	0.5
<u>PMU270Y1</u>	Latin American Music Ensemble	0.5
<u>PMU271Y1</u>	Japanese Drumming Ensemble	0.5
<u>PMU272Y1</u>	Steel Pan Ensemble	0.5
<u>TMU306H1</u>	Rhythmic Theory and Global Music Traditions	0.5
<u>TMU321H1</u>	Analysis of Global Musics	0.5

# Certificates

## Certificates within the Faculty of Music

Certificates are a sequence of Music courses within specified areas outside of existing Music Programs and Specializations. Completion of the prescribed courses within one or more areas is acknowledged on the transcript. Certificates are offered in conjunction with a degree. Currently there are Certificates offered in Health Applications in Music, Music Technology, Popular Music Studies and Ethnomusicology and Piano Pedagogy. The course requirements for each of the Certificates are listed below. Courses completed as part of the Music Elective requirement can be counted towards Certificate requirements. In some cases, additional courses beyond the Music Elective requirement must be fulfilled to complete Certificate requirements.

Students who may have completed the requirements of a Certificate must notify the Registrar's Office by submitting the Declaration of Completion of a Certificate 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 Certificate(s) will result in an annotation on the academic transcript.

## Certificate Requirements

### Completion Requirements:

Students must be enrolled in the Bachelor of Music or the Bachelor of Music in Performance.

#### **(a) Health Applications in Music (1.5 FCE)** **SMU400H1 Introduction to Music in Healthcare**

##### **Two of:**

- SMU200H1 Healthy Practices for Healthy Musicians
- SMU401H1 Music Psychology
- SMU402H1 Introduction to Music Therapy
- SMU405H1 Health and Music Performance
- PMU412H1 Introduction to Performance Techniques for Palliative Care
- Other related courses may be approved

#### **(b) Music Technology (1.5 FCE)** **DMU111H1 Computer Applications in Music**

##### **Two of:**

- CMU319H1 Electroacoustic Music I
- CMU320H1 Electroacoustic Music II
- DMU304H1 Video Documentation
- DMU305H1 Concert Video Production
- DMU313H1 Introduction to Music Recording
- DMU330H1 Live Coding: Digital Audio in Real Time
- DMU406H1 Max/MSP
- DMU411H1 Interactive Music and Sound – Video Games
- EMU371H1 Multimodal Approaches to Music Teaching and Learning
- Other related courses may be approved



### **(c) Popular Music Studies and Ethnomusicology with Ensemble Option (1.5 FCE)**

#### **HMU345H1 Global Popular Musics**

##### **One of:**

- Any HMU/TMU 300-level elective in Popular Music Studies - selected from list below
- Any HMU 300-level elective in Ethnomusicology - selected from list below
- HMU433H1 Topics in Ethnomusicology: Introduction
- HMU435H1 Topics in Ethnomusicology: Current Issues
- Other related courses may be approved

##### **One of:**

- PMU264Y1 West African Drumming and Dancing
- PMU265Y1 Balinese Gamelan
- PMU267Y1 Gospel Choir
- PMU268Y1 Klezmer Ensemble
- PMU270Y1 Latin American Music Ensemble
- PMU271Y1 Japanese Drumming Ensemble
- PMU272Y1 Steel Pan

The following list of courses will fulfill the HMU/TMU 300-level elective in Popular Music Studies or Ethnomusicology:

- HMU301H1 - Ethnography of Art Music
- HMU302H1 - Music of East Asia
- HMU303H1 - Music of the World's Indigenous Peoples
- HMU307H1 - Music, Sound, and the Erotic
- HMU316H1 - Korean Music
- HMU318H1 - Encountering Incarceration Musically
- HMU319H1 - Music, Gender, and Sexuality
- HMU320H1 - Afro Pop
- HMU322H1 - Music, Power, and Politics
- HMU323H1 - Popular Music: Issues, Approaches, and Exchanges
- HMU324H1 - Music of Japan
- HMU345H1 - Global Popular Musics
- HMU359H1 - Music, Sound, and Power in the Middle East
- HMU360H1 - Hindustani Music
- TMU306H1 - Rhythmic Theory and Global Music Traditions
- TMU321H1 - Analysis of Global Musics

### **(d) Popular Music Studies and Ethnomusicology (1.5 FCE)**

#### **HMU345H1 Global Popular Musics**

##### **Two of:**

- Any HMU/TMU 300-level elective in Popular Music Studies - selected from list below
- Any HMU 300-level elective in Ethnomusicology - selected from list below
- HMU433H1 Topics in Ethnomusicology: Introduction
- HMU435H1 Topics in Ethnomusicology: Current Issues
- Other related courses may be approved

The following list of courses will fulfill the HMU/TMU 300-level elective in Popular Music Studies or Ethnomusicology:

- [HMU301H1](#) - Ethnography of Art Music
- [HMU302H1](#) - Music of East Asia
- [HMU303H1](#) - Music of the World's Indigenous Peoples
- [HMU307H1](#) - Music, Sound, and the Erotic
- [HMU316H1](#) - Korean Music
- [HMU318H1](#) - Encountering Incarceration Musically
- [HMU319H1](#) - Music, Gender, and Sexuality
- [HMU320H1](#) - Afro Pop
- [HMU322H1](#) - Music, Power, and Politics
- [HMU323H1](#) - Popular Music: Issues, Approaches, and Exchanges
- [HMU324H1](#) - Music of Japan
- [HMU345H1](#) - Global Popular Musics
- [HMU359H1](#) - Music, Sound, and Power in the Middle East
- [HMU360H1](#) - Hindustani Music
- [TMU306H1](#) - Rhythmic Theory and Global Music Traditions
- [TMU321H1](#) - Analysis of Global Musics

### **(e) Piano Pedagogy (1.5 FCE)**

This certificate is available only to students with Piano as their major instrument and who intend to pursue applied lessons in all four years of study.

- [PMU261H1](#) Introduction to Piano Teaching Methods (0.33 credit)
- [PMU262H1](#) Piano Teaching Methods Practicum (0.33 credit)

### **A minimum of 0.83 credits from:**

- [EMU245H1](#) Psychological Foundations of Music Education (0.5 credit)
- [EMU355Y1](#) Accompanying (0.33 credit)
- [EMU370Y1](#) Principles and Practice of Music Education for Children I (0.67 credit)
- [EMU372Y1](#) Movement and Music: Dalcroze Eurhythmics (0.33 credit)
- [EMU461H1](#) Music Education in Cultural Perspective (0.5 credit)
- [EMU480H1](#) Child and Adolescent Development in Music Education (0.5 credit)
- [PMU376Y1](#) Piano Literature (0.33 credit)
- [PMU476Y1](#) Piano Literature II (0.33 credit)
- [PMU350Y1](#) Song Interpretation (0.33 credit)
- [SMU200H1](#) Healthy Practices for Healthy Musicians (0.5 credit)
- [SMU405H1](#) Health and Music Performance (0.5 credit)

# Artist Diploma

This program is a three-year diploma with a strong emphasis on performance skills. 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 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.

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 - Accordion

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
<u>HMU3**H1</u> – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU110Y1</u> / <u>115Y1</u> / <u>175Y1</u> / <u>182Y1</u> / <u>187Y1</u> / <u>190Y1</u> / <u>192Y1</u> / <u>195Y1</u> / <u>198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
Music Electives (4.67 credits total)	0.5	1.5	2.67
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

## Artist Diploma - Bassoon

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
<u>HMU3**H1</u> – History & Culture Elective			0.5

<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u> – Inst. Performance Class</b>	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional) – Chamber Music</b>	(0.33)		
<b><u>PMU291Y1</u>, <u>PMU391Y1</u> – Chamber Music</b>		0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u> – Orchestral Studies</b>		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Cello

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	
<b><u>HMU3**H1</u> – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u> – Inst. Performance Class</b>	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional) – Chamber Music</b>	(0.33)		
<b><u>PMU291Y1</u>, <u>PMU391Y1</u> – Chamber Music</b>		0.33	0.33
<b><u>PMU378Y1</u>, <u>PMU478Y1</u> – Orchestral Studies</b>		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Clarinet

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Inst. Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
PMU291Y1, PMU391Y1 – Chamber Music		0.33	0.33
PMU379Y1, PMU479Y1 – Orchestral Studies		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Double Bass

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Inst. Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
PMU291Y1, PMU391Y1 – Chamber Music		0.33	0.33
PMU378Y1, PMU478Y1 – Orchestral Studies		0.33	0.33

Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Euphonium

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Inst. Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
PMU291Y1, PMU391Y1 – Chamber Music		0.33	0.33
Music Electives (3.0 credits total)		0.83	2.17
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Flute

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	

<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<u>PMU105Y1</u> , <u>205Y1</u> , <u>305Y1</u> – Inst. Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
<u>PMU291Y1</u> , <u>PMU391Y1</u> – Chamber Music		0.33	0.33
<u>PMU379Y1</u> , <u>PMU479Y1</u> – Orchestral Studies		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - French Horn

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	
<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1</u>/ <u>190Y1</u>/ <u>195Y1</u>/ <u>198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<u>PMU105Y1</u> , <u>205Y1</u> , <u>305Y1</u> – Inst. Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
<u>PMU291Y1</u> , <u>PMU391Y1</u> – Chamber Music		0.33	0.33
<u>PMU379Y1</u> , <u>PMU479Y1</u> – Orchestral Studies		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Guitar

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	

<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ PMU183Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u> – Instrumental Performance Class</b>	0.33	0.33	0.33
<b><u>PMU325Y1</u> – History &amp; Literature of the Guitar</b>		0.67	
<b><u>PMU420H1</u> – Fretboard Harmony</b>			0.33
<b><u>PMU425H1</u> – Guitar Pedagogy</b>			0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Harp

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	
<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u> – Instrumental Performance Class</b>	0.33	0.33	0.33
Music Electives (3.67 credits total)	0.33	1.0	2.33
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.33</b>	<b>4.83</b>	<b>4.83</b>



## Artist Diploma - Harpsichord

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU187Y1</u> / <u>PMU189Y1</u> – Early Music Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU105Y1</u> – Keyboard Harmony	0.33		
<u>PMU163Y1</u> – Sight Reading	0.33		
<u>PMU288Y1</u> – Historical Keyboard Improvisation/Continuo		0.33	
<u>PMU376Y1</u> , <u>PMU476Y1</u> – Piano Literature I & II		0.33	0.33
Music Electives (3.33 credits total)		0.83	2.5
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Lute

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU187Y1</u> / <u>PMU189Y1</u> – Early Music Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
Music Electives (4.67 credits total)	0.5	1.5	2.67
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

## Artist Diploma - Oboe

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Inst. Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
<u>PMU291Y1</u> , <u>PMU391Y1</u> – Chamber Music		0.33	0.33
<u>PMU379Y1</u> , <u>PMU479Y1</u> – Orchestral Studies		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Percussion

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Instrumental Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
<u>PMU291Y1</u> , <u>PMU391Y1</u> – Chamber Music		0.33	0.33
<u>PMU363Y1</u> , <u>PMU463Y1</u> – Orchestral Studies		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83

Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Piano

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
<u>HMU3**H1</u> – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU110Y1</u> / <u>115Y1</u> / <u>175Y1</u> / <u>192Y1</u> – Choral Ensemble	0.67	0.67	(0.67)
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU105Y1</u> – Keyboard Harmony	0.33		
<u>PMU105Y1</u> - <u>PMU305Y1</u> – Instrumental Performance Class	0.33	0.33	0.33
<u>PMU163Y1</u> – Sight Reading	0.33		
<u>PMU261H1</u> – Introduction to Piano Teaching Methods			0.33
<u>PMU251Y1</u> , <u>PMU351Y1</u> – Piano-Instrumental Master Class		0.5	0.5
<u>PMU252Y1</u> , <u>PMU352Y1</u> – Piano-Vocal Master Class		0.5	0.5
<u>PMU376Y1</u> , <u>PMU476Y1</u> – Piano Literature I & II		0.33	0.33
Music Electives (1.0 credits total)			1.0
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.33</b>	<b>5.17</b>	<b>4.5</b>

## Artist Diploma - Recorder

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
<u>HMU3**H1</u> – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU187Y1</u> / <u>PMU189Y1</u> – Early Music Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	

<b><u>TMU132H1, 133H1, 232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
Music Electives (4.67 credits total)	0.5	1.5	2.67
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

## Artist Diploma - Saxophone

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	
<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1, 285Y1, 385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1, 131H1, 230H1, 231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1, 133H1, 232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1, 205Y1, 305Y1</u> – Inst. Performance Class</b>	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional) – Chamber Music</b>	(0.33)		
<b><u>PMU291Y1, PMU391Y1</u> – Chamber Music</b>		0.33	0.33
Music Electives (3.0 credits total)		0.83	2.17
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Trombone

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	
<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1, 285Y1, 385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1, 131H1, 230H1, 231H1</u> – Music Theory</b>	1.0	1.0	

<b><u>TMU132H1, 133H1, 232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1, 205Y1, 305Y1</u> – Inst. Performance Class</b>	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional) – Chamber Music</b>	(0.33)		
<b><u>PMU291Y1, PMU391Y1</u> – Chamber Music</b>		0.33	0.33
<b><u>PMU379Y1, PMU479Y1</u> – Orchestral Studies</b>		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Trumpet

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	
<b><u>HMU3**H1</u> – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1, 285Y1, 385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1, 131H1, 230H1, 231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1, 133H1, 232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1, 205Y1, 305Y1</u> – Inst. Performance Class</b>	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional) – Chamber Music</b>	(0.33)		
<b><u>PMU291Y1, PMU391Y1</u> – Chamber Music</b>		0.33	0.33
<b><u>PMU379Y1, PMU479Y1</u> – Orchestral Studies</b>		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Tuba

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	

<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u> – Inst. Performance Class</b>	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional) – Chamber Music</b>	(0.33)		
<b><u>PMU291Y1</u>, <u>PMU391Y1</u> – Chamber Music</b>		0.33	0.33
<b><u>PMU379Y1</u>, <u>PMU479Y1</u> – Orchestral Studies</b>		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Viola

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<b><u>HMU111H1</u> – Introduction to Music &amp; Society</b>	0.5		
<b><u>HMU126H1</u> – Historical Survey II</b>	0.5		
<b><u>HMU225H1</u> – Historical Survey I</b>		0.5	
<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b><u>MMU100H1</u> – Lives in Music</b>	cr		
<b><u>PMU185Y1</u>, <u>285Y1</u>, <u>385Y1</u> – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b><u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble</b>	0.67	0.67	0.67
<b><u>TMU130H1</u>, <u>131H1</u>, <u>230H1</u>, <u>231H1</u> – Music Theory</b>	1.0	1.0	
<b><u>TMU132H1</u>, <u>133H1</u>, <u>232H1</u> – Musical Skills</b>	0.67	0.33	
<b><u>TMU107Y1</u> – Keyboard Skills</b>	0.33		
<b><u>PMU105Y1</u>, <u>205Y1</u>, <u>305Y1</u> – Inst. Performance Class</b>	0.33	0.33	0.33
<b><u>PMU191Y1</u> (optional) – Chamber Music</b>	(0.33)		
<b><u>PMU291Y1</u>, <u>PMU391Y1</u> – Chamber Music</b>		0.33	0.33
<b><u>PMU378Y1</u>, <u>PMU478Y1</u> – Orchestral Studies</b>		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Violin

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU182Y1/ 190Y1/ 195Y1/ 198Y1</u> – Major Ensemble	0.67	0.67	0.67
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Inst. Performance Class	0.33	0.33	0.33
<u>PMU191Y1</u> (optional) – Chamber Music	(0.33)		
<u>PMU291Y1</u> , <u>PMU391Y1</u> – Chamber Music		0.33	0.33
<u>PMU378Y1</u> , <u>PMU478Y1</u> – Orchestral Studies		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

## Artist Diploma - Voice

### Completion Requirements:

Courses	Credits per year		
	1	2	3
<u>HMU111H1</u> – Introduction to Music & Society	0.5		
<u>HMU126H1</u> – Historical Survey II	0.5		
<u>HMU225H1</u> – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
<u>MMU100H1</u> – Lives in Music	cr		
<u>PMU185Y1</u> , <u>285Y1</u> , <u>385Y1</u> – Applied Music & Recital	1.0	1.0	1.0
<u>PMU110Y1/ 115Y1/ 175Y1/ 192Y1</u> – Choral Ensemble	0.67	0.67	0.67*++
<u>TMU130H1</u> , <u>131H1</u> , <u>230H1</u> , <u>231H1</u> – Music Theory	1.0	1.0	
<u>TMU132H1</u> , <u>133H1</u> , <u>232H1</u> – Musical Skills	0.67	0.33	
<u>TMU107Y1</u> – Keyboard Skills	0.33		
PMU128H1, (PMU228H1 optional) – English Art Song	0.17	(0.17)	
PMU129H1, (PMU229H1 optional) – Italian Vocal Repertoire	0.17	(0.17)	
<u>PMU135Y1</u> – Lyric Diction	0.33		
<u>PMU230Y1</u> – Performance Topics in Voice Studies		0.33	

<u>PMU340Y1</u> , <u>PMU440Y1</u> – Lieder		0.33	0.33
<u>PMU336Y1</u> , ( <u>PMU436Y1</u> optional) – French Mélodie		0.33	(0.33)
<u>PMU339Y1</u> , ( <u>PMU439Y1</u> optional) – Oratorio		0.33	(0.33)
<u>PMU361Y1</u> (optional) – Vocal Pedagogy			(0.5)
<u>PMU289Y1</u> , <u>PMU389Y1</u> (optional) – Schola Cantorum		(0.5)	(0.5)
Music Electives (including <u>PMU394Y1</u> – Opera**; 2.33 credits total)			2.33**
Genre/Style requirement – 0.5 credit within the above requirements from approved list of courses.			
<b>GRAND TOTAL: 15.0</b>	<b>5.33</b>	<b>4.83</b>	<b>4.83</b>

\* 0.67 credit of Performance electives may be substituted for 3rd year Choral Ensemble. PMU445Y1 (Oratorio Ensemble) and PMU389Y1 (Schola Cantorum) are options (0.5 credits); PMU382Y1 is also an option (0.67 credits).

\*\* Admission to this course is by special audition. Those enrolled in PMU394Y1 receive 1.0 credit, which includes 0.67 credit for the Opera Chorus. No additional credit is given for the Opera Chorus.

++ PMU396Y1 Opera Chorus is a Major Ensemble option by audition in Year 3.

## List of Genre/Style Courses

Courses listed below can be counted towards the 0.5 cr Genre/Style requirement. This is included within the 20.0 cr requirement.

Note: some courses have prerequisites or may be restricted by program.

Code	Title	Credit
<u>EMU461H1</u>	Music Education in Cultural Perspective	0.5
<u>HMU301H1</u>	Ethnography of Art Music	0.5
<u>HMU302H1</u>	Music of East Asia	0.5
<u>HMU303H1</u>	Music of the World's Indigenous Peoples	0.5
<u>HMU307H1</u>	Music, Sound, and the Erotic	0.5
<u>HMU316H1</u>	Korean Music	0.5
<u>HMU319H1</u>	Music, Gender, and Sexuality	0.5
<u>HMU320H1</u>	Afro Pop	0.5
<u>HMU322H1</u>	Music, Power, and Politics	0.5
<u>HMU324H1</u>	Music of Japan	0.5
<u>HMU345H1</u>	Global Popular Musics	0.5
<u>HMU359H1</u>	Music, Sound, and Power in the Middle East	0.5
<u>HMU360H1</u>	Hindustani Music	0.5
<u>HMU433H1</u>	Topics in Ethnomusicology: Introduction	0.5
<u>HMU435H1</u>	Topics in Ethnomusicology: Current Issues	0.5
<u>PMU264Y1</u>	West African Drumming and Dancing	0.5
<u>PMU265Y1</u>	Balinese Gamelan	0.5
<u>PMU267Y1</u>	Gospel Choir	0.5
<u>PMU367Y1</u>	Gospel Choir	0.5
<u>PMU467Y1</u>	Gospel Choir	0.5
<u>PMU268Y1</u>	Klezmer Ensemble	0.5
<u>PMU270Y1</u>	Latin American Music Ensemble	0.5
<u>PMU271Y1</u>	Japanese Drumming Ensemble	0.5
<u>PMU272Y1</u>	Steel Pan Ensemble	0.5
<u>TMU306H1</u>	Rhythmic Theory and Global Music Traditions	0.5
<u>TMU321H1</u>	Analysis of Global Musics	0.5



# Diploma in Operatic Performance

## Diploma in Operatic Performance

An advanced diploma to prepare singers, répétiteurs and stage directors for careers in opera. Only gifted and professionally oriented performers are considered as suitable candidates for this program. The program requires 2 or possibly 3 years of full-time residency.

### Singers

Curriculum includes private voice lessons, regular classes in lyric diction, auditioning, acting, stage make-up, movement and acting; master classes with guest operatic professionals; participation in major productions, scenes programs and concerts.

### Operatic Répétiteur

This program is designed to train pianists in the work of the Operatic Répétiteur and prepare students for various and demanding responsibilities expected in a professional Opera Company. Students will participate in the regular operatic classes in addition to lessons in operatic coaching, playing for rehearsals, and keyboard in the pit as necessary. Enrolment is limited and admission requires a thorough musical education, a keen interest in opera and a high level of keyboard proficiency.

### Stage Director

This course of study is designed to train operatic stage directors. In addition to assisting on major productions, students will under supervision, prepare and direct opera 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.

## 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.*

## Operatic Performance

### OMU501Y1 - Operatic Staging

**Credit:** 1.33

Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

### OMU502Y1 - Musical Coaching

**Credit:** 1.67

Individual and ensemble musical coaching for operatic performance majors.

### OMU503Y1 - Voice

**Credit:** 0.67

Private instruction.

### OMU504Y1 - Acting

**Credit:** 0.33

Theory and practice in acting technique, Alexander technique and pantomime.

## OMU505H1 - French Diction

**Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

## OMU506Y1 - Dance

**Credit:** 0.33

Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

## OMU509H1 - Make-up

**Credit:** 0.17

Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

## OMU510H1 - German Diction

**Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

## OMU511H1 - English Diction

**Credit:** 0.33

A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

## OMU601Y1 - Operatic Staging

**Credit:** 1.67

Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

## OMU602Y1 - Musical Coaching

**Credit:** 2.00

Individual and ensemble musical coaching for operatic performance majors.

## OMU701Y1 - Operatic Staging

**Credit:** 2.00

Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

## OMU702Y1 - Musical Coaching

**Credit:** 2.33

Individual and ensemble musical coaching for operatic performance majors.

## Operatic Repetiteur

### OMU603Y1 - Voice

**Credit:** 0.67

Private instruction.

### OMU620Y1 - Opera Repetiteur I

**Credit:** 1.67

Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

### OMU622Y1 - Musical Coaching

**Credit:** 2.00

Participation (with students taking OMU502Y1, 602Y1, 702Y1) in coachings of vocal ensembles & study of standard operatic repertoire with members of the music staff.

### OMU703Y1 - Voice

**Credit:** 0.67

Private instruction.

### OMU720Y1 - Opera Repetiteur II

**Credit:** 2.00

Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

### OMU722Y1 - Musical Coaching

**Credit:** 2.33

Participation (with students taking OMU502Y1, 602Y1, 702Y1) in coachings of vocal ensembles & study of standard operatic repertoire with members of the music staff.

## Student Stage Director

### OMU604Y1 - Acting

**Credit:** 0.33

Theory and practice of acting technique, Alexander technique and pantomime.

## OMU605H1 - French Diction

**Credit:** 0.33

Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR.

## OMU606Y1 - Dance

**Credit:** 0.33

Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

## OMU608H1 - Italian Diction

**Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

## OMU609H1 - Makeup

**Credit:** 0.17

Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

## OMU610H1 - German Diction

**Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

## OMU611H1 - English Diction

**Credit:** 0.33

A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

## OMU621Y1 - Student Stage Director

**Credit:** 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.

## OMU641Y1 - Operatic Staging

**Credit:** 1.67

Participation (with students taking OMU510Y1, 601Y1, 701Y1) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.

## OMU704Y1 - Acting

**Credit:** 0.33

Theory and practice in acting technique, Alexander technique and pantomime.

## OMU705H1 - French Diction

**Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

## OMU706Y1 - Dance

**Credit:** 0.33

Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

## OMU708H1 - Italian Diction

**Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

## OMU709H1 - Makeup

**Credit:** 0.33

Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

## OMU710H1 - German Diction

**Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

## OMU711H1 - English Diction

**Credit:** 0.33

A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

## OMU721Y1 - Student Stage Director

**Credit:** 2.00

Continuation of OMU621Y1

## OMU741Y1 - Operatic Staging

**Credit:** 2.00

Continuation of OMU641Y1

# 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. The certificate requires the successful completion of a minimum of 3.0 credits including the required courses as outlined below.

## Advanced Certificate in Performance

### Completion Requirements:

### Program Requirements: Classical Performance

Courses	Credits
*Applied Music & Recital	1.0 Credit
Ensemble	0.67 Credit
And/or Chamber Music	0.33 Credit
Music Electives	variable (PMA430Y Performance Skills – recommended) – minimum 1.0 required

### Program Requirements: Baroque Performance

Courses	Credits
*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*

# Course Descriptions

## CMU110H1 - Composition

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

## CMU112H1 - Introduction to Composition I

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.

## CMU113H1 - Introduction to Composition II

An extension of the material taught in [TMU112H1](#).

**Prerequisite:** [TMU112H1](#)

## CMU210Y1 - Composition

Short pieces in modern idioms with a focus on chamber music or equivalent (e.g. small-scale electroacoustic projects). Public performance of composition expected. One hour of individual instruction per week. For students admitted to Composition as a major concentration.

**Prerequisite:** [TMU130H1](#), [TMU131H1](#), [TMU132H1](#), [TMU133H1](#), [TMU105Y1/TMU107Y1](#), [TMU112H1](#) and [TMU113H1](#). Admission by Interview.

## CMU211Y1 - Composition

Short pieces in modern idioms with a focus on chamber music or equivalent (e.g. small-scale electroacoustic projects). A mixture of two-hour group classes and individual instruction. For students admitted to Composition as a minor concentration.

**Prerequisite:**

[TMU130H1](#), [TMU131H1](#), [TMU132H1](#), [TMU133H1](#), [TMU105Y1/TMU107Y1](#), [TMU112H1](#) and [TMU113H1](#). Admission by interview.

## CMU301H1 - Enhanced Tonal Composition

Functional tonality persisted as a language into the twentieth century despite the rise of atonality and post-tonality. In the twenty-first century, it is still a significant language in both the concert hall and in media. This composition course will analyze the work of composers who reinvigorated tonality in the early twentieth century, such as early Schoenberg, Richard Strauss, Rachmaninoff, Lili Boulanger, Puccini, Vaughan Williams,

Shostakovich, Copland, Barber, and Poulenc. Students will compose style studies utilizing harmonic procedures observed in this music.

**Prerequisite:** [TMU231H1](#), [TMU210Y1/211Y1](#) or P.I.

**Note:** Not Offered in 2024-2025

## CMU310Y1 - Composition

Continuation of [TMU210Y1](#), including extended works for small chamber ensembles. Public performance of composition expected. One hour of individual instruction per week. For students admitted to Composition as a major concentration.

**Prerequisite:**

[TMU230H1](#), [TMU231H1](#), [TMU232H1](#), [TMU105Y1/TMU107Y1](#), [TMU210Y1](#). For Composition majors only. Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

## CMU311Y1 - Composition

Continuation of [TMU211Y1](#), including works for small chamber ensembles. A mixture of two-hour group classes and individual instruction. For students admitted to Composition as a minor concentration.

**Prerequisite:** [TMU230H1](#), [TMU231H1](#), [TMU232H1](#), [TMU105Y1/TMU107Y1](#), [TMU211Y1](#). For Composition

majors only. Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

## CMU314Y1 - Orchestration

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.

**Prerequisite:** [TMU230H1](#), [TMU231H1](#), [TMU232H1](#), Composition majors or minors.

## CMU319H1 - Electro-acoustic Music I

A survey of techniques employed in the composition of electroacoustic music. Two hour class, minimum two hours studio time.

**Prerequisite:** [TMU212H1](#) or P.I.

**Note:** Not Offered in 2024-2025

## CMU320H1 - Electro-acoustic Music II

Advanced topics to include software synthesis, digital signal processing, and algorithmic composition. Two hour class, minimum two hour studio time. Limited enrolment.

**Prerequisite:** [TMU319H1](#) or P.I.

**Note:** Not Offered in 2024-2025

## CMU400H1 - Extended Techniques for Woodwinds

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.

**Prerequisite:** TMU314Y1

**Note:** Not Offered in 2024-2025

## CMU402H1 - Cultural Convergence in Contemporary Composition: A Hands-On Approach

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.

**Prerequisite:** Year 3

**Note:** Not Offered in 2024-2025

## CMU408H1 - Composing for Chamber Ensemble

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.

**Prerequisite:** Composition majors

**Note:** Not Offered in 2024-2025

## CMU409H1 - Songwriting

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.

**Prerequisite:** Year 3

## CMU410Y1 - Composition

Continuation of TMU310Y1, including writing for orchestra. At least two compositions to be prepared for student performance. One hour.

**Prerequisite:** TMU310Y1. For Composition majors.

## CMU414H1 - Score Analysis for Composers & Conductors

This course will follow on from the work done in a basic orchestration course. It is intended to bridge the gap between the fundamentals of instrumentation and advanced orchestration. The course will begin with basic score reading, including transposition. Repertoire for analysis will be drawn from orchestral, wind ensemble, and choral/vocal/orchestral music from the Classical era to the present day. Scores will be analyzed for instrumental combinations, as well as for idiomatic writing for instruments and instrumental groups. Notation and performance problems will be examined.

**Prerequisite:** TMU314Y1 or P.I.

## CMU418H1 - Styles in Composition

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.

**Prerequisite:** TMU230H1, TMU231H1, TMU232H1

**Note:** Not Offered in 2024-2025

## CMU420H1 - Composing for Percussion

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.

**Prerequisite:** Year 3 & 4 Percussion or Composition majors/minors.

## CMU425H1 - RHYTHM: Compositional Approaches to Measuring Time

**Fixed Credit:** 0.50

With minor exceptions, rhythm in music is one of the commonalities in almost every musical tradition around the world and, as such, it can transcend individual traditions, colonial or otherwise. In a creative era, such as ours which is dominated by a fascination for complexity, the understanding

between cognitively ordered complexity and conceptual (or notational) complexity that is often audibly cognized as unstructured “noise” is a crucial understanding for composers who wish to create and master music that can function as communication between composer and listeners and as a language which can be shared among creators and listeners. The universality of rhythm in world music, can be approached as a deeper cognitive process that transcends but does not betray polyglot cultural practices. The idea of “rhythm” will be expanded to include “harmonic rhythm,” “fractal rhythm,” “phasing,” etc. This course will be useful to graduate and undergraduate composers but also to percussionists who increasingly find themselves acting as composers during their performing careers.

**Prerequisite:** Year 3 Composition major and minor, Comprehensive Studies, Percussion major

## CMU426H1 - The Composer as Philosopher

**Fixed Credit:** 0.50

The course examines the writings on the ontology, epistemology, ethics, and aesthetics of music by composer-philosophers and philosopher-composers. Beyond the study of the composers' published books and articles, it references their public lectures, media interviews, private notes, and letters.

**Prerequisite:** Yr 3 Composition majors and minors, Comprehensive Studies

## CMU430H1 - Composing For Film

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.

**Prerequisite:** Year 3

## CMU431H1 - Composing for Film II

This is an advanced course, a continuation of [TMU430H1](#) (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.

**Note:** Not Offered in 2024-2025

## DMU111H1 - Introduction to Computer Applications in Music

Survey of digital music technology, covering engraving, MIDI, sound and digital audio, sequencing, synthesis, recording and sampling, signal processing, and mixing and mastering. Throughout this course will be an overview of the supporting hardware and software ecosystem, and an emphasis on listening and analyzing a diverse cross-section of electronic music. Coursework is practical, with a focus on creative and proficient use of a digital audio workstation, culminating in a final project.

## DMU127H1 - Musical Acoustics

Introduction to the acoustical foundations of music. Two hours.

**Note:** Not Offered in 2024-2025

## DMU304H1 - Video Documentation

Basics of capturing and editing video footage of live events. Initial class meetings and assignments cover essential technical skills. Students form production teams and collaborate on a portfolio of full-length videos, at least one of which is a music concert. Availability for evening or weekend productions is a must.

**Prerequisite:** Year 3

**Recommended Preparation:** [TMU111H1](#)

**Note:** Not Offered in 2024-2025

## DMU305H1 - Concert Video Production

Focus is multi-camera video production and web streaming (live and on-demand) of concert-hall performances. Initial class meetings cover essential technical skills. Remaining class meetings dedicated to several concert video productions.

Availability for evening or weekend productions mandatory.

**Prerequisite:** [TMU304H1](#)

**Recommended Preparation:** [TMU111H1](#); [TMU313H1](#)

**Note:** Not Offered in 2024-2025

## DMU313H1 - Introduction to Music Recording

Recording music has become an essential part of a musician's career. With technological advancements and the ability to reach people worldwide, music has never been more accessible. Through lectures and hands-on tutorials, this course will introduce the student to the basic theory and practical skills required to record music.

**Prerequisite:** Year 3

## DMU325H1 - Music for Live Electronics & Performers

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.

**Prerequisite:** [TMU212H1](#) or [PMU285Y1](#) or P.I.

**Note:** Not Offered in 2024-2025

## DMU330H1 - Live Coding: Digital Audio in Real Time

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.

**Prerequisite:** TMU231H1

**Note:** Not Offered in 2024-2025

## DMU406H1 - MAX/MSP

Max is a visual programming language for music and media with an emphasis on interactivity. This course will cover the Max language and environment, MIDI, external and programmatic control, sequencing, synthesis, sampling, spatialization, signal processing, granulation, and analysis. Coursework is practical, with a focus on designing and implementing software for live performance, culminating in a final project. Previous computer programming experience is not required.

**Prerequisite:** TMU231H1, TMU232H1

## DMU411H1 - Interactive Music & Sound for Video Games

Working in music and sound for video games means not only composing music or designing sounds but building and maintaining complex interactive systems that take players' input and translate it into sonic feedback. This course provides students with the opportunity to create their own interactive music and sound systems for video games, acquiring the relevant technical skills and the experience of team-based video game development.

**Prerequisite:** TMU111H1 and Year 3 or P.I.

## EMU130Y1 - Introduction to Music Education

**Fixed Credit:** 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.

## EMU150H1 - Instrumental Class: Violin

**Fixed Credit:** 0.17

Introductory study of violin and viola.

**Prerequisite:** Violin majors: P.I.

## EMU151H1 - Instrumental Class: Clarinet

**Fixed Credit:** 0.17

Introductory study of the clarinet.

**Prerequisite:** Clarinet majors: P.I.

## EMU152H1 - Instrumental Class: Trumpet

**Fixed Credit:** 0.17

Introductory study of the trumpet.

**Prerequisite:** Trumpet majors: P.I.

## EMU154H1 - Instrumental Class: Guitar

**Fixed Credit:** 0.17

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

## EMU207Y1 - Piano Skills for Professional Musicians/Teachers

**Fixed Credit:** 0.33

A practice-based course that develops competency in the playing of chord progressions, simple accompaniments, combinations of parts from open choral scores, combinations of transposing parts from instrumental scores, simple sight harmonization of songs, playing by ear, improvisation, and ensemble playing. A music notation software project will be introduced. This course is limited to those with piano skills at a level equivalent to RCM Level 8 or below.

## EMU230H1 - Voice Education

**Fixed Credit:** 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.

**Prerequisite:** In Year 2.

**Exclusion:** EMU231Y1; Not open to Voice majors

## EMU231H1 - Voice Pedagogy for Young Choirs

**Fixed Credit:** 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

**Fixed Credit:** 0.50

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.

**Prerequisite:** In Year 2.

**Exclusion:** [EMU275Y1](#)

## EMU245H1 - Psychological Foundations of Music Education

**Fixed Credit:** 0.50

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.

**Prerequisite:** In Year 2.

**Exclusion:** [EMU275Y1](#)

## EMU250Y1 - Instrumental Class: Violin & Viola

**Fixed Credit:** 0.33

Continuation of [EMU150H1](#).

**Prerequisite:** [EMU150H1](#) or P.I.

**Note:** Not Offered in 2024-2025

## EMU252H1 - Instrumental Class: French Horn

**Fixed Credit:** 0.17

Introductory study of the French horn.

**Prerequisite:** Horn majors: P.I.

## EMU254H1 - Instrumental Class: Trombone

**Fixed Credit:** 0.17

Introductory study of the trombone.

**Prerequisite:** Trombone majors: P.I.

## EMU256H1 - Instrumental Class: Tuba

**Fixed Credit:** 0.17

Introductory study of the tuba.

**Prerequisite:** Tuba majors: P.I.

**Note:** Not Offered in 2024-2025

## EMU260H1 - Instrumental Class: Cello I

**Fixed Credit:** 0.17

Introductory study of the cello.

**Prerequisite:** Cello majors: P.I.

**Exclusion:** [EMU350H1](#)

## EMU261H1 - Instrumental Class: Cello II

**Fixed Credit:** 0.17

Continuation of [EMU260H1](#).

**Prerequisite:** Cello majors: P.I., [EMU260H1](#) or P.I.

**Exclusion:** [EMU351H1](#)

**Note:** Not Offered in 2024-2025

## EMU262H1 - Instrumental Class: Percussion

**Fixed Credit:** 0.17

Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing.

**Prerequisite:** Percussion majors: P.I.

**Exclusion:** [EMU352H1](#)

## EMU263H1 - Instrumental Class: Flute

**Fixed Credit:** 0.17

Introductory study of the flute.

**Prerequisite:** Flute majors: P.I.

**Exclusion:** [EMU353H1](#)

## EMU264H1 - Instrumental Class: Oboe

**Fixed Credit:** 0.17

Introductory study of the oboe.

**Prerequisite:** Oboe majors: P.I.

**Exclusion:** [EMU354H1](#)

## EMU267H1 - Instrumental Class: Saxophone

**Fixed Credit:** 0.17

Introductory study of the saxophone.

**Prerequisite:** Saxophone majors: P.I.

**Exclusion:** [EMU357H1](#)

## EMU268H1 - Instrumental Class: Bassoon

**Fixed Credit:** 0.17

Introductory study of the bassoon. One hour, one term.

**Prerequisite:** Bassoon majors: P.I.

**Exclusion:** EMU358H1

## EMU270H1 - Instrumental Class: Double Bass

**Fixed Credit:** 0.17

Introductory study of the double bass. One hour, one term.

**Prerequisite:** Bass majors: P.I.

**Exclusion:** EMU450H1

## EMU305H1 - Survey of Improvisation Practices

**Fixed Credit:** 0.50

A performance/pedagogical survey of major improvisational practices and techniques from the Renaissance on; their adaptation and application to classroom/private teaching. Students gain experience in a wide variety of improvisational approaches including baroque/classical embellishment, rock/blues/jazz jamming, “open” (free) improvisation and those related to various ‘world’ traditions. No previous improvisation experience required.

**Prerequisite:** TMU231H1, TMU232H1 or JMU200Y1, JMU201Y1

## EMU330Y1 - Choral Music Education

**Fixed Credit:** 1.00

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.

**Prerequisite:** EMU130Y1, EMU230H1, EMU240H1, EMU245H1 - Education majors only/ In Year 3.

**Exclusion:** EMU330H1 and/or EMU331H1

## EMU355Y1 - Accompanying

**Fixed Credit:** 0.33

The course focuses on developing pianistic, musical and verbal skills in order to succeed in a broad spectrum of collaborative opportunities during a professional career. In-class accompanying presentations and lectures introduce students to professional musician/teacher requirements through collaborative training. Practical experience in improvisation, sight-reading. Assignments appropriate to level of keyboard facility.

**Prerequisite:** TMU105Y1/TMU107Y1, in Year 2, RCM Grade 9 level Piano or equivalent/P.I.

## EMU356Y1 - Instrumental Music I: Curriculum, Conducting, Rehearsal and Repertoire

**Fixed Credit:** 1.00

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.

**Prerequisite:** 5 EMU Instrumental courses or P.I.

**Corequisite:** PMU380Y1

## EMU359H1 - Jazz Education

**Fixed Credit:** 0.50

Analysis, methods and materials for jazz education and improvisation techniques.

**Prerequisite:** TMU220H1, TMU221H1/TMU230H1, TMU231H1, TMU232H1 and P.I.

**Note:** Not Offered in 2024-2025

## EMU360H1 - Jazz Improvisation for Music Education

**Fixed Credit:** 0.50

Development of improvisation skills through applied performance and theoretical analysis in a variety of jazz styles.

**Prerequisite:** TMU220H1, TMU221H1/TMU230H1, TMU231H1, TMU232H1

**Exclusion:** Not open to Jazz majors.

## EMU370Y1 - Principles & Practice of Music Education for Children I

**Fixed Credit:** 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.

**Prerequisite:** In Year 3.

## EMU371H1 - Multimodal Approaches to Music Teaching and Learning

**Fixed Credit:** 0.50

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.

**Prerequisite:** [EMU240H1](#), [EMU245H1](#) - Education Majors only/In Year 3.

## EMU372Y1 - Movement & Music: Dalcroze Eurhythmics

**Fixed Credit:** 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.

## EMU401H1 - Calls to Action through Music Education

**Fixed Credit:** 0.50

This course takes the Calls to Action from the Truth and Reconciliation Commission as the Foundation for Curriculum and Pedagogy in Music Education. Students will lead seminars on topics related to their research interest and examine current issues facing Indigenous Peoples through the lens of Reconciliation.

**Prerequisite:** [EMU240H1](#), [EMU245H1](#)

## EMU410H1 - Introduction to Research in Music Education

**Fixed Credit:** 0.50

An introduction to modes of 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.

**Prerequisite:** [EMU240H1](#), [EMU245H1](#)

## EMU415H1 - Development of the Wind Band

**Fixed Credit:** 0.50

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.

**Prerequisite:** In Year 4.

**Note:** Not Offered in 2024-2025

## EMU417H1 - Jazz Arranging

**Fixed Credit:** 0.33

Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir.

**Prerequisite:** [TMU220H1](#), [TMU221H1](#)/[TMU230H1](#), [TMU231H1](#), [TMU232H1](#) and P.I.

**Note:** Not Offered in 2024-2025

## EMU425H1 - Music and Urban Engagement

**Fixed Credit:** 0.50

This course provides a reflective practicum experience in unique urban settings. Under the mentorship of professional community music teachers, students assist and lead music-making sessions with youth from the Regent Park School of Music and/or youth residing in detention centers. Students have the opportunity to investigate how music is an important tool for social justice.

**Prerequisite:** Year 3.

## EMU430H1 - Choral Literature & Conducting I

**Fixed Credit:** 0.50

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.

**Prerequisite:** [EMU330Y1](#) or P.I.

**Exclusion:** [EMU430Y1](#)

## EMU431H1 - Choral Literature & Conducting II

**Fixed Credit:** 0.50

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.

**Prerequisite:** EMU430H1

**Exclusion:** EMU430Y1

## EMU435H1 - Internship in Music Education

**Fixed Credit:** 0.50

This course provides a community-based experience that will enable students to merge theory and practice in music education. Students will volunteer for three hours a week in a community music or school setting of their choosing. Placements must be approved by the instructor during the first week of classes.

**Prerequisite:** EMU240H1, EMU245H1, one of EMU356Y1/EMU330Y1/EMU370Y1/EMU361Y1

## EMU437H1 - Internship in Anti-Racist and Anti-Oppressive Music Education

**Fixed Credit:** 0.50

Students will undertake a unique internship opportunity in partnership with the Toronto District School Board and the Marigold Team (a Black-led organization with a mission to change the visual landscape of music education). Students will lead a series of music education workshops, in schools identified as high needs, that explore culturally relevant and culturally responsive music education through an anti-oppression and anti-racism lens. The focus will be on prioritizing the socio-emotional awareness and well-being of students, while facilitating conversations about historical practices in music education that value one form of musicking over another. Students will be mentored by leaders in Equity, Diversity, and Inclusion. Placements must be approved by the instructor during the first week of classes.

**Prerequisite:** Year 3.

## EMU456Y1 - Instrumental Music II: Advanced Curriculum, Conducting, Rehearsal & Repertoire

**Fixed Credit:** 1.00

Practical instrumental lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation.

**Prerequisite:** EMU356Y1

**Exclusion:** PMU480Y1

## EMU461H1 - Music Education in Cultural Perspective

**Fixed Credit:** 0.50

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.

**Prerequisite:** EMU240H1, EMU245H1 - Education Majors only/In Year 4.

## EMU464Y1 - String Pedagogy

**Fixed Credit:** 0.50

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.

**Note:** Not Offered in 2024-2025

## EMU475H1 - Seminar in Music Education: Music & Social Movements

**Fixed Credit:** 0.50

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.

**Prerequisite:** EMU240H1, EMU245H1 - Education Majors only/In Year 4.

**Note:** Not Offered in 2024-2025

## EMU478H1 - Seminar: Representations of Otherness in Music Teaching & Learning

**Fixed Credit:** 0.50

Course examines how Otherness (race/gender/sexuality/class), framed dualistically, is represented in music curricula and pedagogies across formal and informal educational institutions. Engaging with feminist/queer of colour critique, students investigate and develop responses to erasures of Otherness in music teaching/learning discourses, content and contexts. Selected topics: difference, power, multiculturalism, diversity, colonialism.

**Prerequisite:** In Year 4.

**Recommended Preparation:** EMU240H1

**Note:** Not Offered in 2024-2025

## EMU480H1 - Child & Adolescent Development in Music Education

**Fixed Credit:** 0.50

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.

**Prerequisite:** In Year 4. Students must have completed the vulnerable sector police check in order to complete the lab observations component of the course.

**Note:** Not Offered in 2024-2025

## EMU485H1 - Advanced Topics in Music & Childhood

**Fixed Credit:** 0.50

The focus will be on developing music teaching and learning strategies for welcoming young children across the developmental periods of early childhood, middle childhood, and adolescence into the diverse human practice of musicking. This course offers an alternative to traditional methodologies by encouraging students to develop their own orientation based on a critical examination of bell hooks's philosophy of education as the practice of freedom as well as antiracist and anti-oppressive approaches to music education. Students will build teaching expertise through peer teaching and reflective examination of current practices. Lectures and assignments will include exploring diverse repertoire for students in the elementary grades and an examination of the current research in the field of elementary music education. As part of this course, students are expected to submit a research paper, present a seminar discussion on a chosen topic relating to music in childhood as well as submit and present an individual "teaching project." The welcoming project will be the preparation of a collection of repertoire and teaching materials.

**Prerequisite:** [EMU370Y1](#)

## EMU499H1 - Independent Study

**Fixed Credit:** 0.50

An intensive research project under the supervision of a faculty member. The project must be academically demanding and uniquely suitable for the individual student. Students propose a topic that is currently not covered in the curriculum or one that warrants further exploration related to research interests and/or musical goals. Available to students in 4th year on successful completion of several EMU courses; minimum cumulative GPA of 3.3 (B+) and availability of a full-time faculty advisor from the Music Education division. Modes of assessment are determined through discussion between student and supervisor, but will usually include a public presentation of the research project.

**Prerequisite:** In Year 4. Permission of the Division Required.

## EMU499Y1 - Independent Study

**Fixed Credit:** 1.00

Available to students in 3rd or 4th year on successful completion of several EMU courses, depending on grade standing and availability of instructor.

**Prerequisite:** Permission of the Division Required.

**Note:** Not Offered in 2024-2025

## HMU111H1 - Introduction to Music and Society

**Fixed Credit:** 0.50

An examination of musical thought and practice in non-Western and Western traditions.

**Exclusion:** Does not count as an HMU elective.

## HMU126H1 - Historical Survey II

**Fixed Credit:** 0.50

Western music from 1750 to the present.

**Exclusion:** [HMU226H1](#). Does not count as an HMU elective.

## HMU225H1 - Historical Survey I

**Fixed Credit:** 0.50

Western music up to 1750.

**Prerequisite:** In Year 2.

**Exclusion:** Does not count as an HMU elective.

## HMU300H1 - Music Of J.S. Bach

**Fixed Credit:** 0.50

Study of Bach's life and music. Music to be covered includes cantatas, orchestral music, clavier music, organ music and chamber music as well as individual large works such as The Musical Offering, Goldberg Variations, B Minor Mass, Art of Fugue, and St. Matthew Passion.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU301H1 - Ethnography of Art Music

**Fixed Credit:** 0.50

This seminar surveys ethnographic approaches to the study of art music performance. Students read ethnographies of Western art music (as performed in and outside the "West") and of African, Asian, and Middle Eastern canonical traditions. Students consider issues in the performance and analysis of contemporary art music, and practice methodologies of participant-observation and performative ethnography.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)/[JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU302H1 - Music of East Asia

**Fixed Credit:** 0.50

A survey of traditional and popular music practices in China, Japan, Taiwan, 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.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU303H1 - Music of the World's Indigenous Peoples

**Fixed Credit:** 0.50

An investigation of the topic of indigeneity through listening to and discussing traditional and popular musics of Indigenous people from around the world. Students consider music in traditional contexts, paying attention to local theories of sound, and study music by Indigenous artists vis-a-vis contemporary local and global politics and media.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU304H1 - Film Music: 1980-2010

**Fixed Credit:** 0.50

This course will introduce students to the main issues and topics in the scholarly study of film music by focusing on the period immediately following the advent of Dolby Sound, with trends ranging from digitalization to internet related media.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU305H1 - Indie Opera

**Fixed Credit:** 0.50

An exploration of the collaborative ethos and cultural work undertaken by small independent opera collectives in Toronto and beyond. Contemporary operatic story-telling brings together musicians and artists locally and virtually across national and increasingly globalized performance spaces to produce socially responsive theatre through adaptation and new creation.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#) and [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU307H1 - Music, Sound, and the Erotic

**Fixed Credit:** 0.50

This seminar surveys musical and sonic genres intended or perceived to be erotic. Students read foundational literature in the study of performance, gender and sexuality, the senses, and sound. Students analyze erotic genres across historical periods and generic categories, including Goa trance, early modern Italian song, Sumatran saluang, African American soul, ASMR, sound baths, and audio pornography.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)/[JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU309H1 - From Belle Epoque to Annees Folles

**Fixed Credit:** 0.50

Between 1870 and 1930, Paris witnessed an unprecedented surge in musical production across a broad range of cultural spheres, from avant-garde circles to mass-market entertainment. This class explores the multifaceted musical culture of Paris in the Third Republic through a series of case studies that focus on composers, genres, institutions, and cultural movements.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU310H1 - Piano Roles

**Fixed Credit:** 0.50

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?

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU311H1 - The Earliest Music Writing

**Fixed Credit:** 0.50

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU312H1 - Balinese Gamelan: Performance & Context

**Fixed Credit:** 0.50

Combines practical music-making with academic study. Students spend roughly half of class time learning to play music on the gamelan, a traditional ensemble of tuned percussion instruments. We study the background of the instruments and music, and their integral role in Balinese religion, society, and culture.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU313H1 - Music & Meaning

**Fixed Credit:** 0.50

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU314H1 - Western Cultures of Celebrity in Music

**Fixed Credit:** 0.50

Musicology as a field developed alongside Western celebrity culture in the late eighteenth and early nineteenth centuries. This course uses celebrity as a framework to explore topical musicological concerns, from the history of the Western canon to current constructions of value. It does so by exploring the intersections of celebrity and music, with issues such as gender, sexuality, race, and class, from the likes of Handel and Liszt to Joséphine Baker and Lizzo.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#) and [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU315H1 - Stravinsky & Schoenberg

**Fixed Credit:** 0.50

A study of the two dominant figures of the first half of the twentieth century.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU316H1 - Korean Music

**Fixed Credit:** 0.50

Begins with an introduction to traditional Korean music. Considers the class structure of late nineteenth-century Korea and the concomitant development of court, aristocratic and folk genres with the onset of Korean modernity. Second half focuses on popular music and studies the evolving place of music in Korean life.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU318H1 - Encountering Incarceration Musically

**Fixed Credit:** 0.50

This course focuses on the ways music produced in prison has shaped public ideas about incarceration over the past century. Questions addressed include: What narratives about incarceration have been transmitted to the public through music? Who has controlled such narratives? What is the effect on present-day perceptions of prisons?

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU319H1 - Music, Gender and Sexuality

**Fixed Credit:** 0.50

An inquiry into the construction and reflection of gender and sexual identities in Western music. The course will emphasize discourses surrounding feminism and the role of women in music, masculinity studies, and gay, lesbian, bi-sexual and transgendered studies and their relationships to musical specific works, production and reception.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

## HMU320H1 - Afro Pop

**Fixed Credit:** 0.50

In this course we will listen to and think critically about a range of Sub-Saharan African popular music genres including Congolese rumba, Cameroonian makossa, South African bubblegum, and Nigerian afrobeats to become familiar with compositional elements and techniques as well as social and historical issues such as music during struggles against European colonialism; the influence of industries and technologies; the politics of marketing African music to foreign audiences; and music's role in the construction of national, ethnic, and other identities.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU322H1 - Music, Power and Politics

**Fixed Credit:** 0.50

This course examines how music and sound function as political forces. It explores historical and contemporary uses of music to shape and reflect various political positions. The course will draw on readings from political science, cultural theory, and aesthetics, among other fields, and involve all types of music as case studies.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU323H1 - Popular Music: Issues, Approaches, and Exchanges

**Fixed Credit:** 0.50

This course examines issues in the study of Western and non-Western popular music and their intersection with other fields of humanistic inquiry, including social justice, identity politics (race, gender, and disability studies), and environmentalism. It explores questions surrounding ideology, performance, reception, technology, and the relationship of popular music to various media.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU324H1 - Music of Japan

**Fixed Credit:** 0.50

An investigation of music in Japan as sound, performance, socio-cultural and political practice. Considers traditional and popular genres, minority musics, music and technology, the world music boom in Japan, and the role of sound and music in everyday life and social movements, among other topics.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU325H1 - Working in Film Music, Then and Now

**Fixed Credit:** 0.50

A survey of film music work based on dozens of interviews, and including in-class guest appearances. The course studies the gamut of jobs: historic ones like silent-film accompanist (production and exhibition), new ones like temp score editor and ones that have changed over time like music supervisor.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1](#)

**Note:** Not Offered in 2024-2025

## HMU326H1 - Music under Totalitarianism: Mechanisms of Oppression, Modes of Resistance

**Fixed Credit:** 0.50

Oppressive regimes continue to constrain culture and freedom of expression. Taking an interdisciplinary approach, this course explores how totalitarianism has used music as an instrument of propaganda and control, and how musicians/activists have resisted. We will concentrate on Nazi Germany, the Soviet Union and the Middle East (especially Iran). The course covers Western art music but also other styles of music that have flourished under totalitarian regimes.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

## HMU327H1 - Music and Entrepreneurship

**Fixed Credit:** 0.50

The business of music c.1750 onwards. An investigation into a range of entrepreneurial activities engaged in by composers, performers, conductors, impresarios, theatre directors, agents, advertisers, printers, publishers, editors, journalists, instrument makers, etc., and their effects and concertizing, musical circulation, promotion, career paths, and products in the modern era.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU328H1 - Contemporary Opera since 1975

**Fixed Credit:** 0.50

In the last 50 years, opera has developed from an artistic medium often thought of as elitist and archaic to a vibrant and evolving artform encompassing increasingly diverse voices and narratives. Students will explore the flourishing of alternative approaches to opera creation in the late twentieth and early twenty-first centuries, focusing on how the genre has evolved in radically different directions in three core areas: musical and aesthetic practices, subject matter, and the opera industry. Topics include: feminist opera; opera and politics; intercultural opera; opera, film, and media; “indie” opera, and site-specific opera. The repertoire covered will centre primarily on Europe and North America, but the course places strong emphasis on exploring operatic practices from a transnational and global lens.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#) and [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU329H1 - Women in Opera

**Fixed Credit:** 0.50

This course examines various roles of women in opera from Monteverdi to Berg. Topics including the power of the female voice, constructions of gender and identity, the diva or 'star singer' and images of women in society will be explored through DVD excerpts, source documents and selected readings.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)



## HMU332H1 - Music & Movement in Brazil

**Fixed Credit:** 0.50

This class will survey some of the many music and dance traditions that can be seen and heard in a variety of Brazilian contexts. In addition to the most well-known of these, the carnival samba of Rio de Janeiro, we will explore lesser-known but equally vital practices such as samba de roda, forro, and axe music. Each will be studied in relation to sound, bodily movement, and pertinent social issues such as cultural politics, nationalism, racial identity, and tourism, among others.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

## HMU333H1 - Ethnomusicology of Urban Environments: Doing Research in Sound

**Fixed Credit:** 0.50

This course explores the intersection of sound, listening, and urban environment through a selective survey of contemporary scholarship from ethnomusicology, sound studies, anthropology of sound, cultural geography, and urban studies. Class discussions, assigned readings, audio-visual examples, and lectures will build a theoretical understanding of sound's relation to issues of identity, culture, politics, representation, power, media, gender, race, and urban space. Students will receive hands-on research methods training as they conduct ethnomusicological research in downtown Toronto. Students will be guided in designing a research project and conduct field research, interviews and soundwalks. They will materialize research results as presentable audio(visual) media.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#) and [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU335H1 - Music and Healing

**Fixed Credit:** 0.50

From antiquity to the present day and across the globe, music is used as a means of healing. This course examines music's unique power to restore physical, emotional and mental health, both in Western medicine (including Music Therapy) as well as in more traditional healing rituals from around the world.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU336H1 - Music of France: 1910-1945

**Fixed Credit:** 0.50

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU340H1 - Music in North America

**Fixed Credit:** 0.50

Study of music in North American life. Topics may include folk and popular music, jazz and art music.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU345H1 - Global Popular Musics

**Fixed Credit:** 0.50

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.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Exclusion:** [HMU245H1](#)

## HMU350H1 - Music in Religion & Ritual

**Fixed Credit:** 0.50

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.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU351H1 - Jazz History

**Fixed Credit:** 0.50

The present and past influences of jazz, its origins, history, social impact, and role in shaping musical traditions of the present.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU352H1 - Chamber Music

**Fixed Credit:** 0.50

A detailed survey of chamber music composers and compositions from the time of Haydn and Mozart to the present. The emphasis will be on the major repertoire for strings by European composers, though selected works by North American composers and for other instrumentations will also be studied.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU354H1 - Beethoven

**Fixed Credit:** 0.50

An investigation of a diverse array of Beethoven's works in the context of his life and cultural milieu.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU355H1 - Music & Dance: From French Romanticism to the American Avant-Garde

**Fixed Credit:** 0.50

This survey introduces students to the institutions, genres, and artists that have most influenced western dance, from romantic ballet in France to Imperial ballet in Russia; from ballet in popular venues in London, Paris, and New York to the modernization of ballet by the Ballet Russes; and from modern dance to experimental collaborations in America.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU357H1 - Sounding Medieval - 20th Century Cinema

**Fixed Credit:** 0.50

This course will explore musical portrayals of the Middle Ages in twentieth-century cinema. Over six hundred films about medieval Europe were produced in the 1900s in which music plays a vital part, ranging from the "non-diegetic" scoring of classical-style Hollywood films to diegetic or "source" music, such as horseback songs.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU358H1 - Haydn

**Fixed Credit:** 0.50

A survey of Haydn's career from Eisenstadt and Eszterhaza to London and Vienna, with detailed investigation of representative vocal and instrumental works from various genres.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU359H1 - Music, Sound, and Power in the Middle East

**Fixed Credit:** 0.50

Music and sound have long been considered to have spiritual and social powers in the Middle East. This survey introduces students to important musical genres, sonic practices, and influential practitioners from Egypt, Turkey, the Levant, and Iran and discusses their connections to fields of tradition, modernity, religion, gender, and politics.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

## HMU360H1 - Hindustani Music

**Fixed Credit:** 0.50

This course has two main aims: to provide the keys to appreciate critically the musical arts of North India and to explore their fascinating cultural structure; to examine Hindustani music's roots and the manner in which it has constantly reinvented itself over the centuries to adapt to new social circumstances.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU372H1 - The Symphony

**Fixed Credit:** 0.50

Selected major works from Haydn to Mahler.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU373H1 - Concerto

**Fixed Credit:** 0.50

A comprehensive survey of the genre with detailed study of selected examples from the Baroque period to the 20th Century.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU380H1 - Operas of Mozart

**Fixed Credit:** 0.50

Study of the music, drama, and staging of the operas, with reference to historical and cultural contexts.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU385H1 - Introduction to Sound Studies

**Fixed Credit:** 0.50

This course introduces students to the interdisciplinary field of sound studies by exploring how people perceive and engage with everyday sounds, especially in urban settings. Topics may include, but are not limited to noise, silence, acoustic communities, soundscapes, media, and various sound technologies.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), and [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU386H1 - Social Lives of Musical Instruments

**Fixed Credit:** 0.50

This course examines how musical instruments shape sounds and meanings in various sociocultural and historical contexts. Examples including but not limited to indigenous drums on Turtle Island, violins in the Middle East, and electric guitars in North America illustrate instruments' entanglements with issues such as gender, genre, national identity, etc.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU400H1 - Musical Notation - Middle Ages

**Fixed Credit:** 0.50

For the past one hundred years, the seminar in medieval music notation has held pride of place in musicology as the "lynchpin of the curriculum," as Joseph Kerman has put it. The present course offers a fresh perspective on this subject by fusing the traditional goal of editing with that of classifying medieval music notation graphically. We will at first survey the fascinating development from the earliest chant neumes to the Ars subtilior, noting important graphic developments along the way. Each notational style will be approached on its own terms,

with goals ranging from vocal inflection to rhythmic intricacy. In addition to developing proficiency in translating notations for modern editions, special emphasis will be given to understanding square notation in its scribal and intellectual context.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU402H1 - World Music Pedagogy

**Fixed Credit:** 0.50

This course examines the theories and practice of teaching undergraduate world music survey courses, as well as methods of integrating world music into curricula at other educational levels and in community outreach programs. Instruction will include an overview of world music areas and ethnomusicological concepts, as well as critical approaches to teaching materials in various media.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU403H1 - Musical Cultures: Latin America & The Caribbean

**Fixed Credit:** 0.50

A survey of popular, folk, and religious traditions from English, French, Spanish, and Portuguese speaking countries in South and Central America and the Caribbean. These practices will be considered with an emphasis on the lasting impact of European colonization and the Atlantic slave trade, both of which deeply inform musical life in these parts of the world.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#), [HMU225H1/JMU210H1](#)

**Note:** Not Offered in 2024-2025

## HMU425H1 - Topics: Medieval Music

**Fixed Credit:** 0.50

Plainchant and polyphony, including topics for individual research.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

**Exclusion:** [HMU330H1](#)

## HMU426H1 - Topics: Renaissance Music

**Fixed Credit:** 0.50

A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

**Exclusion:** [HMU331H1](#)

**Note:** Not Offered in 2024-2025

## HMU430H1 - Topics: Classical Music

**Fixed Credit:** 0.50

Pre-classical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

**Note:** Not Offered in 2024-2025

## HMU431H1 - Topics: Romantic Music

**Fixed Credit:** 0.50

Instrumental and vocal genres, including topics for individual research.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

## HMU432H1 - Topics: 20th Century Music

**Fixed Credit:** 0.50

Developments and trends since 1910, including topics for individual research.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

## HMU433H1 - Topics: Ethnomusicology

**Fixed Credit:** 0.50

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.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

## HMU435H1 - Topics in Ethnomusicology: Current Issues

**Fixed Credit:** 0.50

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.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

**Note:** Not Offered in 2024-2025

## HMU450H1 - Topics: Baroque Music

**Fixed Credit:** 0.50

Instrumental and vocal genres (1600-1750), including topics for individual research.

**Prerequisite:** Completion of 4-course History requirement and one additional HMU elective, or P.I.

**Exclusion:** HMU333H1

**Note:** Not Offered in 2024-2025

## HMU464H1 - Canada Since 1945

**Fixed Credit:** 0.50

This course will explore recent developments in a diverse range of musical practices of Canada, including art music, popular music, jazz, and world music traditions. The primary focus will be on composers/creators in these various musical traditions, but some attention will also be given to important government policy documents (e.g. the Massey Report, the Applebaum-Hebert Report), educational institutions (music conservatories and university music departments), and performers and performing ensembles.

**Prerequisite:** HMU111H1, HMU126H1, HMU225H1

**Note:** Not Offered in 2024-2025

## HMU499H1 - Independent Study

**Fixed Credit:** 0.50

An intensive research project under the supervision of a faculty member. The project must be academically demanding and uniquely suitable for the individual student. Students propose a topic that is currently not covered in the curriculum or one that warrants further exploration related to research interests and/or musical goals. 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, minimum cumulative GPA of 3.3 (B+), and availability of a full-time faculty advisor from the History & Culture division. Modes of assessment are determined through discussion between student and supervisor, but will usually include a public presentation of the research project.

**Prerequisite:** In Year 4. Permission of the Division.

## JMU100Y1 - Jazz & Traditional Materials

**Fixed Credit:** 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.

## JMU101Y1 - Jazz & Traditional Ear Training

**Fixed Credit:** 0.67

Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances.

## JMU104Y1 - Jazz Keyboard Skills

**Fixed Credit:** 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.

**Prerequisite:** Required of all Jazz students except keyboard players.

## JMU184Y1 - Jazz Applied Music

**Fixed Credit:** 0.50

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

**Prerequisite:** In Year 1. For students in the Bachelor of Music program.

## JMU185Y1 - Jazz Applied Music

**Fixed Credit:** 1.00

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

**Prerequisite:** In Year 1. For students in the Bachelor of Music in Performance program.

## JMU189Y1 - Jazz Orchestra

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 1.

## JMU190Y1 - Hybrid Ensemble

**Fixed Credit:** 0.67

The Hybrid Ensemble is a unique and collaborative chamber group made up of a mix of Jazz and Classical students. The group performs music in many styles, includes some improvising, and encourages composing. No improvising experience is necessary, but a positive and curious mind is highly encouraged.

**Prerequisite:** By audition, In Year 1.

## JMU191Y1 - Jazz Improvisation

**Fixed Credit:** 0.50

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.

**Prerequisite:** Jazz Performance majors or P.I.

## JMU192Y1 - Small Jazz Ensemble

**Fixed Credit:** 0.50

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 minimum.

**Prerequisite:** By audition, In Year 1.

## JMU193Y1 - Vocal Jazz Ensemble

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 1.

## JMU200Y1 - Jazz & Traditional Materials

**Fixed Credit:** 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.

**Prerequisite:** JMU100Y1

## JMU201Y1 - Jazz & Traditional Ear Training

**Fixed Credit:** 0.67

Corresponding with materials studied in JMU200Y1. See JMU101Y1.

**Prerequisite:** JMU101Y1

## JMU210H1 - Jazz History I

**Fixed Credit:** 0.50

Jazz History I begins with Ragtime era (early 20th 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.

**Prerequisite:** [HMU111H1](#), [HMU126H1](#)

**Exclusion:** [HMU133H1](#); [HMU351H1](#)

## JMU215H1 - Jazz History II

**Fixed Credit:** 0.50

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.

**Prerequisite:** [JMU210H1](#)

## JMU284Y1 - Jazz Applied Music

**Fixed Credit:** 0.50

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

**Prerequisite:** In Year 2. For students in the Bachelor of Music program.

## JMU285Y1 - Jazz Applied Music

**Fixed Credit:** 1.00

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

**Prerequisite:** In Year 2. For students in the Bachelor of Music in Performance program.

## JMU289Y1 - Jazz Orchestra

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 2.

## JMU290Y1 - Hybrid Ensemble

**Fixed Credit:** 0.67

The Hybrid Ensemble is a unique and collaborative chamber group made up of a mix of Jazz and Classical students. The group performs music in many styles, includes some improvising, and encourages composing. No improvising experience is necessary, but a positive and curious mind is highly encouraged.

**Prerequisite:** By audition, In Year 2.

## JMU291Y1 - Jazz Improvisation

**Fixed Credit:** 0.50

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.

**Prerequisite:** [JMU191Y1](#)

## JMU292Y1 - Small Jazz Ensemble

**Fixed Credit:** 0.50

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 minimum.

**Prerequisite:** By audition, In Year 2.

## JMU293Y1 - Vocal Jazz Ensemble

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 2.

## JMU301Y1 - Jazz & Traditional Ear Training

**Fixed Credit:** 0.67

Corresponding with materials studied in [JMU300Y1](#). See [JMU101Y1](#).

**Note:** Not Offered in 2024-2025

## JMU302H1 - Advanced Ear Training & Harmony

**Fixed Credit:** 0.33

A continuation of [JMU201Y1](#), this course addresses advanced ear training and theoretical concepts including "upper structure" voicings/chord extensions which are commonly found in post-bop and contemporary jazz harmony. Analysis and performance of the work of influential composers such as Wayne Shorter and Kenny Wheeler will be central in this course.

**Prerequisite:** [JMU201Y1](#)

**Exclusion:** [JMU301Y1](#)

**Note:** Not Offered in 2024-2025

## JMU303H1 - Rhythm for Improvisers

**Fixed Credit:** 0.33

This course focuses on methods for students to expand their rhythmic vocabulary as improvisers and composers. Motivic development, rhythmic modulation and odd time signature playing will be addressed. Analysis and performance of the music of influential contemporary composers such as Dave Holland will be central to this course.

**Prerequisite:** [JMU201Y1](#)

**Exclusion:** [JMU301Y1](#)

## JMU305H1 - Introduction to Jazz Theory

**Fixed Credit:** 0.50

An introduction to jazz theory for music students not in a jazz program. Course includes analysis and written exercises in various jazz forms and idioms. Some listening and improvisation activities may be included to reinforce and apply theoretical concepts.

**Prerequisite:** [TMU231H1](#), [TMU232H1](#)

## JMU317Y1 - Jazz Arranging

**Fixed Credit:** 0.67

Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours.

**Prerequisite:** [JMU200Y1](#)

## JMU320H1 - Jazz Pedagogy

**Fixed Credit:** 0.33

This course will focus on developing students' leadership and instructional skills within the jazz genre. Through discussions, readings, case studies, and performance reviews, students will hone their ability to mentor musicians in ensembles, lectures, and one-on-one teaching environments, typical in the jazz discipline.

**Prerequisite:** In Year 3.

**Note:** Not Offered in 2024-2025

## JMU384Y1 - Jazz Applied Music

**Fixed Credit:** 0.50

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

**Prerequisite:** In Year 3. For students in the Bachelor of Music program.

## JMU385Y1 - Jazz Applied Music & Recital

**Fixed Credit:** 1.00

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons) and recital.

**Prerequisite:** In Year 3. For students in the Bachelor of Music in Performance program.

## JMU389Y1 - Jazz Orchestra

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 3.

## JMU390Y1 - Hybrid Ensemble

**Fixed Credit:** 0.67

The Hybrid Ensemble is a unique and collaborative chamber group made up of a mix of Jazz and Classical students. The group performs music in many styles, includes some improvising, and encourages composing. No improvising experience is necessary, but a positive and curious mind is highly encouraged.

**Prerequisite:** By audition, In Year 3.

## JMU391Y1 - Jazz Improvisation

**Fixed Credit:** 0.50

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.

**Prerequisite:** [JMU291Y1](#)

## JMU392Y1 - Small Jazz Ensemble

**Fixed Credit:** 0.50

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 minimum.

**Prerequisite:** By audition, In Year 3.

## JMU393Y1 - Vocal Jazz Ensemble

**Fixed Credit:** 0.67

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

**Prerequisite:** By audition, In Year 3.

## JMU410Y1 - Jazz Composition

**Fixed Credit:** 0.67

Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours.

**Prerequisite:** Year 3.

## JMU420H1 - Advanced Jazz Arranging & Orchestration I

**Fixed Credit:** 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

## JMU421H1 - Advanced Jazz Arranging & Orchestration II

**Fixed Credit:** 0.33

Continuation of JMU420H1.

**Prerequisite:** JMU420H1

## JMU484Y1 - Jazz Applied Music

**Fixed Credit:** 0.50

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

**Prerequisite:** In Year 4. For students in the Bachelor of Music program.

## JMU485Y1 - Jazz Applied Music & Recital

**Fixed Credit:** 1.00

Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons) and recital.

**Prerequisite:** In Year 4. For students in the Bachelor of Music in Performance program.

## JMU489Y1 - Jazz Orchestra

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 4.

## JMU490Y1 - Hybrid Ensemble

**Fixed Credit:** 0.67

The Hybrid Ensemble is a unique and collaborative chamber group made up of a mix of Jazz and Classical students. The group performs music in many styles, includes some improvising, and encourages composing. No improvising experience is necessary, but a positive and curious mind is highly encouraged.

**Prerequisite:** By audition, In Year 4.

## JMU491Y1 - Jazz Improvisation

**Fixed Credit:** 0.50

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.

**Prerequisite:** JMU291Y1

## JMU492Y1 - Small Jazz Ensemble

**Fixed Credit:** 0.50

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 minimum.

**Prerequisite:** By audition, In Year 4.

## JMU493Y1 - Vocal Jazz Ensemble

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 4.



## JMU499H1 - Independent Study

### **Fixed Credit:** 0.50

An intensive research project under the supervision of a faculty member. The project must be academically/artistically demanding and uniquely suitable for the individual student. Students propose a topic that is currently not covered in the curriculum or one that warrants further exploration related to research interests and/or musical goals. Available to 4th year students, upon completion of 3rd Year Jazz curriculum with a minimum cumulative GPA of 3.3 (B+), and availability of a full-time advisor from the Jazz division. Modes of assessment are determined through discussion between student and supervisor, but will usually include a public presentation of the research project.

**Prerequisite:** In Year 4. Permission of Division.

## MMU100H1 - Lives in Music

### **Fixed Credit:** 0.00

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.

## MMU200H1 - Creative Identities in Music I

### **Fixed Credit:** 0.33

In this course, we explore manifestations of expressive diversity in music, learn how it is shaped by human experience, and work towards developing tangible artefacts which reflect our personal vision of ourselves as creative professionals. Consisting of both individual and group exercises, assignments include video journals, debates, analytical writing, and a final project presented in-class, online, on stage, or in-community.

**Prerequisite:** In Year 2.

## MMU201H1 - Creative Identities in Music II

### **Fixed Credit:** 0.33

This course is a continuation of MMU200, designed to help students develop a personalized roadmap for future professional work. Assignments include creating a digital "Mini-festo," team debates, group role-playing exercises, video journals, analytical writing, and a major project.

**Prerequisite:** MMU200H1

## MMU300H1 - Deep Listening: Discovering Inner & Outer Soundscapes

### **Fixed Credit:** 0.33

**Note:** Not Offered in 2024-2025

## OMU501Y1 - Operatic Staging

### **Fixed Credit:** 1.33

Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

## OMU502Y1 - Musical Coaching

### **Fixed Credit:** 1.67

Individual and ensemble musical coaching for operatic performance majors.

## OMU503Y1 - Voice

### **Fixed Credit:** 0.67

Private instruction.

## OMU504Y1 - Acting

### **Fixed Credit:** 0.33

Theory and practice in acting technique, Alexander technique and pantomime.

## OMU505H1 - French Diction

### **Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

## OMU506Y1 - Dance

### **Fixed Credit:** 0.33

Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

## OMU508H1 - Italian Diction

### **Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

## OMU509H1 - Make-up

### **Fixed Credit:** 0.17

Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

## OMU510H1 - German Diction

### **Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

## OMU511H1 - English Diction

**Fixed Credit:** 0.33

A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

## OMU601Y1 - Operatic Staging

**Fixed Credit:** 1.67

Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

## OMU602Y1 - Musical Coaching

**Fixed Credit:** 2.00

Individual and ensemble musical coaching for operatic performance majors.

## OMU603Y1 - Voice

**Fixed Credit:** 0.67

Private instruction.

## OMU604Y1 - Acting

**Fixed Credit:** 0.33

Theory and practice of acting technique, Alexander technique and pantomime.

## OMU605H1 - French Diction

**Fixed Credit:** 0.33

Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR.

## OMU606Y1 - Dance

**Fixed Credit:** 0.33

Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

## OMU608H1 - Italian Diction

**Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

## OMU609H1 - Makeup

**Fixed Credit:** 0.17

Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

## OMU610H1 - German Diction

**Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

## OMU611H1 - English Diction

**Fixed Credit:** 0.33

A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

## OMU620Y1 - Opera Repetiteur I

**Fixed Credit:** 1.67

Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

## OMU621Y1 - Student Stage Director

**Fixed Credit:** 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.

## OMU622Y1 - Musical Coaching

**Fixed Credit:** 2.00

Participation (with students taking OMU502Y1, 602Y1, 702Y1) in coachings of vocal ensembles & study of standard operatic repertoire with members of the music staff.

## OMU641Y1 - Operatic Staging

**Fixed Credit:** 1.67

Participation (with students taking OMU510Y1, 601Y1, 701Y1) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.

## OMU701Y1 - Operatic Staging

**Fixed Credit:** 2.00

Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

## OMU702Y1 - Musical Coaching

**Fixed Credit:** 2.33

Individual and ensemble musical coaching for operatic performance majors.

## OMU703Y1 - Voice

**Fixed Credit:** 0.67

Private instruction.

## OMU704Y1 - Acting

**Fixed Credit:** 0.33

Theory and practice in acting technique, Alexander technique and pantomime.

## OMU705H1 - French Diction

**Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

## OMU706Y1 - Dance

**Fixed Credit:** 0.33

Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

## OMU708H1 - Italian Diction

**Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

## OMU709H1 - Makeup

**Fixed Credit:** 0.33

Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

## OMU710H1 - German Diction

**Fixed Credit:** 0.33

Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

## OMU711H1 - English Diction

**Fixed Credit:** 0.33

A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

## OMU720Y1 - Opera Repetiteur II

**Fixed Credit:** 2.00

Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

## OMU721Y1 - Student Stage Director

**Fixed Credit:** 2.00

Continuation of OMU621Y

## OMU722Y1 - Musical Coaching

**Fixed Credit:** 2.33

Participation (with students taking [OMU502Y1](#), 602Y1, 702Y1) in coachings of vocal ensembles & study of standard operatic repertoire with members of the music staff.

## OMU741Y1 - Operatic Staging

**Fixed Credit:** 2.00

Continuation of [OMU641Y1](#)

## PMA135Y1 - Lyric Diction

**Fixed Credit:** 0.33

A study of English, Italian, German, and French phonetics, with focus on authentic pronunciation for the stage.

**Prerequisite:** Voice Majors or P.I.

## PMA361Y1 - Voice Pedagogy

**Fixed Credit:** 0.50

Students learn to identify the anatomy, physiology, and development of the singing voice through classroom study, and then apply that knowledge in a mentored teaching project. Students examine the structural, functional, and behavioral conditions that affect voice users, with a concentration on the concerns of the independent voice studio teacher.

**Prerequisite:** Voice majors or P.I.

## PMA394Y1 - Opera

**Fixed Credit:** 1.67

**Note:** Not Offered in 2024-2025

## PMA405Y1 - Instrumental Performance Class

**Fixed Credit:** 0.33

Approaches to performance and repertoire in instrument specific groupings.

## PMA430Y1 - Performance Skills

**Fixed Credit:** 0.67

An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health, exercises for connecting the physique to instrument, stress management, presentation and stage presence, communication skills and musical preparation will be developed through workshops, coaching and masterclass sessions. Two hours.

## PMA436Y1 - French Melodie

**Fixed Credit:** 0.33

Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire.

**Prerequisite:** Voice majors or P.I.

## PMA440Y1 - Lieder

**Fixed Credit:** 0.33

Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. One hour.

**Prerequisite:** Voice majors or P.I.

## PMA445Y1 - Oratorio Ensemble

**Fixed Credit:** 0.50

This course focuses on the study and performance of solo arias, duets, trios, and quartets of the oratorio genre. It has a thematic trajectory from its European Christian origins to its present-day empowerment in cultural and secular determinations, and across world religions. The course takes an activist's eye to acknowledging, re-examining, and renewing the storytelling prominence of oratorio through lenses of decolonization, survivorship bias, intentionality, universality, and dedicated authenticity. The repertoire will include traditional masterworks, new works, and genre-bending concepts, with an orientation to professional engagement.

**Prerequisite:** Voice majors or P.I.

## PMA451Y1 - Piano-Instrumental Master Class

**Fixed Credit:** 0.50

An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour.

**Prerequisite:** Piano majors.

**Corequisite:** [PMA452Y1](#)

## PMA452Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour.

**Prerequisite:** Piano majors.

**Corequisite:** [PMA451Y1](#)

## PMA454Y1 - Piano-Instrumental Master Class

**Fixed Credit:** 0.50

Students prepare and perform chamber works with the pianists in PMA451Y.

## PMA455Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

Students prepare and perform vocal music with the pianists in PMA452Y. P.I.

## PMA463Y1 - Orchestral Studies: Percussion

**Fixed Credit:** 0.33

Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice.

**Prerequisite:** Percussion majors.

## PMA475Y1 - Soprano/Alto Chorus

**Fixed Credit:** 0.67

A major choral ensemble for qualified soprano and alto voices 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.

**Prerequisite:** By audition.

## PMA476Y1 - Piano Literature

**Fixed Credit:** 0.33

Survey of selected repertoire. Class performance.

**Prerequisite:** Piano majors.

## PMA477Y1 - Organ Literature

**Fixed Credit:** 0.33

Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice.

**Prerequisite:** Organ majors.

**Note:** Not Offered in 2024-2025

## PMA478Y1 - Orchestral Studies - Strings

**Fixed Credit:** 0.33

Survey of selected repertoire not covered elsewhere in the performance program.

**Prerequisite:** String majors.

## PMA479Y1 - Orchestral Studies - Winds

**Fixed Credit:** 0.33

Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique.

**Prerequisite:** Brass & Woodwind majors.

## **PMA482Y1 - Contemporary Music Ensemble**

**Fixed Credit:** 0.67

A chamber orchestra of approximately 20 musicians, CME explores music of the 20th and 21st centuries, with an emphasis on living composers. Rehearsals and performances as assigned by the Performance Division. Attendance at all assigned sessions is required. Four hours minimum.

**Prerequisite:** By audition.

## **PMA485Y1 - Applied Music & Recital**

**Fixed Credit:** 1.00

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**

**Fixed Credit:** 0.67

Study and performance of Baroque and Renaissance instrumental/vocal chamber repertoire from an historically aware perspective. Guest coaches will be a regular part of the instruction as well as lectures/demos in relevant performance practice topics. Each year Collegium members will also be invited to take part in larger-scale projects in collaboration with the UofT Schola Cantorum.

**Prerequisite:** By audition.

## **PMA489Y1 - Schola Cantorum**

**Fixed Credit:** 0.50

This practical course will focus on the study and performance of 17th- and 18th-century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of works, including solo arias, cantatas, madrigals and motets and major oratorios, both sacred and secular. The class will be conducted in a rehearsal and master class format. Every other class we will focus on solo/duet/trio/quartet repertoire. Alternate classes will be devoted to ensemble repertoire. Four hours minimum.

**Prerequisite:** By audition.

## **PMA490Y1 - Concert Band**

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition.

## **PMA491Y1 - Chamber Music**

**Fixed Credit:** 0.33

Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn additional credit. Two hours minimum.

**Prerequisite:** By permission of the Division.

## **PMA492Y1 - Macmillan Singers**

**Fixed Credit:** 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.

**Prerequisite:** By audition.

## **PMA494Y1 - Opera: Major Role**

**Fixed Credit:** 1.00

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.

**Prerequisite:** By audition.

## **PMA495Y1 - University of Toronto Orchestras**

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition.

## **PMA496Y1 - Opera Chorus**

**Fixed Credit:** 0.67

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. Admission by audition.

**Prerequisite:** By audition.

**Note:** Not Offered in 2024-2025

## PMA498Y1 - Wind Symphony

**Fixed Credit:** 1.00

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.

**Prerequisite:** By audition.

**Note:** Not Offered in 2024-2025

## PMU085H1 - Applied Lessons

**Fixed Credit:** 0.50

Individual instruction in the student's major performance medium. One hour lesson per week. For students on an exchange program.

## PMU095H1 - Major Ensemble

**Fixed Credit:** 0.50

For students on an exchange program.

**Prerequisite:** By audition.

## PMU098H1 - Music Electives

**Variable Credit:** 0.17 to 2

For students on an exchange program.

## PMU105Y1 - Instrumental Performance Class

**Fixed Credit:** 0.33

Approaches to performance and repertoire in instrument specific groupings.

**Prerequisite:** Performance majors or P.I., In Year 1.

## PMU110Y1 - Tenor/Bass Chorus

**Fixed Credit:** 0.67

Study and performance of repertoire for tenor and bass voices, 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.

**Prerequisite:** By audition, In Year 1.

## PMU115Y1 - Chamber Choir

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 1.

## PMU126H1 - Flute-Guitar Masterclass

**Fixed Credit:** 0.50

This is a performance-based course designed to explore the extensive repertoire for flute-guitar duo written since 1800. Students are paired in duos, perform each week for peers, receive instruction on performance and interpretation in masterclass format, and are expected to provide written and verbal commentary and reflection on the repertoire and its performance.

**Prerequisite:** In Year 1; Flute or Guitar major.

## PMU128H1 - English Art Song

**Fixed Credit:** 0.17

Practical approach through in-class coaching to the study and performance of English song repertoire with emphasis on expression of text and musical style. Repertoire includes Renaissance to 21st century American, British and Canadian song.

**Prerequisite:** Voice performance majors or P.I.

**Exclusion:** PMU138Y1

## PMU129H1 - Italian Vocal Repertoire

**Fixed Credit:** 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.

**Prerequisite:** Voice performance majors or P.I.

**Exclusion:** PMU138Y1

## PMU135Y1 - Lyric Diction

**Fixed Credit:** 0.33

A study of English, Italian, German, and French phonetics, with focus on authentic pronunciation for the stage.

**Prerequisite:** Voice Majors, or P.I.

## PMU156Y1 - Jazz Ensemble

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 1.

**Note:** Not Offered in 2024-2025

## PMU163Y1 - Sight Reading

**Fixed Credit:** 0.33

Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures.

**Prerequisite:** Piano performance majors.

## PMU175Y1 - Soprano/Alto Chorus

**Fixed Credit:** 0.67

A major choral ensemble for qualified soprano and alto voices 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 minimum.

**Prerequisite:** By audition, In Year 1.

## PMU182Y1 - Contemporary Music Ensemble

**Fixed Credit:** 0.67

A chamber orchestra of approximately 20 musicians, CME explores music of the 20th and 21st centuries, with an emphasis on living composers. Rehearsals and performances as assigned by the Performance Division. Attendance at all assigned sessions is required. Four hours minimum.

**Prerequisite:** By audition, In Year 1.

## PMU183Y1 - Guitar Orchestra

**Fixed Credit:** 0.67

Practical training in ensemble performance. Six hours minimum.

**Prerequisite:** In Year 1.

## PMU184Y1 - Applied Music

**Fixed Credit:** 0.50

Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons).

**Prerequisite:** In Year 1. For students in the Bachelor of Music program.

## PMU185Y1 - Applied Music

**Fixed Credit:** 1.00

Individual instruction in the student's major performance medium. One hour lesson per week (a total of 24 lessons).

**Prerequisite:** In Year 1. For students in the Bachelor of Music in Performance program and the Artist Diploma program.

## PMU186Y1 - Lute Class

**Fixed Credit:** 0.50

Instruction for Guitar Performance majors only. One hour.

**Note:** Not Offered in 2024-2025

## PMU187Y1 - Collegium Musicum

**Fixed Credit:** 0.67

Study and performance of Baroque and Renaissance instrumental/vocal chamber repertoire from an historically aware perspective. Guest coaches will be a regular part of the

instruction as well as lectures/demos in relevant performance practice topics. Each year Collegium members will also be invited to take part in larger-scale projects in collaboration with the UofT Schola Cantorum.

**Prerequisite:** By audition, In Year 1.

## PMU189Y1 - Schola Cantorum

**Fixed Credit:** 0.50

This practical course will focus on the study and performance of 17th- and 18th-century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of works, including solo arias, cantatas, madrigals and motets and major oratorios, both sacred and secular. The class will be conducted in a rehearsal and master class format. Every other class we will focus on solo/duet/trio/quartet repertoire. Alternate classes will be devoted to ensemble repertoire. Four hours minimum.

**Prerequisite:** By audition, In Year 1.

## PMU190Y1 - Concert Band

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 1.

## PMU191Y1 - Chamber Music

**Fixed Credit:** 0.33

Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. Two hours minimum.

**Prerequisite:** By permission of the Division, In Year 1.

## PMU192Y1 - Macmillan Singers

**Fixed Credit:** 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.

**Prerequisite:** By audition, In Year 1.

## PMU195Y1 - University of Toronto Orchestras

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 1.

## PMU196Y1 - Opera Chorus

**Fixed Credit:** 1.00

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.

**Prerequisite:** By audition, In Year 1.

**Note:** Not Offered in 2024-2025

## PMU205Y1 - Instrumental Performance Class

**Fixed Credit:** 0.33

Approaches to performance and repertoire in instrument specific groupings.

**Prerequisite:** Performance majors or P.I., In Year 2.

## PMU206Y1 - Instrumental Performance Class

**Fixed Credit:** 0.33

Approaches to performance and repertoire in instrument specific groupings.

**Prerequisite:** Performance majors or P.I., In Year 2.

**Note:** Not Offered in 2024-2025

## PMU210Y1 - Tenor/Bass Chorus

**Fixed Credit:** 0.67

Study and performance of repertoire for tenor and bass voices 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.

**Prerequisite:** By audition, In Year 2.

## PMU215Y1 - Chamber Choir

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 2.

## PMU226H1 - Flute-Guitar Masterclass

**Fixed Credit:** 0.50

This is a performance-based course designed to explore the extensive repertoire for flute-guitar duo written since 1800. Students are paired in duos, perform each week for peers, receive instruction on performance and interpretation in masterclass format, and are expected to provide written and verbal commentary and reflection on the repertoire and its performance.

**Prerequisite:** In Year 2, Flute or Guitar majors

## PMU228H1 - English Art Song

**Fixed Credit:** 0.17

A continuation of PMU128H1. Practical approach through in-class coaching to the study and performance of English song repertoire with emphasis on expression of text and musical style. Repertoire includes Renaissance to 21st century American, British and Canadian song.

**Prerequisite:** PMU128H1, - Voice Performance majors or P.I.

**Exclusion:** PMU238Y1

## PMU229H1 - Italian Vocal Repertoire

**Fixed Credit:** 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.

**Prerequisite:** PMU129H1 - Voice Performance majors or P.I.

**Exclusion:** PMU238Y1

## PMU230Y1 - Topics in Performance Studies

**Fixed Credit:** 0.33

This course will introduce a variety of skills necessary for entering into a career as a singing artist of the 21st century. Using performance-based process work, students will be invited to explore audition techniques, develop operatic role study skills, and discuss current performance and repertoire trends all while being encouraged to use real-world technology solutions.

**Prerequisite:** PMU185Y1, Voice Performance majors.

**Corequisite:** PMU285Y1



## PMU251Y1 - Piano-Instrumental Master Class

**Fixed Credit:** 0.50

An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour.

**Prerequisite:** Piano Performance majors, In Year 2.

**Corequisite:** [PMU252Y1](#)

## PMU252Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

A performance class for piano performance majors introducing the art of collaboration between singer and pianist through study of piano/vocal repertoire, primarily from the art song genre.

Through in-class presentations, topical lectures and projects, students explore the unique relationships between pianist, singer, music and text. Students work with [PMU255Y1](#) singers.

**Prerequisite:** Piano Performance majors, In Year 2.

**Corequisite:** [PMU251Y1](#)

## PMU255Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

A performance class for voice performance majors introducing the art of collaboration between singer and pianist through study of piano/vocal repertoire, primarily from the art song genre.

Through in-class presentations, topical lectures and projects, students explore the unique relationships between pianist, singer, music and text. Students work with [PMU252Y1](#) pianists.

**Prerequisite:** Voice Performance majors or P.I., In Year 2.

**Corequisite:** [PMU251Y1](#)

## PMU256Y1 - Jazz Ensemble

**Fixed Credit:** 0.67

See [PMU156Y1](#).

**Prerequisite:** By audition, In Year 2.

**Note:** Not Offered in 2024-2025

## PMU261H1 - Introduction to Piano Teaching Methods

**Fixed Credit:** 0.33

An introduction to historical keyboard technique treatises, as well as beginning and intermediate level learning theories and teaching methods.

**Prerequisite:** Piano majors, In Year 2.

**Exclusion:** [PMU260Y1](#)

## PMU262H1 - Piano Teaching Methods Practicum

**Fixed Credit:** 0.33

Practical experiences in teaching beginner to intermediate level adult pianists and observations of children's private lessons and group classes in the University of Toronto Piano Pedagogy Program.

**Prerequisite:** [PMU261H1](#) and permission of instructor.

## PMU263Y1 - Sight Reading

**Fixed Credit:** 0.33

**Prerequisite:** [PMU163Y1](#). Piano Performance majors.

**Note:** Not Offered in 2024-2025

## PMU264Y1 - West African Drumming & Dancing

**Fixed Credit:** 0.50

Performance and rehearsal of West African drumming and dancing and introduction to its musical and social contexts.

**Exclusion:** [WME264H1](#)

## PMU265Y1 - Balinese Gamelan Ensemble

**Fixed Credit:** 0.50

Performance and rehearsal of the Balinese Gamelan and introduction to its musical and social contexts.

**Exclusion:** [WME265H1](#)

**Note:** Not Offered in 2024-2025

## PMU267Y1 - University of Toronto Faculty of Music Gospel Choir

**Fixed Credit:** 0.50

This course will explore various forms of Gospel music repertoire, from its roots in the African American negro spiritual to mainstream contemporary gospel choir music. Students will develop their aural musicianship skills and their ability to 'learn by ear' through a rote style of teaching. Students will also be encouraged to develop their improvisation skills in solo and group settings.

**Exclusion:** [WME261H1](#)

## PMU268Y1 - Klezmer Ensemble

**Fixed Credit:** 0.50

Rehearsal and Performance of Klezmer Ensemble and introduction to its musical and social contexts.

**Exclusion:** [WME268H1](#)

**Note:** Not Offered in 2024-2025

## PMU270Y1 - Brazilian Music Ensemble

**Fixed Credit:** 0.50

Rehearsal and Performance of Brazilian music and introduction to its musical and social contexts.

**Exclusion:** WME270H1

## PMU271Y1 - Japanese Taiko Drumming

**Fixed Credit:** 0.50

Rehearsal and performance of Japanese Drumming and introduction to its musical and social contexts.

**Exclusion:** WME271H1

## PMU272Y1 - Steel Pan Ensemble

**Fixed Credit:** 0.50

Rehearsal and performance of the Steel Pan ensemble and introduction to its musical and social contexts.

**Exclusion:** WME272H1

## PMU275Y1 - Soprano/Alto Chorus

**Fixed Credit:** 0.67

A major choral ensemble for qualified soprano and alto voices 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 minimum.

**Prerequisite:** By audition, In Year 2.

## PMU282Y1 - Contemporary Music Ensemble

**Fixed Credit:** 0.67

A chamber orchestra of approximately 20 musicians, CME explores music of the 20th and 21st centuries, with an emphasis on living composers. Rehearsals and performances as assigned by the Performance Division. Attendance at all assigned sessions is required. Four hours minimum.

**Prerequisite:** By audition, In Year 2.

## PMU283Y1 - Guitar Orchestra

**Fixed Credit:** 0.67

Practical training in ensemble performance. Six hours minimum.

**Prerequisite:** In Year 2.

## PMU284Y1 - Applied Music

**Fixed Credit:** 0.50

Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons).

**Prerequisite:** In Year 2. For students in the Bachelor of Music program.

## PMU285Y1 - Applied Music

**Fixed Credit:** 1.00

Individual instruction in the student's major performance medium. One hour lesson per week (a total of 24 lessons).

**Prerequisite:** In Year 2. For students in the Bachelor of Music in Performance program and the Artist Diploma program.

## PMU287Y1 - Collegium Musicium

**Fixed Credit:** 0.67

Study and performance of Baroque and Renaissance instrumental/vocal chamber repertoire from an historically aware perspective. Guest coaches will be a regular part of the instruction as well as lectures/demos in relevant performance practice topics. Each year Collegium members will also be invited to take part in larger-scale projects in collaboration with the UofT Schola Cantorum.

**Prerequisite:** By audition, In Year 2.

## PMU288Y1 - Historical Keyboard Improvisation/Continuo

**Fixed Credit:** 0.33

This course builds your knowledge, skills, and confidence to improvise figuredbass accompaniments at the harpsichord and chamber organ in a variety of historical styles. Collaborating with singers and instrumentalists, we explore how to apply early keyboard techniques and performance practices to positively shape ensemble performance. No prior harpsichord experience needed.

**Prerequisite:** TMU105Y or P.I.

## PMU289Y1 - Schola Cantorum

**Fixed Credit:** 0.50

This practical course will focus on the study and performance of 17th- and 18th-century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of works, including solo arias, cantatas, madrigals and motets and major oratorios, both sacred and secular. The class will be conducted in a rehearsal and master class format. Every other class we will focus on solo/duet/trio/quartet repertoire. Alternate classes will be devoted to ensemble repertoire. 4 hours minimum.

**Prerequisite:** By audition, In Year 2.

## PMU290Y1 - Concert Band

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 2.

## PMU291Y1 - Chamber Music

**Fixed Credit:** 0.33

Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. Two hours minimum.

**Prerequisite:** By permission of the Division, In Year 2.

## PMU292Y1 - Macmillan Singers

**Fixed Credit:** 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.

**Prerequisite:** By audition, In Year 2.

## PMU295Y1 - University of Toronto Orchestras

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 2.

## PMU296Y1 - Opera Chorus

**Fixed Credit:** 1.00

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.

**Prerequisite:** By audition, In Year 2.

**Note:** Not Offered in 2024-2025

## PMU299Y1 - Applied Performance

**Fixed Credit:** 1.00

**Note:** Not Offered in 2024-2025

## PMU300H1 - Projects in Performance

**Variable Credit:** 0.5 to 1

Completion of a performance project or program of study under the supervision of a faculty member. Graded as CR/NCR.

**Prerequisite:** Permission of the Performance Division required.

**Note:** Not Offered in 2024-2025

## PMU301H1 - Piano Technology for Pianists

**Fixed Credit:** 0.50

An introduction into the history and functionality of the piano. This course touches on nomenclature for the instrument, how the action works, and how better understanding the structure and mechanics of the instrument can enhance the playing of a pianist.

**Prerequisite:** Year 3

## PMU303H1 - Piano Concerto

**Fixed Credit:** 0.50

This is a practical survey of the Piano Concerto for piano majors. Participants will prepare the solo part of one movement of a piano concerto and will also serve as the orchestral accompaniment in piano reduction of a piano concerto. Classes will be in the form of coaching works-in-progress moving towards a final, end of term performance.

**Prerequisite:** Year 3; Piano majors. Permission of Applied Instructor required.

## PMU305Y1 - Instrumental Performance Class

**Fixed Credit:** 0.33

Approaches to performance and repertoire in instrument specific groupings.

**Prerequisite:** Performance majors or P.I., In Year 3.

## PMU310Y1 - Tenor/Bass Chorus

**Fixed Credit:** 0.67

Study and performance of repertoire for tenor and bass voices, 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.

**Prerequisite:** By audition, In Year 3.

## PMU315Y1 - Chamber Choir

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 3.

## PMU320H1 - Assessment in Performance

**Fixed Credit:** 0.50

This course examines issues in assessment of performance at all levels of student development and builds skills needed to successfully adjudicate in professional settings including juries, recitals, community festivals, and exams. These skills are also vital to teaching/coaching in studio and class settings. Course content includes theory of assessment and social dynamics of authority, rubrics, active listening, and practica.

**Prerequisite:** Year 3

## PMU325Y1 - History & Literature of the Guitar

**Fixed Credit:** 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.

**Prerequisite:** Guitar majors or P.I., In Year 3.

**Note:** Not Offered in 2024-2025

## PMU326H1 - Flute-Guitar Masterclass

**Fixed Credit:** 0.50

This is a performance-based course designed to explore the extensive repertoire for flute-guitar duo written since 1800. Students are paired in duos, perform each week for peers, receive instruction on performance and interpretation in masterclass format, and are expected to provide written and verbal commentary and reflection on the repertoire and its performance.

**Prerequisite:** In Year 3, Flute or Guitar majors

## PMU330Y1 - Performance Skills

**Fixed Credit:** 0.67

An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health, exercises for connecting the physique to instrument, stress management, presentation and stage presence, communication skills and musical preparation will be developed through workshops, coaching and masterclass sessions. Two hours.

**Prerequisite:** In Year 3.

## PMU336Y1 - French Melodie

**Fixed Credit:** 0.33

Performance of French melodie in a masterclass setting. Elementary knowledge of French vocabulary, grammar and pronunciation is required.

**Prerequisite:** PMU135Y1, PMU285Y1, Voice Performance majors or P.I.

## PMU339Y1 - Oratorio

**Fixed Credit:** 0.33

The course goal is to experience, through study, class presentation and concert performance, the representative solo arias excerpted from oratorio/sacred genre; spanning baroque to contemporary works. Additional study topics include: role study; recitative; ornamentation; review of Latin lyric diction (including Germanic Latin); orchestral context; compositional elements of major oratorio composers.

**Prerequisite:** PMU285Y1 Voice Performance majors or P.I.

## PMU340Y1 - Lieder

**Fixed Credit:** 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, Voice Performance majors or P.I.

## PMU345Y1 - Piano-Vocal Master Class in Music Theatre, Jazz & Contemporary Commercial Music

**Fixed Credit:** 0.33

A performance class for singers and pianists focusing on practical exploration of the Music Theatre, Jazz, and Contemporary Commercial Music genres. Pianists and singers work together to present the assigned repertoire, with emphasis on text, style, performance practice, and the collaborative process.

**Prerequisite:** PMU284Y/285Y1, Piano or Voice majors

## PMU350Y1 - Song Interpretation

**Fixed Credit:** 0.33

Song interpretation, a class for voice and piano majors specializing in fields other than performance that focuses on song repertoire to develop collaborative skills, advance interpretative insight, enhance repertoire knowledge and explore stylistic nuances.

**Prerequisite:** PMU184Y1, Voice or Piano majors

## PMU351Y1 - Piano-Instrumental Master Class

**Fixed Credit:** 0.50

An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour.

**Prerequisite:** PMU251Y1, PMU252Y1, Piano Performance majors.

## PMU352Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour.

**Prerequisite:** PMU251Y1, PMU252Y1. Piano Performance majors.

## PMU354Y1 - Piano-Instrumental Master Class

**Fixed Credit:** 0.50

Students prepare and perform chamber works with the pianists in PMU351Y1.

**Prerequisite:** In Year 3, or P.I.

## PMU355Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

Students prepare and perform vocal music with the pianists in PMU352Y1.

**Prerequisite:** Voice Performance majors or P.I., In Year 3.

## PMU356Y1 - Jazz Ensemble

**Fixed Credit:** 0.67

See PMU156Y1.

**Prerequisite:** By audition, In Year 3.

**Note:** Not Offered in 2024-2025

## PMU357Y1 - Improvisation - Organ

**Fixed Credit:** 0.33

Varied harmonic treatment of melodies; hymn tunes as preludes; trio playing.

**Prerequisite:** TMU105Y1. Organ performance majors or P.I.

## PMU361Y1 - Voice Pedagogy

**Fixed Credit:** 0.50

Students learn to identify the anatomy, physiology, and development of the singing voice through classroom study, and then apply that knowledge in a mentored teaching project.

Students examine the structural, functional, and behavioral conditions that affect voice users, with a concentration on the concerns of the independent voice studio teacher.

**Prerequisite:** Voice majors or P.I., In Year 3.

## PMU363Y1 - Orchestral Studies - Percussion

**Fixed Credit:** 0.33

Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice.

**Prerequisite:** Percussion performance majors or P.I., In Year 3.

## PMU367Y1 - University of Toronto Faculty of Music Gospel Choir

**Fixed Credit:** 0.50

This course will explore various forms of Gospel music repertoire, from its roots in the African American negro spiritual to mainstream contemporary gospel choir music. Students will develop their aural musicianship skills and their ability to 'learn by ear' through a rote style of teaching. Students will also be encouraged to develop their improvisation skills in solo and group settings.

**Prerequisite:** Year 3.

## PMU375Y1 - Soprano/Alto Chorus

**Fixed Credit:** 0.67

A major choral ensemble for qualified soprano and alto voices 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.

**Prerequisite:** By audition, In Year 3.

## PMU376Y1 - Piano Literature I

**Fixed Credit:** 0.33

Survey of selected repertoire. Class performance.

**Prerequisite:** PMU285Y1. Piano Performance majors or P.I.

## PMU378Y1 - Orchestral Studies - Strings

**Fixed Credit:** 0.33

Survey of selected repertoire not covered elsewhere in the performance program.

**Prerequisite:** PMU285Y1, Performance majors or P.I.

## PMU379Y1 - Orchestral Studies - Winds

**Fixed Credit:** 0.33

Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique.

**Prerequisite:** PMU285Y1, Performance majors or P.I.

## PMU380Y1 - Conducting

**Fixed Credit:** 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.

**Prerequisite:** In Year 3.

## PMU382Y1 - Contemporary Music Ensemble

**Fixed Credit:** 0.67

A chamber orchestra of approximately 20 musicians, CME explores music of the 20th and 21st centuries, with an emphasis on living composers. Rehearsals and performances as assigned by the Performance Division. Attendance at all assigned sessions is required.

**Prerequisite:** By audition, In Year 3.

## PMU383Y1 - Guitar Orchestra

**Fixed Credit:** 0.67

Practical training in ensemble performance. Six hours minimum.

**Prerequisite:** In Year 3.

## PMU384H1 - Applied Music

**Fixed Credit:** 0.50

Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons).

**Note:** Not Offered in 2024-2025

## PMU384Y1 - Applied Music

**Fixed Credit:** 0.50

Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons).

**Prerequisite:** In Year 3. For students in the Bachelor of Music program.

## PMU385Y1 - Applied Music & Recital

**Fixed Credit:** 1.00

Individual instruction in student's major performance medium. One hour lesson per week (a total of 24 lessons) and Recital.

**Prerequisite:** In Year 3. For students in the Bachelor of Music in Performance program and the Artist Diploma program.

## PMU387Y1 - Collegium Musicum

**Fixed Credit:** 0.67

Study and performance of Baroque and Renaissance instrumental/vocal chamber repertoire from an historically aware perspective. Guest coaches will be a regular part of the instruction as well as lectures/demos in relevant performance practice topics. Each year Collegium members will also be invited to take part in larger-scale projects in collaboration with the UofT Schola Cantorum.

**Prerequisite:** In Year 3.

## PMU388Y1 - Harpsichord & Organ

**Fixed Credit:** 0.67

This course surveys five-hundred years of organ and harpsichord repertoire including the legacy of women and composers of colour. We build essential manual/pedal technique and performance practice knowledge, while learning the unique ways both instruments develop physical balance, coordination, core strength, spatial awareness, and tactile response.

**Prerequisite:** PMU288Y1. Keyboard majors or by audition.

## PMU389Y1 - Schola Cantorum

**Fixed Credit:** 0.50

This practical course will focus on the study and performance of 17th- and 18th-century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of works, including solo arias, cantatas, madrigals and motets and major oratorios, both sacred and secular. The class will be conducted in a rehearsal and master class format. Every other class we will focus on solo/duet/trio/quartet repertoire. Alternate classes will be devoted to ensemble repertoire. Four hours minimum.

**Prerequisite:** In Year 3.

## PMU390Y1 - Concert Band

**Fixed Credit:** 0.67

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.

**Prerequisite:** In Year 3.

## PMU391Y1 - Chamber Music

**Fixed Credit:** 0.33

Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. Two hours minimum.

**Prerequisite:** By permission of the Division, In Year 3.

## PMU392Y1 - Macmillan Singers

**Fixed Credit:** 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.

**Prerequisite:** By audition, In Year 3.

## PMU394Y1 - Opera

**Fixed Credit:** 1.00

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.

**Prerequisite:** By audition, In Year 3.

## PMU395Y1 - University of Toronto Orchestras

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 3.

## PMU396Y1 - Opera Chorus

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 3.

**Note:** Not Offered in 2024-2025

## PMU400Y1 - Improvisation Ensemble

**Fixed Credit:** 0.33

Improvisation is an essential skill for anyone looking to explore alternate creative paths or interdisciplinary work. This course emphasizes practical experience with a variety of instructors, guests and philosophies. Students will be guided through regular exercises in creation/collaboration using musical forms and styles from the early baroque to the present day.

**Prerequisite:** In Year 3.

**Note:** Not Offered in 2024-2025

## PMU401H1 - The Business of Music Performance

**Fixed Credit:** 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.

**Prerequisite:** In Year 3.

## PMU404H1 - Baroque String Repertoire

**Fixed Credit:** 0.50

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.

**Prerequisite:** PMU285Y1 or P.I.

**Note:** Not Offered in 2024-2025

## PMU405Y1 - Instrumental Performance Class

**Fixed Credit:** 0.33

Approaches to performance and repertoire in instrument specific groupings.

**Prerequisite:** Performance majors only or P.I., In Year 4.

## PMU406Y1 - Instrumental Performance class

**Fixed Credit:** 0.33

Approaches to performance and repertoire in instrument specific groupings.

**Prerequisite:** Performance majors only or P.I., In Year 4.

**Note:** Not Offered in 2024-2025

## PMU407H1 - The 21st Century Creative Performer: An Interdisciplinary Inquiry to Performance and Performance Practice

**Fixed Credit:** 0.50

How can performers be creators? This course will explore design, group creation, and interdisciplinary work in order to cultivate innovative thinking and approaches to performance and performance practice. The course will begin with introductions on key practitioners (e.g. Meredith Monk, Nam June Paik), readings, performance reviews, and a series of short exercises. Main assignments include one large group project, one small group project, a short paper, and a final creative project.

**Prerequisite:** Performance majors, In Year 4.

**Note:** Not Offered in 2024-2025

## PMU408H1 - Performing as a Freelance Artist in North America

**Fixed Credit:** 0.50

This course prepares students for a freelance career in North America—including a detailed study of current industry showcases, financing of productions, advanced negotiation, technical production (from the artist's perspective), self-advocacy, and US work visas. Students will understand the artistic demands, finances, lifestyle, and carbon impact of a freelance touring career.

**Prerequisite:** PMU401H1

## PMU410Y1 - Tenor/Bass Chorus

**Fixed Credit:** 0.67

Study and performance of repertoire for tenor and bass voices, 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.

**Prerequisite:** By audition, In Year 4.

## PMU412H1 - Introduction to Performance Techniques for Palliative Care

**Fixed Credit:** 0.50

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.

**Prerequisite:** PMU385Y & Audition/Interview.

**Note:** Not Offered in 2024-2025

## PMU415Y1 - Chamber Choir

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 4.

## PMU420H1 - Fretboard Harmony

**Fixed Credit:** 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.

**Prerequisite:** Guitar majors, In Year 3.

**Note:** Not Offered in 2024-2025

## PMU425H1 - Guitar Pedagogy

**Fixed Credit:** 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 lessons.

**Prerequisite:** Guitar majors, In Year 3.

**Note:** Not Offered in 2024-2025

## PMU426H1 - Guitar-Flute Masterclass

**Fixed Credit:** 0.50

This is a performance based course designed to explore the extensive repertoire for flute-guitar duo written since 1800. Students are paired in duos, perform each week for peers, receive instruction on performance and interpretation in masterclass format, and are expected to provide written and verbal commentary and reflection on the repertoire and its performance.

**Prerequisite:** Year 4 Flute/Guitar majors or P.I.

## PMU436Y1 - French Melodie

**Fixed Credit:** 0.33

Continuation of PMU336Y1.

**Prerequisite:** PMU336Y1 or P.I.

## PMU440Y1 - Lieder

**Fixed Credit:** 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.

**Prerequisite:** PMU135Y1, PMU340Y1, or P.I.

## PMU445Y1 - Oratorio Ensemble

**Fixed Credit:** 0.67

This course focuses on the study and performance of solo arias, duets, trios, and quartets of the oratorio genre. It has a thematic trajectory from its European Christian origins to its present-day empowerment in cultural and secular determinations, and across world religions. The course takes an activist's eye to acknowledging, re-examining, and renewing the storytelling prominence of oratorio through lenses of decolonization, survivorship bias, intentionality, universality, and dedicated authenticity. The repertoire will include traditional masterworks, new works, and genre-bending concepts, with an orientation to professional engagement.

**Prerequisite:** PMU385Y1, PMU285Y1 for Art Diploma Students.



## PMU451Y1 - Piano-Instrumental Master Class

**Fixed Credit:** 0.50

An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour.

**Prerequisite:** PMU351Y1, PMU352Y1.

## PMU452Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour.

**Prerequisite:** PMU351Y1, PMU352Y1.

## PMU454Y1 - Piano-Instrumental Master Class

**Fixed Credit:** 0.50

Students prepare and perform chamber works with the pianists in PMU451Y1.

**Prerequisite:** In Year 4 or P.I.

## PMU455Y1 - Piano-Vocal Master Class

**Fixed Credit:** 0.50

Students prepare and perform vocal music with the pianists in PMU352Y1.

**Prerequisite:** Voice performance majors or P.I., In Year 4.

## PMU456Y1 - Jazz Ensemble

**Fixed Credit:** 0.67

See PMU156Y1.

**Prerequisite:** By audition, In Year 4.

**Note:** Not Offered in 2024-2025

## PMU460Y1 - Teaching Methods - Organ

**Fixed Credit:** 0.33

In this dynamic and collaborative masterclass-lab course, organ majors explore a variety of pedagogic approaches to develop and apply their teaching philosophy in a highly experiential environment. Non-majors acquire essential organ techniques and playing experience, while both providing and receiving constructive feedback in a supportive environment. No prior experience necessary.

**Prerequisite:** Organ majors or Concurrent enrolment in TMU105Y1 or P.I.

**Note:** Not Offered in 2024-2025

## PMU463Y1 - Orchestral Studies - Percussion

**Fixed Credit:** 0.33

Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice.

**Prerequisite:** PMU363Y1. Percussion performance majors or P.I.

## PMU467Y1 - University of Toronto Faculty of Music Gospel Choir

**Fixed Credit:** 0.50

This course will explore various forms of Gospel music repertoire, from its roots in the African American negro spiritual to mainstream contemporary gospel choir music. Students will develop their aural musicianship skills and their ability to 'learn by ear' through a rote style of teaching. Students will also be encouraged to develop their improvisation skills in solo and group settings.

**Prerequisite:** Year 4.

## PMU474H1 - Improvisation for Strings

**Fixed Credit:** 0.50

This course is designed for string students in the Classical stream as an opportunity to dive into the world of improvisation from the early Baroque to the avant garde. Class participation is the main focus, with group experimental/improvisation activities each week. A casual performance at the end of term showcases the students' work for the public.

**Prerequisite:** String performance majors, In Year 3.

**Note:** Not Offered in 2024-2025

## PMU475Y1 - Soprano/Alto Chorus

**Fixed Credit:** 0.67

A major choral ensemble for soprano and alto voices 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 minimum.

**Prerequisite:** By audition, In Year 4.

## PMU476Y1 - Piano Literature II

**Fixed Credit:** 0.33

Survey of selected repertoire. Class performance.

**Prerequisite:** Piano majors

**Corequisite:** PMU376Y1

## PMU477Y1 - Organ Literature

**Fixed Credit:** 0.33

Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice.

**Prerequisite:** Organ Performance majors or P.I.

**Note:** Not Offered in 2024-2025

## PMU478Y1 - Orchestral Studies - Strings

**Fixed Credit:** 0.33

Survey of selected repertoire not covered elsewhere in the performance program.

**Prerequisite:** PMU378Y1. Performance majors or P.I.

## PMU479Y1 - Orchestral Studies - Winds

**Fixed Credit:** 0.33

Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique.

**Prerequisite:** PMU379Y1. Performance majors or P.I.

## PMU480Y1 - Conducting

**Fixed Credit:** 0.67

Continuation of PMU380Y1 with emphasis on score analysis and interpretation.

**Prerequisite:** PMU380Y1

## PMU482Y1 - Contemporary Music Ensemble

**Fixed Credit:** 0.67

A chamber orchestra of approximately 20 musicians, CME explores music of the 20th and 21st centuries, with an emphasis on living composers. Rehearsals and performances as assigned by the Performance Division. Attendance at all assigned sessions is required.

**Prerequisite:** By audition, In Year 4.

## PMU483Y1 - Guitar Orchestra

**Fixed Credit:** 0.67

Practical training in ensemble performance. Six hours minimum.

**Prerequisite:** In Year 4.

## PMU484H1 - Applied Music

**Fixed Credit:** 0.50

Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons).

**Note:** Not Offered in 2024-2025

## PMU484Y1 - Applied Music

**Fixed Credit:** 0.50

Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons).

**Prerequisite:** In Year 4. Students in the Bachelor of Music program.

## PMU485Y1 - Applied Music & Recital

**Fixed Credit:** 1.00

Individual instruction in student's major performance medium. One hour lesson per week (a total of 24 lessons) and Recital.

**Prerequisite:** In Year 4. For students in the Bachelor of Music in Performance program and the Artist Diploma program.

## PMU487Y1 - Collegium Musicium

**Fixed Credit:** 0.67

Study and performance of Baroque and Renaissance instrumental/vocal chamber repertoire from an historically aware perspective. Guest coaches will be a regular part of the instruction as well as lectures/demos in relevant performance practice topics. Each year Collegium members will also be invited to take part in larger-scale projects in collaboration with the UofT Schola Cantorum.

**Prerequisite:** By audition, In Year 4.

## PMU489Y1 - Schola Cantorum

**Fixed Credit:** 0.50

This practical course will focus on the study and performance of 17th- and 18th-century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of works, including solo arias, cantatas, madrigals and motets and major oratorios, both sacred and secular. The class will be conducted in a rehearsal and master class format. Every other class we will focus on solo/duet/trio/quartet repertoire. Alternate classes will be devoted to ensemble repertoire. Four hours minimum.

**Prerequisite:** By audition, In Year 4.

## PMU490Y1 - Concert Band

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 4.

## PMU491Y1 - Chamber Music

**Fixed Credit:** 0.33

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.

**Prerequisite:** By permission of the Division, In Year 4.

## PMU492Y1 - Macmillan Singers

**Fixed Credit:** 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.

**Prerequisite:** By audition, In Year 4.

## PMU494Y1 - Opera

**Fixed Credit:** 1.00

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.

**Prerequisite:** By audition, In Year 4.

## PMU495Y1 - University of Toronto Orchestras

**Fixed Credit:** 0.67

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.

**Prerequisite:** By audition, In Year 4.

## PMU496Y1 - Opera Chorus

**Fixed Credit:** 0.67

See [PMU396Y1](#).

**Prerequisite:** By audition, In Year 4.

**Note:** Not Offered in 2024-2025

## SMU200H1 - Healthy Practices for Healthy Musicians

**Fixed Credit:** 0.50

This course introduces students to the field of musicians' health through a blend of physical practices and theoretical discussions. Each class includes a yoga-based movement practice and a discussions of relevant concepts including basic anatomy for musicians, motor learning techniques, and strategies for addressing performance anxiety and achieving peak performance. Students will leave the course with a repertoire of stretches and exercises to counterbalance strains associated with playing their instruments, strategies to make effective use of practice time, and an awareness of available health resources in the community and online.

**Prerequisite:** In Year 2.

## SMU400H1 - Introduction to Music in Healthcare

**Fixed Credit:** 0.50

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, and collaborative learning experiences will enhance student knowledge with a focus on critical issues, current research and evidence based practices.

**Prerequisite:** In Year 3.

**Exclusion:** [EMU400H1](#)

## SMU401H1 - Psychology of Music

**Fixed Credit:** 0.50

This course surveys the field of music perception and cognition. Sample topics: music acquisition; memory, tonality, and expectation; meter and movement; music and language; and emotion. Students acquire basic knowledge of empirical methods, appraise published research through writing assignments, and investigate a topic of their choosing in a final project.

**Prerequisite:** In Year 3.

**Note:** Not Offered in 2024-2025

## SMU402H1 - Introduction to Music Therapy

**Fixed Credit:** 0.50

This course offers a survey of music therapy practices in Canada and across the world, and gives students a broad overview of different clinical populations, aims and objectives, clinical care settings, history and philosophies of music therapy, and practice styles, including bio-medical, psychotherapeutic, and rehabilitative approaches. Case studies and relevant research are to be examined and explored.

**Recommended Preparation:** [SMU400H1](#) and/or [PSY100H1](#).

## SMU405H1 - Health and Music Performance

**Fixed Credit:** 0.50

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.

**Prerequisite:** In Year 3.

**Exclusion:** EMU405H1

**Note:** Not Offered in 2024-2025

## TMU010H1 - Composition

**Fixed Credit:** 0.50

Compositional projects developed in consultation with the instructor. For students on an exchange program.

## TMU105Y1 - Keyboard Harmony

**Fixed Credit:** 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.

**Prerequisite:** Keyboard majors.

**Exclusion:** TMU107Y1

## TMU107Y1 - Keyboard Skills

**Fixed Credit:** 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.

**Prerequisite:** Non-keyboard majors.

**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 enrol in TMU105Y1.

## TMU130H1 - Music Theory I

**Fixed Credit:** 0.50

Diatonic harmony. Principles of voice leading and harmonic progression. Introduction to musical form.

**Exclusion:** TMU120H1

## TMU131H1 - Music Theory II

**Fixed Credit:** 0.50

Chromatic harmony. Topics include modulation, mixture, Neapolitan and augmented sixths.

**Prerequisite:** TMU130H1

**Exclusion:** TMU121H1; TMU220H1

## TMU132H1 - Musical Skills I

**Fixed Credit:** 0.33

Reading and listening skills for diatonic materials. Topics include sight singing, rhythm reading, keyboard harmony, and dictation.

**Exclusion:** TMU120H1

## TMU133H1 - Musical Skills II

**Fixed Credit:** 0.33

Reading and listening skills for chromatic materials. Topics include sight singing, rhythm reading, keyboard harmony, and dictation.

**Prerequisite:** TMU132H1

**Exclusion:** TMU121H1; TMU220H1

## TMU230H1 - Music Theory III

**Fixed Credit:** 0.50

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.

**Prerequisite:** TMU131H1

**Exclusion:** TMU221H1

## TMU231H1 - Music Theory IV

**Fixed Credit:** 0.50

Post-tonal theory and analysis. Study of compositional practices in music written after 1900.

**Prerequisite:** TMU230H1

**Exclusion:** TMU302H1

## TMU232H1 - Musical Skills III

**Fixed Credit:** 0.33

Advanced reading and listening skills suitable for understanding post-tonal music. Topics include modes, sets, and innovations in rhythm and meter, practiced through exercises in sight singing, rhythm, dictation, keyboard, and aural analysis.

**Prerequisite:** [TMU133H1](#)

**Exclusion:** [TMU221H1](#)

## TMU306H1 - Rhythmic Theory and Global Music Traditions

**Fixed Credit:** 0.50

This course facilitates an understanding of theories of rhythm and meter that emerge from a diverse palette of global musical traditions featuring percussion at their core. Each week represents a module where the rhythmic theory and practice of a musical tradition will be studied through readings and participatory activities.

**Prerequisite:** [TMU230H1](#), [TMU232H1](#) or [JMU200Y1](#), [JMU201Y1](#)

**Note:** Not Offered in 2024-2025

## TMU307H1 - Analysis I

**Fixed Credit:** 0.50

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.

**Prerequisite:** [TMU230H1](#), [TMU232H1](#)

**Note:** Not Offered in 2024-2025

## TMU308H1 - Analysis II

**Fixed Credit:** 0.50

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.

**Prerequisite:** [TMU230H1](#), [TMU232H1](#)

## TMU309H1 - Music with Text

**Fixed Credit:** 0.50

This course will provide a broad analytical survey of the varied relationships between poetry and music in many styles and genres, from classic nineteenth- and twentieth-century works in different art song traditions to popular music and the songs of Tagore. Topics to be explored include the interrelationship between poetic meter and musical meter, formal and narrative strategies, and matters of interpretation, through readings in the analytical literature and through responses ranging from short essays to creative exercises in text setting and songwriting.

**Prerequisite:** [TMU231H1](#), [TMU232H1](#)

**Note:** Not Offered in 2024-2025

## TMU315H1 - Music for Silent Films

**Fixed Credit:** 0.50

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.

**Note:** Not Offered in 2024-2025

## TMU316H1 - Counterpoint I

**Fixed Credit:** 0.50

Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours.

**Prerequisite:** [TMU130H1](#), [TMU131H1](#), [TMU132H1](#), [TMU133H1](#)

## TMU317H1 - Counterpoint II

**Fixed Credit:** 0.50

Continuation of [TMU316H1](#) including chorale prelude and fugue. Two hours.

**Prerequisite:** [TMU316H1](#)

## TMU318H1 - Counterpoint III

**Fixed Credit:** 0.50

Study of modal counterpoint; strict species technique and 16th-century procedures in vocal writing. Two hours.

**Prerequisite:** [TMU130H1](#), [TMU131H1](#), [TMU132H1](#), [TMU133H1](#)

**Recommended Preparation:** If a student plans to study all counterpoint courses, it is recommended to take [TMU318H1](#) first

## TMU321H1 - Analysis of Global Musics

**Fixed Credit:** 0.50

Recent years have seen the growth of an analytical literature that applies tools developed for the understanding of tonal and post-tonal repertoires to a variety of global musics. In this course, we study selections from this literature; in addition to close, directed listenings, we discuss the achievements and limitations of particular analyses, and their interactions with tools developed for musical understanding within the musical cultures in question. As a final project, students will undertake their own analytical study.

**Prerequisite:** [TMU231H1](#), [TMU232H1](#)

## TMU401H1 - Introduction to Schenkerian Analysis

**Fixed Credit:** 0.50

Introduction to the approach of tonal analysis developed by Heinrich Schenker. Class work will emphasize analytical sketching skills but will also involve readings in the secondary literature, especially related to historical and intellectual contexts, contemporary critiques, and theoretical extensions.

**Prerequisite:** TMU230H1, TMU232H1

**Note:** Not Offered in 2024-2025

## TMU403H1 - Introduction to the Theory and Analysis of Serial and Atonal Music

**Fixed Credit:** 0.50

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.

**Prerequisite:** TMU230H1, TMU231H1, TMU232H1

## TMU404H1 - Extended Tonal Techniques in 20th Century Music

**Fixed Credit:** 0.50

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.

**Prerequisite:** TMU230H1, TMU231H1, TMU232H1

## TMU405H1 - Brahms: Symphonies & Chamber Music

**Fixed Credit:** 0.50

This course will study the four symphonies of Brahms and a large selection of his chamber music (including duo sonatas). Although the course will emphasize analysis of individual works, these analyses cumulatively will reveal distinctive aspects of Brahms's compositional approach. The analytic work will provide an understanding of Brahms's approach to formal organization and the ways it introduces ambiguities/overlaps, his use of metric dissonance and the potential of rhythmic-metric elements to shape the plan of an entire movement, his fascination with continuous development of thematic material, and his complex appropriation of elements from the music of previous composers and styles.

**Prerequisite:** TMU230H1, TMU231H1, TMU232H1

**Note:** Not Offered in 2024-2025

## TMU440H1 - String Quartet in 20th Century

**Fixed Credit:** 0.50

This course will analyze selected twentieth-century string quartets with emphasis on those of Debussy, Ravel, Schoenberg, Berg, Webern, Bartok, Shostakovich and Carter. Course requirements include analysis assignments, short presentations, listening tests and a final paper.

**Prerequisite:** TMU230H1, TMU231H1, TMU232H1

**Note:** Not Offered in 2024-2025

## TMU490H1 - Schenkerian Analysis II

**Fixed Credit:** 0.50

**Prerequisite:** TMU401H1

**Note:** Not Offered in 2024-2025

## TMU499H1 - Independent Study

**Fixed Credit:** 0.50

An intensive research project under the supervision of a faculty member. The project must be academically/artistically demanding and uniquely suitable for the individual student. Students propose a topic that is currently not covered in the curriculum or one that warrants further exploration related to research interests and/or musical goals. Available to 4th year students with a minimum cumulative GPA of 3.3(B+) and availability of a full-time faculty advisor from the Theory & Composition division. Modes of assessment are determined through discussion between student and supervisor, but will usually include a public presentation of the research project.

**Prerequisite:** In Year 4. Permission of Division.

## TMU499Y1 - Independent Study

**Fixed Credit:** 0.50

Available to students in 4th year who have maintained first-class standing in their first three years of study.

**Prerequisite:** Permission of the Division Required.

**Note:** Not Offered in 2024-2025

## WME250H1 - Brazilian Choro & Samba Fundo de Quital

**Fixed Credit:** 0.17

**Note:** Not Offered in 2024-2025

## **WME255H1 - Traditional Inuit Singing Ensemble**

**Fixed Credit:** 0.33

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.

**Note:** Not Offered in 2024-2025

## **WME260H1 - Iranian Music Ensemble**

**Fixed Credit:** 0.33

Performance and rehearsal of the Iranian ensemble and introduction to its musical and social contexts.

**Note:** Not Offered in 2024-2025

## **WME262H1 - Singing & Drumming in First Nations Traditions**

**Fixed Credit:** 0.33

Students participating in this ensemble will learn songs and hand drumming from a First Nations tradition. Taught by a culture bearer, students will participate in a drum making workshop to create their own hand drum to be used in the ensemble. Issues that continue to disadvantage Indigenous peoples in Canada provide current and historical context for ongoing musical engagement.

**Note:** Not Offered in 2024-2025

# Financial Assistance, Scholarships & Awards

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 Sharepoint. The Career Centre is another great resource for seeking employment. The Career & Co-Curricular Learning Network (**eLNX**) is an online service that lists thousands of on-campus and off-campus work, work-study, and volunteer positions. The Music Booking Office provides students the opportunity to get professional, paid, performing gigs within the university and outside community.

## Government Student Assistance Plans

### Full-Time Students

#### Provincial/Territorial Loan Programs

Ontario Student Assistance Program (OSAP) provides funding in terms of grants and loans to Ontario residents who are Canadian citizens, permanent residents, or protected persons, based on the financial need assessment. The loans are interest-free and non-repayable as long as you are enrolled in full-time university study. More information and applications can be found on-line at [www.osap.gov.on.ca](http://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.

Students who are Canadian citizens, permanent residents, or protected persons from outside of Ontario may be eligible for financial assistance from their provincial or territorial governments. Applications are usually available in late May or early June. More information is available at <http://www.future.utoronto.ca/finances/financial-aid/osap-and-other-government-aid>

## UTAPS

UTAPS is a financial aid program for full-time students who are Canadian citizens, permanent residents or protected persons (recognized convention refugees) and are eligible for need-based government student assistance or funding from a First Nations band. The University's Policy on Student Financial Support states that students should have access to the resources required to meet their financial needs as calculated by the Ontario Student Assistance Program (OSAP). UTAPS funding is based on OSAP methodology as it provides a uniform, verified way of assessing student need.

For students who are assessed by OSAP as requiring maximum assistance and whose assessed need is not fully covered by government aid, the University will ensure that the unmet need is met. Students receiving funding from another province/territory or a First Nations band are also eligible for consideration.

Students are encouraged to submit an application for UTAPS through [Need Navigator](#) to be considered for assistance.

Visit the [UTAPS](#) website for additional information.

## University of Toronto Indigenous Tuition Initiative

The University of Toronto has created a new [Indigenous Tuition Initiative](#) to foster and strengthen relationships between U of T and Indigenous communities. This initiative includes three programs:

- The U of T Indigenous Tuition Grant covers the cost of tuition in eligible undergraduate and graduate programs for students from the [nine identified First Nations communities](#)
- Indigenous students from the rest of Canada may be eligible for domestic Ontario tuition fee
- Native American/Alaska Native students from the continental U.S.A. may be eligible for domestic Ontario tuition fee



## 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 they 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.

## U of T Award Explorer

U of T's [Award Explorer](#) tool can help students explore the diverse U of T funding opportunities that recognize student achievements and financially support their studies.

# 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*

To be awarded to the top undergraduate student(s) in piano performance that are an Ontario resident demonstrating financial need or to the top graduate student(s) in any piano area that are an Ontario resident demonstrating financial need.

**Harald and Jean Bohne Scholarship** *Established 2017*

Awarded as a merit-based scholarship to outstanding entering and continuing students.

**George Brough Memorial Scholarship** *Established 2017*

Awarded as a merit-based entrance scholarship to an outstanding string student.

**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.

**Ruth Budd Bass Scholarship** *Established 2018*

To be awarded as a merit-based award to an outstanding orchestral bass student entering their first year at the Faculty of Music who is a Canadian citizen, permanent resident, or protected person. Very strong preference for a female student.

**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.

**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.

**Ian R. Dalton Music Scholarship** *Established 2016*

Awarded to a gifted flute student entering first year of any full-time program.

**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.

**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.

**Dukes of Harmony Music Scholarship** *Established 2023*

To be awarded as a merit-based award to a student who has graduated from a high school located in the City of Toronto, and who is a voice major.

**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.

**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.

**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.

**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.

**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.

**Russell Hartenberger Percussion Scholarship** *Established 2017*

To be awarded as a merit based entrance scholarship to an outstanding percussionist.

**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.

**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.

**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.

**Andrew Alexander Kinghorn Scholarships** *Established 1978*

Awarded to gifted students entering any first year program in the Faculty of Music.

**Moe Koffman Memorial Jazz Scholarship** *Established 2001*

Awarded to an outstanding student entering the jazz performance program at the Faculty of Music.

**Balfour Le Gresley and Dr. Hildegard 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.

**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.

**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.

**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.

**Mamie May Scholarship** *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%.

**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.

**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.

**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.

**Music Alumni Admission Scholarship** *Established 1988*

Awarded to gifted students on admission to any full-time undergraduate program.

**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.

**Paul Read Jazz Scholarship** *Established 2011*

To be awarded annually to two students entering the Jazz Studies Program.

**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.

**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.

**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.

**Eric James Soulsby Scholarship** *Established 1985*

Awarded to a gifted student on admission to the first year of any full-time program.

**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.

**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.

**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.

**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.

**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.

**Lynda Wulkan Oboe Scholarship** *Established 2018*

To be awarded as a merit-based award to an outstanding oboe student entering their first year at the Faculty of Music.

**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.

**University of Toronto Scholars Program**

This program recognizes outstanding University of Toronto students in the first year of any degree program. Further information available at: <https://future.utoronto.ca/finances/awards/admission-awards/>

**President's Scholar of Excellence**

Further information available at: <https://future.utoronto.ca/finances/awards/admission-awards/>

**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.

Further information available at: <https://future.utoronto.ca/national-scholarship/about/>

**Pearson International Scholar**

Further information available at: <https://future.utoronto.ca/pearson/about/>

**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.

**Howard F. Andrews Memorial Prize** *Established 1989*

To be awarded annually to an outstanding performer in a Faculty of Music ensemble.

**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.

**Guido Basso Flugelhorn Scholarship** *Established 2023*

To be awarded as a merit-based award to an outstanding undergraduate jazz flugelhorn or trumpet student in the Jazz Studies program.

**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.

**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.

**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.

**Brooke Memorial Music Scholarship** *Established 2012*

To be awarded to one undergraduate student on the basis of financial need.

**Susan Cale Award** *Established 2006*

Awarded to undergraduate students on the basis of academic merit and financial need.

**Jean A. Chalmers Scholarships** *Established 1989*

Awarded to outstanding students in the second or higher year of any full-time program.

**Chau Family Scholarship in Music** *Established 2021*

To be awarded to one full-time undergraduate student in any year and in any program in the Faculty of Music on the basis of academic merit.

**Martin Israel Clenman Music Award** *Established 2020*

To be awarded to a full-time undergraduate student at the Faculty of Music, University of Toronto, on the basis of financial need.

**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”.

**James Craig Opera Orchestra Award** *Established 1983*

In recognition of a student who makes a significant contribution to opera productions in the opera orchestra.

**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.

**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.

**John Dan Scholarship** *Established 1994*

To be awarded annually to a student studying a stringed instrument.

**Duke Ellington Society Jazz Scholarships** *Established 1996*

Awarded to an outstanding first year student in the Bachelor of Music in Performance degree (Jazz).

**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.

**Faculty of Music Early Music Studies Scholarship** *Established 2017*

Merit-based scholarships awarded to entering and continuing students in the Early Music program.

**Faculty of Music Scholarship** *Established 2012*

To be awarded to an outstanding student at the Faculty of Music.

**Fairways Concert Scholarship** *Established 2003*

To be awarded to an outstanding student in an undergraduate program in Performance.

**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.

**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.

**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.

**Fleming-Colin Scholarship** *Established 2014*

To be awarded to an outstanding performance student based on merit and need.

**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.

**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.

**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.

**Gwendolen M. Grant Music Scholarship** *Established 2003*

Awarded to an undergraduate student enrolled full-time in the composition program of the Faculty of Music.

**Dr. Herbert Haberman Memorial Award** *Established 2019*

To be awarded to a full-time undergraduate student at the Faculty of Music, University of Toronto, on the basis of financial need.

**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.

**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.

**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.

**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.

**Leslie John Hodgson Scholarship/Bursary** *Established 1971*

Awarded to a student in a performance program.

**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.

**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.

**Jazz Arranging Prize** *Established 2011*

To be awarded to a Jazz Studies student entering their 4<sup>th</sup> year, who demonstrates excellence in arranging.

**Jazz FM91 Scholarship** *Established 2011*

To be awarded to an outstanding undergraduate Jazz Studies student.

**Irene Jessner Scholarship** *Established 1988*

To be awarded to an outstanding voice student in any degree or diploma program.

**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.

**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.

**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.

**Lobodowsky Choral Scholarship** *Established 2005*

Awarded on the basis of exceptional talent and leadership in choral music.

**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.

**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.

**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.

**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.

**John O. McKellar Scholarship** *Established 1991*

Awarded annually to a gifted student of choral music.

**Ben McPeck Scholarship** *Established 1983*

Awarded to an outstanding student in second or third year of the composition program.

**MenAloud Richard Bowles Memorial Scholarship** *Established 2002*

Awarded to a gifted voice student in performance (second year) tenor, bass or bass-baritone.

**Merriam School of Music Scholarship** *Established 2017*

Awarded as a merit-based award to an outstanding piano or voice student in the Music Education or Performance program.

**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.

**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.

**Ailsa Jessie and James Bernard Moulds 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.

**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.

**Music Alumni Awards** *Established 1998*

Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence.

**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.

**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.



**Oke Family Scholarship** *Established 2008*

To be awarded to one undergraduate student in Music Education at the Faculty of Music based on merit.

**Marietta Orlov Piano Scholarship** *Established 2002*

Awarded to a gifted pianist enrolled in Performance, based on achievement with consideration for financial need.

**Tina Orton Memorial Scholarship** *Established 2018*

To be awarded as a merit-based scholarship in alternating years to an outstanding opera diploma student and to an outstanding student studying an orchestral instrument.

**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.

**Patricia Parr Scholarship** *Established 1985*

Awarded annually to a student entering the second or higher years of the Piano Performance program.

**Luciano Pavarotti Scholarship** *Established 1986*

Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music.

**Gregor Piatigorsky Memorial Award in Cello** *Established 1991*

Awarded annually to a cello student.

**Arthur Plettner Scholarships** *Established 1999*

Awarded to student(s) who demonstrate outstanding musical and academic potential or achievement. Financial need must be demonstrated.

**PNN Scholarship** *Established 2014*

Awarded to an outstanding student in Second Year or later of the Piano Performance program.

**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.

**Lillian and Henry Regehr Scholarship in Music Performance** *Established 2017*

Awarded to a full-time undergraduate student at the Faculty of Music on the basis of financial need.

**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.

**Eugene Rittich Memorial Scholarship** *Established 2010*

To be awarded annually as a merit-based scholarship to an outstanding wind or brass student.

**M.E. Rudzik Jazz Scholarship** *Established 2019*

To be awarded as a merit-based scholarship to an outstanding Jazz studies student in any year.

**Monica Ryckman Scholarship** *Established 1989*

Awarded to outstanding students in the Faculty of Music in any undergraduate program.

**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.

**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.

**Peter Screaton Skinner Prize** *Established 1966*

To be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree.

**Helen (Nicholson) Smith Memorial Music Scholarship** *Established 2019*

To be awarded to an outstanding full-time 3rd or 4th year Music Education undergraduate student who has an interest in choral music.

**Allen Stewart-Coates Award** *Established 2020*

To be awarded to a full-time undergraduate Performance student at the Faculty of Music, University of Toronto, on the basis of financial need. Preference will be given to students in the Voice Studies program.

**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.

**Ann D. Sutton Award** *Established 2013*

To be awarded annually to an outstanding 2<sup>nd</sup> year or later keyboard performance student at the Faculty of Music.

**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.

**Norman & Hinda Tobias Memorial Scholarship** *Established 1975*

Awarded to an outstanding student in the performance program whose major is a woodwind instrument.

**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.

**Wayne Vance Scholarship for Organ Performance** *Established 2010*

To be awarded annually to an outstanding organ performance student at the Faculty of Music.

**Wayne Vance Scholarship for Piano Performance** *Established 2012*

To be awarded annually to an outstanding Piano performance student at the Faculty of Music.

**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.

**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.

**Bill Wilson Memorial Award in Jazz Studies** *Established 2018*

To be awarded as a merit-based scholarship an outstanding jazz studies student entering their 4th year who demonstrates financial need and involvement in the jazz community.

**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.

**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.

**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.

**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.

**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.

**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.

**University of Toronto Scholars Program**

This program recognizes outstanding students at the end of their first, second and third year of their program.

## OPERA DIVISION SCHOLARSHIPS

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

**Michael Patrick Albano Opera Directing Scholarship** *Established 2022*

To be awarded as a merit-based award to one full-time student in the Opera Program pursuing Directing. If there are no eligible candidates, it may be awarded as a merit-based award to another opera student.

**ARIAS All Past Presidents' Scholarship****ARIAS Marjorie Blaser Memorial Scholarship****ARIAS Regina Borowska Memorial Scholarship****ARIAS Andrews King Scholarship****ARIAS Musical Director's Discretionary Scholarship****ARIAS Scholarship of Excellence****ARIAS Mariss Vetra Latvian Scholarship****ARIAS Selma & Bruno Zlemit Scholarship****Edith Binnie Memorial Scholarship** *Established 1995*

To be awarded to a singer or student repetiteur of the Opera Division who demonstrates financial need.

**Richard Bradshaw Graduate Fellowship in Opera** *Established 2007***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.

**Neil and 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.

**Rena Coulter Scholarship** *Established 2002*

To be awarded to student(s) whose primary courses of study is opera.

**Frederick Malcolm Croggon Opera Scholarship** *Established 1986*

To be awarded to a gifted student enrolled full time in the Opera Division.

**Irene Pump and Keith Croot Graduate Fellowship in Opera** *Established 2006*

To be awarded to graduate students in Opera, based on merit.

**Anne Delicaet Opera Scholarship** *Established 2016*

To be awarded to one outstanding student in the Opera program.

**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.

**Gladys & Lloyd Fogler Scholarship** *Established 2008*

To be awarded to an outstanding student in the Opera program.

**Helen Simmie Godden Memorial Opera Scholarship** *Established 2003*

To be awarded to student(s) whose primary course of study is opera.

**W. Earl Goodchild Opera Scholarship** *Established 2005*

Awarded to a student in the Opera Program who is an Ontario Resident that demonstrates financial need.

**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.

**Sandra Horst Opera Scholarship** *Established 2018*

To be awarded as a merit-based scholarship to one or more outstanding students in the opera program.

**Reverend James Edward Hunt Opera Scholarship** *Established 2016*

To be awarded to an outstanding student in the Opera program.

**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.

**Stephen Walter Ireland Opera Director Scholarship** *Established 2022*

To be awarded as a merit-based award to a full-time directing student in any year in the opera program at the Faculty of Music.

**Anne Kear Memorial Opera Scholarship** *Established 2021*

To be awarded as a merit-based award to one Masters student in opera and as a merit-based award to one Masters or DMA student in the Voice Performance program with an interest in opera repertoire at the Faculty of Music.

**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.

**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.

**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.

**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.

**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.

**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.

**Andrew MacMillan Scholarship** *Established 1968*

To be awarded to an outstanding baritone student in the opera program.

**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.

**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.

**Michelle Ducommun Michaud Memorial Scholarship** *Established 2017***Sigmund Mintz Scholarship** *Established 2012*

To be awarded to one opera student.

**Clive and Sue Mortimer Scholarship** *Established 2010*

To be awarded to a baritone in the opera program.

**Faculty of Music Opera Division Scholarship** *Established 2016*

Awarded to an outstanding student in the Opera Diploma program.

**Tina Orton Memorial Scholarship** *Established 2018*

To be awarded as a merit-based scholarship in alternating years to an outstanding opera diploma student and to an outstanding student studying an orchestral instrument.

**Doreen Polegato Memorial Scholarship** *Established in 2003*

Awarded to a deserving student in the Opera Diploma program.

**John and Caroline Pump Opera Scholarship** *Established 1985*

Awarded annually to a gifted singer entering the first year of studies in the Opera Diploma program.

**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.

**Orest H.T. Rudzik Scholarship** *Established 2018*

To be awarded as a merit-based scholarship to an outstanding student in the Opera program.

**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.

**Joseph So Opera Scholarship** *Established 2018*

To be awarded as a merit-based award to one outstanding student in the opera program at the Faculty of Music.

**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.

**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.

**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.

**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.

**Jennifer Wahlroth Memorial 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.

**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.

## 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.

**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.

**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.

**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.

**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.

**Gerhard Kander Graduating Award for Violin** *Established 2009*

To be awarded to one graduating undergraduate violin student, based on merit.

**Carolyn and Robert Lake Graduating Award** *Established 2023*

To be awarded to one outstanding graduating student at the Faculty of Music - undergraduate, graduate, diplomas, or certificate - in the areas of classical music composition and classical music performance. The exceptional student shall present a well-considered plan on how to advance their professional development in the year immediately after graduation. The award shall not be granted for further study at either the University of Toronto or any other university. Applications become available Feb 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

**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 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

**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 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

## **AWARDS BY APPLICATION OR COMPETITION (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.

### **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 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

### **Plotényi Békassy-Tassonyi Award for Music Undergraduate Study Abroad** *Established 2017*

To be awarded annually as a merit-based award to one returning undergraduate student to further a program of study, internship, research or exchange outside of Canada. Applications become available on Feb 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

### **Black and/or Indigenous Musical Excellence Scholarship** *Established 2021*

To be awarded to an undergraduate student(s) registered in Year 1 of a degree program at the Faculty of Music who self-identify as Black and/or Indigenous and demonstrate excellent musical and academic potential at the Faculty of Music. Applications become available on Oct 1<sup>st</sup>.

### **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 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

### **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.

### **France-Canada Cultural Exchange Experience France Awards** *Established 2022*

To be awarded to any student in any program at the Faculty of Music to support taking part in a learning or performance opportunity in France.

### **Ioannis Grammatikopoulos Music Scholarship** *Established 2022*

To be awarded to an Indigenous or Black music student at the Faculty of Music in any degree program who demonstrates great musical and academic potential. Applications become available on April 1<sup>st</sup>.

### **Darren Hamilton Scholarship for Black Music Students** *Established 2024*

To be awarded to a Black music education undergraduate student in the Faculty of Music on the basis of academic merit. Applications become available on April 1<sup>st</sup>.

### **Ireland Family Scholarship for Indigenous Music Students** *Established 2022*

To be awarded to an Indigenous music student at the Faculty of Music in any degree program who demonstrates great musical and academic potential. Applications become available on April 1<sup>st</sup>.

### **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.

### **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.

**Carolyn and Robert Lake Foreign Study Award** *Established 2023*

To be awarded to a performance or composition student (graduate or undergraduate) of classical Western art music interested in intercultural study abroad of the performance of another of the world's musical traditions. Applications become available on Feb 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

**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 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

**Dr. Naomi J. Oliphant Piano Opportunities Scholarship** *Established 2023*

To be awarded to undergraduate or graduate students in the keyboard studies area at the Faculty of Music to support career enhancing and/or supplemental educational enrichment opportunities, such as and including but not limited to: summer study programs, costs related to competitions, travel for performance opportunities, student-led community engagement activities. Applications become available on Feb 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.

**Patricia Martin Shand Fund for Student Travel** *Established 2012*

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

**Piano Trio Composition Competition** *Established 2020*

To be awarded to any Faculty of Music student in recognition of the most outstanding composition.

**String Quartet Composition Competition Prize** *Established 2013*

To be awarded to any Faculty of Music student in recognition of the most outstanding composition.

**Strings Summer Study Award** *Established 2023*

To be awarded to one or two undergraduate performance students in the strings area at the Faculty of Music 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 become available on Feb 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>.



# 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 matters, for students to get the support they need to ensure their success.

Some of the services offered by the Office of the Registrar include:

- Academic and personal advising
- Academic scheduling
- Course listings, timetables and classroom locations
- Final exam scheduling
- Post-exam services (final exam viewing, final exam copies, final mark re-checks, final exam re-grades)
- Graduation
- Letters of registration and confirmation of registration
- Petitions and appeals
- Program transfers
- Registration and enrolment
- Student records
- Scholarships and financial aid
- Transfers, letters of permission and transfer credits

The Registrar's Office works collaboratively with on-location counsellors from Health & Wellness, Career Education & Exploration, and Accessibility Services to provide students with music-centred support.

Registrar's Office, Edward Johnson Building, Room 145

416-978-3740

[registrar.music@utoronto.ca](mailto:registrar.music@utoronto.ca)

Feeling distressed? 24/7 resources to help: [www.studentlife.utoronto.ca/feeling-distressed](http://www.studentlife.utoronto.ca/feeling-distressed)

## Faculty of Music Equity, Diversity & Inclusion Office

The Office strives to enhance EDI strategies, policies, and initiatives within Music by focusing on developing individual, communal, and institutional EDI practices, as well as creating and implementing harm/violence reduction and prevention strategies. They serve as a resource to meet with all members of the Faculty's communities for confidential consultation, advising, support, and resource navigation related to EDI, wellness, and safety.

416-978-3782

[edi.music@utoronto.ca](mailto:edi.music@utoronto.ca)

Edward Johnson Building, Room 121

# On-Campus Resources

*(listed alphabetically)*

## Accessibility Services: Programs and Services for Persons with a Disability

It is the University's goal to create a community that is inclusive of all persons and treats all members of the community in an equitable manner. In creating such a community, the University aims to foster a climate of understanding and mutual respect for the dignity and worth of all persons. The University will make every attempt to provide reasonable and appropriate accommodations to persons with documented disabilities. Faculty and staff carry a responsibility for creating and maintaining an inclusive environment in their teaching and work settings, and responding appropriately to requests for disability-related accommodations. Accessibility Services provides support and advice for faculty and staff regarding appropriate accommodations, information about disabilities, and community resources.

The University of Toronto supports academic accommodations for students whose learning is impacted by disabilities/conditions including those related to mental health, learning disabilities, autism, ADHD, mobility, functional/fine motor ability, concussion/head injury, vision, chronic health, addictions, being D/deaf/deafened/hard of hearing, communication disorders, and temporary disabilities (e.g. fractures, severe sprains, recovery from an operation).

If your learning is impacted by disabilities/conditions and you require academic accommodations, the University of Toronto recommends you register with Accessibility Services as soon as possible: [https:// studentlife.utoronto.ca/departments/accessibility-services/](https://studentlife.utoronto.ca/departments/accessibility-services/) . Accommodations may include access to adaptive technology, learning strategy sessions, sign language interpretation, volunteer peer notes, and testing accommodations. An Accessibility Advisor can assess your situation; develop an accommodation plan with you; share relevant wellness, academic, and financial resources; and support you to request academic accommodations without you needing to disclose confidential medical/disability information.

## Responsibilities of Students who have Disabilities

Students who request accommodations for their academic programs and related activities at the University should discuss their academic programs and related activities at the University should discuss their disabilities/conditions with Accessibility Services as early as possible, and request accommodations in a timely manner to facilitate the implementation of support and services.

Once registered with Accessibility Services, please email your Letters of Accommodation to your instructors using your utoronto email address.

455 Spadina Avenue, 4<sup>th</sup> Floor, Suite 400  
416-978-8060  
[accessibility.services@utoronto.ca](mailto:accessibility.services@utoronto.ca)  
[www.studentlife.utoronto.ca/as](http://www.studentlife.utoronto.ca/as)

## Anti-Racism and Cultural Diversity Office

The Anti-Racism and Cultural Diversity Office (ARCDO) within the Division of People Strategy, Equity & Culture, provides services to support University members in their efforts to foster environments that are intentionally racially diverse and inclusive through the advancement of equitable practices, education and training and the provision of complaints resolution supports on matters of race, faith and intersecting identities as guided by the Ontario Human Rights Commission.

416-978-1259  
[antiracism@utoronto.ca](mailto:antiracism@utoronto.ca)  
[www.antiracism.utoronto.ca](http://www.antiracism.utoronto.ca)

## Career Exploration and Education

Career Exploration and Education offers career development guidance through workshops, job shadowing programs and individual appointments, as well as employment, internship and volunteer listings, resume clinics and practice interviews. The Faculty of Music, in partnership with the Career Exploration and Education, offers a series of workshops and one-on-one career advising appointments with a career educator to support students with their career goals.

Students do not have to look far at the University to find part-time work. The Career & Co-Curricular Learning Network ([cLNx](#)) is an online service bringing together opportunities and resources for career, advising, research, mentorship, and co-curricular experiences. The cLNx lists thousands of on-campus and off-campus work, work-study, and volunteer positions.

Work-study opportunities are also available to students in the Faculty of Music. The work-study program is an excellent opportunity to build skills while working in one of the many offices, departments, labs, or libraries on campus. The Faculty of Music has work-study opportunities available with individual faculty members and in an administrative capacity.

International students who wish to work off-campus, or who want to work in Canada after graduating should contact the [Centre for International Experience](#) for assistance with work and post-graduation work permit applications. The Centre for International Experience is also a meeting place for a diverse community of international students coming to the University as well as for domestic students looking to go abroad.

800 Bay St, 5th floor

416-978-8000

[careerservices@utoronto.ca](mailto:careerservices@utoronto.ca)

<https://studentlife.utoronto.ca/departments/career-exploration-education/>

## 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)

[info.ccp@utoronto.ca](mailto:info.ccp@utoronto.ca)

<https://studentlife.utoronto.ca/departments/centre-for-community-partnerships/>

## 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, 2<sup>nd</sup> floor

416-978-1485

[community.safety@utoronto.ca](mailto:community.safety@utoronto.ca)

[www.communitysafety.utoronto.ca](http://www.communitysafety.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.

215 Huron Street, Suite 603

416-978-0951

[family.care@utoronto.ca](mailto:family.care@utoronto.ca)

[www.familycare.utoronto.ca](http://www.familycare.utoronto.ca)

## First Nations House: Indigenous Student Services

First Nations House provides culturally relevant services to Indigenous students in support of academic success, personal growth and leadership development. They also offer learning opportunities for all students to engage with Indigenous communities within the University of Toronto and beyond.

563 Spadina Avenue, 3rd Floor

416-978-8227

[fnh.info@utoronto.ca](mailto:fnh.info@utoronto.ca)

<https://studentlife.utoronto.ca/department/first-nations-house/>

## 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, the 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

[inquiries@harthouse.ca](mailto:inquiries@harthouse.ca)

[www.harthouse.ca](http://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. Individual appointments can be arranged with a Health and Wellness counselor on location at the Faculty of Music.

700 Bay Street

416-978-8030

[info.hwc@utoronto.ca](mailto:info.hwc@utoronto.ca) (general inquiries not related to personal health)

<https://studentlife.utoronto.ca/department/health-wellness/>

Feeling distressed? 24/7 resources to help: [www.studentlife.utoronto.ca/feeling-distressed](http://www.studentlife.utoronto.ca/feeling-distressed)

## Centre for Learning Strategy Support

The Centre for Learning Strategy Support is dedicated to ensuring you achieve your highest possible learning potential. Through lectures, workshops, groups, counselling and online assistance, the Centre 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 Centre collaborate with student groups, staff members and faculties to develop tailored programs on a wide range of learning topics. Students can connect with a learning strategist for individualized support to learn to manage time and stress, and address procrastination issues; to develop new strategies including active studying, reading, note-taking, and exam preparation; and to improve research, assignment completion, and presentation skills.

800 Bay St, 5th floor

416-978-7970

[clss@utoronto.ca](mailto:clss@utoronto.ca)

<https://studentlife.utoronto.ca/departments/centre-for-learning-strategy-support/>

## 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

[multi.faith@utoronto.ca](mailto:multi.faith@utoronto.ca)

<https://studentlife.utoronto.ca/departments/multi-faith-centre/>

## 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.

[ombuds.person@utoronto.ca](mailto:ombuds.person@utoronto.ca)

[ombudsperson.utoronto.ca](https://ombudsperson.utoronto.ca) (please consult website for office location)

## Sexual and Gender Diversity Office

The Sexual & Gender Diversity Office (SGDO) develops partnerships to build supportive learning and working communities at the University of Toronto by working towards equity and challenging discrimination. The Office provides innovative education, programming, resources and advocacy on sexual and gender diversity for students, staff and faculty across the University's three campuses. They also offer resources related to U of T identification (how to change your name), accessing gender affirming health care, and connecting with 2SLGBTQ+ organizations.

21 Sussex Ave, Suite 416 & 417

416-946-5624

[sgdo@utoronto.ca](mailto:sgdo@utoronto.ca)

[sgdo.utoronto.ca](https://sgdo.utoronto.ca)

## Sexual Violence Prevention and Support Centre

The Tri-Campus Sexual Violence Prevention and Support Centre has a mandate to conduct intake, accept disclosure and reporting of sexual violence, and provide support to individual members of the university community who have experienced or been affected by sexual violence. The Centre will also provide education and training to members of the university community.

Gerstein Science Information Centre (Gerstein Library), Suite B139

416-978-2266 (non-urgent matters)

[svpscentre@utoronto.ca](mailto:svpscentre@utoronto.ca)

[www.safety.utoronto.ca](http://www.safety.utoronto.ca)

Emergencies: 416-978-2222 (Campus Police)

## 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.

800 Bay Street, 5th floor

416-978-8045

[residence@utoronto.ca](mailto:residence@utoronto.ca) (residence inquiries)

[housing.services@utoronto.ca](mailto:housing.services@utoronto.ca) (all other inquiries)

<https://studentlife.utoronto.ca/departments/housing/>

## Student Organization Portal

A student organizations resources hub for recognition, events, opportunities, and resources. Explore the diversity of student groups, events, and opportunities from across UofT's three campuses. [sop.utoronto.ca](http://sop.utoronto.ca)

The Clubs and Leadership Development (CALD) team support students who are in formal leadership positions (clubs, groups, representative leaders), those looking to get involved in leadership opportunities, and staff who support student leaders. The team has resources focused on skill development, leadership development, self-awareness, team dynamics, and communication and conflict resolution, and we deliver these materials through training sessions and in collaboration with initiatives across the Division of Student Life.

They also provide space for recognized clubs and groups at the 21 Sussex Club House and a drop-in lounge for student leaders.

## Mentorship & Peer Programs

The Mentorship and Peer Programs (MAPP) team provides training, professional development, programming, events, and resources to students involved in academic, wellness, community engagement, and mentorship peer programs. We provide a central hub for student colleagues, staff, and faculty who promote student success.

## U of T Campus Safety App

Campus Police and the Community Safety Office have partnered to release the official U of T Campus Safety App. This unique app integrates with U of T's safety and security systems to help students, faculty, and staff move more safely on and off-campus. It also provides campus safety alerts and access to academic and mental health supports — all tailored to your campus of choice. Key features include real-time Alerts for safety-related incidents or campus closures; Live Chat with Campus Police, connecting users with U of T safety staff in real-time; TravelSafer, allowing Campus Police to monitor a user's route when coming to or leaving from campus until reaching a destination; and Mobile Bluelight, which sends the user's on-campus location to Campus Police in a case of crisis. Additional features — such as Friend Walk and Support Services — assist users anywhere in the world.

Download the UofT Safety App for [Apple](#) or [Google Play](#)  
 416-978-7233 (SAFE)  
[campussafety.utoronto.ca/travel-safer](http://campussafety.utoronto.ca/travel-safer)

## Writing Centre

Students of the Faculty of Music are able to access the [Writing Centre at Victoria College](#), for seeking assistance with academic writing, research, and related academic skills. The Writing Centre currently offers consultation-based writing instruction. Instructors help you develop your capacity to plan, organize, write, and revise your essays, reviews, lab reports, case studies, and other academic papers. Instructors help you with your own writing and editing, but are not there to edit or proofread your paper for you.

It is recommended to schedule several appointments in advance according to assignment deadlines.

## International Opportunities

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

The Centre for International Experience (CIE) provides support and resources for International students to ensure a smooth transition during their time at UofT.

International Student Immigration Advising: [isa.cie@utoronto.ca](mailto:isa.cie@utoronto.ca) or 416-978-2038

UHIP Office: [uhip.information@utoronto.ca](mailto:uhip.information@utoronto.ca)

General Enquiries (416) 978-2564 or [cie.information@utoronto.ca](mailto:cie.information@utoronto.ca)

<https://internationalexperience.utoronto.ca/international-student-services>

### Student Exchange Program

The CIE also administers the Student Exchange Program. Faculty of Music students have the option of participating in the international and Canadian study abroad opportunities. 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 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.

See [this page](#) on the Learning Abroad website for guidelines on how to plan and apply for an Exchange.

- Be a degree-seeking student within the Faculty of Music
- Completed at least 4.0 credits at U of T before participating in an exchange
- Minimum CGPA of 2.25
- Not have already received 10.0 transfer credits (including on admission transfer credits)

## Destinations

Students may choose from over 135 universities in the following locations: Argentina, Australia, Austria, Belgium, Brazil, Canada, Chile, China, Czech Republic, Denmark, England, Estonia, Finland, France, Germany, India, Ireland, Israel, Italy, Japan, Kenya, Korea (South), Mexico, Netherlands, New Zealand, Norway, Scotland, Singapore, Spain, Sweden, Switzerland, Taiwan, Thailand, United States, and the West Indies. Please check the CIE website for an up-to-date listing of exchange partners.

## 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

<https://internationalexperience.utoronto.ca/>

General Enquiries (416) 978-2564 or [cie.information@utoronto.ca](mailto:cie.information@utoronto.ca)

Student Exchange (416) 978-1800 or [learning.abroad@utoronto.ca](mailto:learning.abroad@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.

## 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.



## Eligibility:

- U of T students who have completed one or more courses must have a CGPA of at least 1.75 at the time of application
- First-year students with no final grades yet may also apply but must have completed a term of study by the time of application.
- Students on academic probation or suspension at the time of application are not eligible to participate.

## Admission Criteria:

Admission to Summer Abroad programs is competitive (decisions are made on a first-come, first-served basis and there are not necessarily spots for all applicants). Applicants will be assessed on the strength of their overall application including:

- Academic record over the past 12 months
- Relevance of the course to the applicant's program of study
- Personal statement addressing specific questions (which will be listed in the application)
- Additional responses to questions regarding adaptability

Note that Woodsworth College may request additional documents in certain cases.

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, 3<sup>rd</sup> Floor

416-978-8713

[summer.abroad@utoronto.ca](mailto:summer.abroad@utoronto.ca)

[www.summerabroad.utoronto.ca](http://www.summerabroad.utoronto.ca)

## Student Unions and Associations

### Faculty of Music Undergraduate Association (FMUA)

The Faculty of Music Undergraduate Association (FMUA) is the official undergraduate student society of the Faculty of Music. The FMUA manages all undergraduate student relations and acts as a liaison between the undergraduate student body and the members of the faculty's various divisional committees. The Board of Directors are elected annually by the undergraduate student body at the Faculty of Music. The FMUA operates course unions, facilitates student-run clubs, and organizes commissions. The social and academic events, services and programs strive to enhance the undergraduate student life experience at the Faculty of Music. The FMUA aims to promote a positive social and academic environment, foster a strong sense of community, advocate for students' academic and student rights, and provide students with financial and academic support.

Edward Johnson Building, Rm 312

416-978-0313

[fmua@utoronto.ca](mailto:fmua@utoronto.ca)

[fmua.ca](http://fmua.ca)

## University of Toronto Students' Union (UTSU)

Founded in 1901, the University of Toronto Students' Union (UTSU) is the official student government for more than 38,000 students at the University of Toronto. All full-time undergraduate student on the St. George Campus are automatically members of the UTSU. As a student government and independent not-for-profit organization, the UTSU operates autonomously from the University of Toronto administration. The UTSU strives to be a democratic, accessible, and member-driven organization, with a strong commitment to equity.

Student representatives are elected each year as executives or directors to the UTSU Board of Directors. The Executive Committee, which consists of the President and five Vice-Presidents, reports to the Board of Directors.

The UTSU works for students through advocacy, events, and programs and services. The UTSU advocates for students by regularly lobbying the government and university, organizing public education campaigns, and supporting student-led initiatives. The UTSU organizes major events for students, including Orientation, Unity Ball, XAO, and more. The UTSU offers services such as a Food Bank Student Aid, an annual Tax Clinic, Clubs Funding, a Resource Bank for Clubs, and the UTSU Health & Dental Plan.

<https://www.utsu.ca/>

230 College Street, Rm 164  
416-978-4911 or [hello@utsu.ca](mailto:hello@utsu.ca)

## Association of Part-Time Undergraduate Students (APUS)

All part-time undergraduate students at the University of Toronto are members of the APUS. The role of the Association is to ensure its members have access to a broad range of services, programmes, and resources within the University. This is achieved by representing part-time students throughout the decision-making process of the University, and of governments, as well as by acting as a voice for the concern of its members.

<https://apus.ca/>

100 St George St, Rm 1089 (Sidney Smith) and 563 Spadina Cres, Suite 236  
416-978-3993 or [info@apus.ca](mailto:info@apus.ca)

# Rules & Regulations

## Important Notices

### Academic Responsibilities

Student success at the Faculty of Music depends upon the student's response to the opportunities provided. 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 as set out in the Calendar. While the Registrar's Office and other support services can help it is the responsibility of students to ensure that:

- they monitor their own records using ACORN and Degree Explorer;
- course selection is correct, timely and complete, with particular attention to deadlines;
- all course, program and degree requirements are met;
- they adhere to the university's policy on academic honesty;
- contact information and emergency contact information is correctly recorded on ACORN; and
- information sent to them via their utoronto.ca email account is monitored, read and understood.

Course descriptions, curriculum information, prerequisites, corequisites, exclusions, academic advisory information, and information on each program area are available in this Calendar. Students should read all information regarding the program(s) they are interested in, including all course descriptions, prerequisite and exclusionary information, and degree requirements. This information will help students select the courses they need to complete their program(s) of choice and degree in a timely manner. When researching courses and programs, students are encouraged to pay particular attention to exclusions, prerequisites, and corequisites. Misunderstanding, misapprehension or incorrect advice received from another student will not be accepted as a reason for exemption from any regulation, deadline, program or degree requirement. Staff and faculty are always available to give guidance to students; however, it must be clearly understood that the ultimate responsibility rests with the student for completeness and correctness of course selection; for compliance with prerequisite, corequisite and exclusion requirements, or other course entry requirements; for completion of program requirements; for proper observance of distribution requirements; and for observance of regulations, deadlines, etc.

### Personal Information

Personal information provided at the time of admission becomes part of your student record and should be kept up-to-date at all times. This information is a vital part of the student's official university record and is used to issue statements of results, transcripts, graduation information, diplomas, and other official documents and information. The university is also required by law to collect certain information for the federal and provincial governments; this is reported only in aggregate form and is considered confidential by the university. Any change in the following must therefore be reported immediately to the Office of the Registrar:

- Legal Name
- Legal Status in Canada

Any change of the following must be recorded on ACORN:

- Permanent address and telephone number
- Mailing address and telephone number while attending the Faculty of Music (if different than above)
- Emergency contact information

### 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, prerequisites and corequisites, 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 they have 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 <https://www.viceprovoststudents.utoronto.ca/students/>

## 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, the instructor's written consent must be obtained 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 their 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](mailto:utoronto.ca) email address is maintained.

A student's registration is not complete until tuition and incidental fees have been paid, 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.studentaccount.utoronto.ca](http://www.studentaccount.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](http://www.utoronto.ca/privacy) or contact the University Freedom of Information and Protection of Privacy Coordinator at McMurich Building, Room 104, [12 Queen's Park Crescent West, Toronto, ON, M5S 1A8](#).

## 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 & corequisites and abstaining from exclusions. Students enrolled in courses for which they do not have prerequisites and co-requisites or are exclusions may have their registration in those courses cancelled at any time without notice.

## Course Loads

Students in the degree program at the Faculty of Music 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 for the fall-winter session. The maximum permitted load is 6.0 credits. Those with a "B" standing or higher may petition to take up to 6.5 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 outstanding degree requirements. For those admitted prior to the 2017-18 academic year, the maximum permitted load is 7.0 credits. Those with a "B" standing or higher may petition to exceed 7.0 credits.

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 credits is the minimum required course load.

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.

## Prerequisites, Co-requisites, and Exclusions

Prerequisites and co-requisites are established by the divisions/departments to ensure that students enrolling in a course have the necessary academic preparation to be successful. Students are responsible for fulfilling prerequisites and co-requisites, and if they enroll in a course for which they do not have the published prerequisites or co-requisites, it is at the discretion of the division/department to cancel their enrolment in the course at any time during the enrolment period. If students withdraw from a course, they must also withdraw from any course for which it is a co-requisite unless the department/division offering the latter course agrees to waive the co-requisite.

An exclusion is a course that is deemed to have content that significantly overlaps with another course. Prerequisites, co-requisites, and exclusions will be listed below the course description.

### Prerequisite

A course (or other qualification) required as preparation for enrolment in another course. Prerequisites must be completed in advance of enrolment in a course.

### Co-requisite

A course to be undertaken concurrently with another course. If a student has previously passed the co-requisite course, the division/department will waive the co-requisite.

### Recommended Preparation

Background material or courses that may enhance a student's understanding of a course, but that are not required for enrolment in the course.

### Exclusions

Students may not receive degree credit for a course that lists as an exclusion a course they are currently taking or a course they have already passed. If they enrol in such a course, they may be removed at any time during the enrolment period at the discretion of the department/division. If allowed to remain enrolled in an excluded course, the second course taken will be designated Extra, and it will not count towards degree requirements.

## 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.

## Taking Courses Outside the Faculty of Music

### Courses at the Faculty of Arts & Science, University of Toronto Mississauga (UTM), University of Toronto Scarborough (UTSC) and the Faculty of Architecture, Landscape and Design.

Students registered in the Faculty of Music may enrol in courses offered by the Faculty of Arts & Science, UTM, UTSC, and Faculty of Architecture, Landscape and Design, provided that they meet the enrolment controls and prerequisites established by those divisions. Courses taken in excess of the degree requirements will be included in the Grade Point Average (GPA) calculation. Although academic and course refund deadlines may be different for students of those Divisions, as a Faculty of Music student, they must adhere to all Faculty of Music deadlines (e.g. enrolment, cancellation, refund, etc) with the exception of the start and end dates. Note that the Faculty of Music does not extend the option of electing CR/NCR as the final mark in the courses.

Non-degree students in the Faculty of Music may enrol in Arts & Science, UTM, UTSC, and Faculty of Architecture, Landscape and Design courses, provided that they meet the enrolment controls and prerequisites established by those divisions.

### **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 and with no financial obligations to the University. Students who are on academic suspension will not be eligible for a letter of permission for that academic session. Students can complete a maximum of 5.0 credits on a letter of permission. Students admitted with transfer credits may be limited in the number of credits they may attempt on a letter of permission. For those admitted into Year 2, the sum of on-admission transfer credits (maximum 8.0 credits) and letter of permission transfer credits cannot exceed 10.0 credits; for those admitted into Year 3, the sum of on-admission transfer credits (maximum 10 credits) and letter of permission transfer credits cannot exceed 10.0 credits.

Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music. A fee of \$41 is levied for applications.

## **Term Work, Final Exams, and Academic Standing**

The following regulations summarize the Faculty's implementation of the University's Grading Practices Policy.

### **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 & Syllabus 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 submit a copy of these documents with the Registrar's Office for Music courses and Departmental Offices for Arts and Science Courses.

Once announced, the instructor may not change the form of assessments or their relative weight without the consent of a simple majority of students attending the class, provided the vote is announced no later than in the previous class. Any changes must be reported to the Registrar's Office. 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. The only exception is that for "Y" courses; the deadline in these cases, is seven days after the start of the S-term. Even though the Basic Music courses cannot be dropped, instructors are required to comply with this policy. Instructors must return by the deadline one or more marked assignments/performance evaluations worth a combined total of at least 10% of the final mark for "F/S" courses and 20% for "Y" courses. Note that this regulation applies to courses that are performance-based as well.

When submitting late term work due to extenuating circumstances, the student should contact their instructor ideally before the deadline but no later than one week past the deadline. Students should also refer to the course-specific late submission policy in syllabus (if any). All term work must be submitted on or before the last day of the final examination period, unless an earlier date is specified by the instructor. Any extension may be for no longer than five business days after the end of the final examination period. If additional time beyond this period is required, students must petition through Registrar's Office on or before five business days after the end of the examination period for a further extension of the deadline.

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 a mark of zero is assigned 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 there was no term work returned before the drop date.

## **Late Withdrawal After the Drop Date (LWD)**

The Faculty of Music has a mechanism to assist students, where personal or other circumstances mean they are irretrievably behind in a course. Students who have fallen behind with assignments or are not at all prepared to write exams in one or more of courses can contact the Registrar's Office to discuss a Late Withdrawal After the Drop Date (LWD) from the course. This does not apply to Basic Music courses, but includes Arts & Sci courses.

Degree students in the Faculty of Music may request Late Withdrawal After the Drop Date (LWD) – to withdraw from a course without petition – for a total of 1.0 credit, provided such a request is made by the last day of classes in the relevant term. Non-degree students may also request LWD, provided they do not exceed the 1.0 credit maximum throughout their combined degree and non-degree studies.

Withdrawals approved under this procedure will be noted on the academic record by the course status LWD. This course status will have no effect on the Grade Point Average (GPA) or other elements of the academic record.

Note that the option for Late Withdrawal is not available if an allegation of academic misconduct is under investigation. If LWD was previously granted in the course, it will be revoked and the percentage grade will stand as the course grade.

## **Reassessment of Term Work or Course Marks**

### **Requests for Re-marking of Term Work**

#### **An individual item of term work:**

A student who believes that an individual item of term work has been unfairly marked may ask the instructor who marked the work for re-evaluation, within one month from the date of return of the item. In cases where the work was graded by a teaching assistant, the re-evaluation must be requested with the instructor. This process applies to any Music coursework completed during the term, including the following: mid-term tests, quizzes, presentations and assignments. The request to be re-evaluated must explicitly state the part(s) of the evaluation where they think additional marks are warranted and provide a rationale to support the request. The student must do more than simply assert that, "I disagree with the marking", or that "I believe I deserve more marks". The instructor's re-evaluation may involve the entire piece of work and can result in a raised mark, a lowered mark or no change.

#### **Broader complaints about all the work and the instructor of the course:**

Any concerns beyond the instructor of the course for an individual item of term work, or for one that concerns the pedagogical relationship of the instructor and the student, are made by the student to the Committee on Academic Standing within 30 days of the



final mark being released.

In cases of requesting a re-evaluation of an assessment, students will be asked to state explicitly the part(s) of the evaluation where they have evidence that additional marks are warranted and to provide a rationale for the request. In addition, the petition must include a summary of all previous communications with the marker and/or instructor. The Committee on Academic Standing will solicit an independent reader for the re-evaluation. In this case, the independent reader will be given a clean, anonymous copy of the work and will not know the mark previously assigned. The independent reader's evaluation will be carried out in accordance with the marker/instructor's original grading scheme and take into account the nature and level of the course. The independent reader's evaluation will involve the entire piece of work and can result in a raised mark, a lowered mark or no change. The Committee on Academic Standing then has discretion in determining how this additional evaluation will be used in determining the final mark for the assessment in question.

A parallel process is followed for petitions related to the mark in Recitals. The independent adjudicator's evaluation can result in a raised mark, a lowered mark or no change. The Committee on Academic Standing then has discretion in determining how this additional evaluation will be used in determining the final mark for recital.

## 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 at <https://performance.music.utoronto.ca/> in early July. The required repertoire will also be posted here 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 and Guitar 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

Letter Grade	Percentage	Grade Definition	
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

Letter Grade	Percentage	Grade Definition	
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 Orientation week. 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 subsession. The dates of each exam period are printed on the Schedule of Dates. Students taking courses during the day may be required to write evening examinations, and students taking evening courses may be required to write examinations during the day. Examinations may be held on Saturdays. 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 ([www.music.utoronto.ca](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 students concerned and those supervising/adjudicating the examination.
2. Students are expected at the examination room at least twenty minutes before the commencement of the examination.
3. Students shall bring their photo identification (signed Photo ID - the picture must be clearly visible for identification purposes) and place it out in the open on their desks. Photo identification may include any one of the following, as long as it contains a current photo and a signature:
  - A) current University of Toronto Photo ID (TCard); or
  - B) up-to-date Passport (any country); or
  - C) current Driver's License (any country); or
  - D) government issued photo ID (any province or territory).
4. Students shall place their non-smartwatch or timepiece on their desks.
5. All coats and jackets should be placed on the back of each Student's chair. All notes, books, pencil cases, cell phones (turned off), laptops, any other electronic devices or unauthorized aids, and smaller bags like purses should be stored inside the student's knapsack or large bag, which should then be closed securely and placed under the student's chair. Students may not have a pencil case on their desk and any pencil cases found on desks will be searched and placed under the chair. All watches and timepieces on desks will be checked. Students are not allowed to touch their knapsacks or bags or the contents until the exam is over. Students are not allowed to reach into the pockets or any part of their coat or jacket until the exam is over.
6. The Instructor has the authority to assign seats to students.
7. Students shall not communicate with one another in any manner whatsoever during the examination. Students may not leave the examination room unescorted for any reason, and this includes using the washroom.
8. No materials or electronic devices shall be used or viewed during 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 any device that has internet/wireless/Bluetooth connectivity or otherwise may communicate with another person or device outside the exam hall. The most obvious examples include cell phones, tablets/laptops, smart technology including smart watches or fitness devices with connectivity, and so forth.
9. Students who use or view any unauthorized materials or electronic devices while their examination is in progress - or who assist or obtain assistance from other students or from any unauthorized source - are liable to academic penalties under the Code of Behaviour on Academic Matters which can be severe.
10. In general, students will not be permitted to enter an examination room later than thirty minutes after the commencement of the examination, nor leave until at least half an hour after the examination has commenced. Any exception to this rule is made by the Registrar, in consultation with the instructor.
11. Students shall remain seated at their desks during the final ten minutes of each examination.
12. At the conclusion of an examination, all writing shall cease. Instructor may seize the papers of students who fail to observe this requirement, and a penalty may be imposed.
13. Examination papers, books and other material issued for the examination, shall not be removed from the examination room except with permission from the Instructor.
14. The University is not responsible for personal property left in examination rooms.

## Re-Reading of Final Exams

If a student believes that a final examination has been incorrectly marked in its substance, or that a portion of an examination has not been marked, a reread of the final examination may be requested. The student must first purchase a photocopy or request a supervised viewing of the exam. Once the exam has been reviewed by the student, a “Request for Reread of Final Examination” form must be submitted to the Registrar's Office within six months of the final examination. The student must demonstrate that the examination

answers are substantially correct by citing specific instances of disagreement, supported by such documentary evidence as course handouts, textbooks, lecture notes, etc. The student must do more than assert that “I disagree with the marking,” or that “I believe I deserve more marks.” The division concerned will reread the examination in light of the arguments presented. There is a \$37.75 fee for this procedure, which is in addition to the fee of \$16.25 charged for a photocopy of the final examination. If the mark is changed as a result of this review, both the photocopy fee (if paid) and the reread fee will be refunded. It should be noted that when a course is failed, the examination must be reread before the mark is reported. For Arts & Science courses, a similar process is followed through the Office of the Arts & Science Registrar.

Please note that a recheck or reread may result in a raised mark, a lowered mark, or no change. By requesting a reread or recheck a student agrees to abide by the outcome.

## Academic Standing & Grading Regulations

### 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.

### 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%	<b>Excellent:</b> 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%	<b>Good:</b> 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%	<b>Adequate:</b> 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%	<b>Marginal:</b> 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%	<b>Inadequate:</b> 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
- LWD: Late withdrawal without academic penalty
- SDF: standing deferred; granted by petition only
- WDR: withdrawal without academic penalty after the last day of classes, or withdrawal from a Basic Music course at any time during the academic year; granted by petition only

## 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 an automatic suspension for a period of twelve months, regardless of the student's standing in the year. Upon re-admission, the student has one opportunity to successfully complete the previously failed music course. Failure to do so will result in a suspension at the end of the academic year (i.e. April) and refusal of further registration in the Faculty of Music.

## Bachelor of Music in Performance Stay-In Requirement

Students in the Mus.Bac. Performance and Artist Diploma programs who do not receive a passing grade on 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.

## 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 their first year at the Faculty of Music will be suspended for a minimum of one year. 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 a one year 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 of Music. Failure to achieve a cumulative GPA of 1.5 or better at the end of the probationary year will result in a 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.

## Re-applying to the Faculty of Music after a one year suspension

In order to be considered for re-entry to the Faculty of Music, the student must submit a Music Questionnaire by the January deadline for re-entry the following September. The Music Questionnaire will be available at [www.music.utoronto.ca](http://www.music.utoronto.ca) beginning December. As part of the re-application process to the Faculty of Music, the student will be required to write a statement indicating why they should be permitted to return to the program. They should address the problems that contributed to their previous poor performance, and the measures they have taken/are taking to rectify them. Appropriate supporting documentation should also accompany the statement. Letters of references (recommended are three of them), are also important to complement the package. Once your application is processed, the student will be assigned an audition/interview date in February/March. The Admissions Committee makes the final decision, taking into consideration the statement, supporting documentation, references, and the outcome of the audition/interview. Re-admission is not automatic and must be approved by the Admissions Committee.

## 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 the 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.acorn.utoronto.ca](http://www.acorn.utoronto.ca). Requests may also be made in person or by writing to:

University of Toronto Transcript Centre  
Enrolment Services  
172 St. George Street  
Toronto Ontario M5R 0A3

A fee of \$18.00 (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.

## Graduation

There are two graduation periods for students of the Faculty of Music; June and November. Faculty of Music students must graduate at the first Convocation following the successful completion of their degree requirements.

For students graduating in June, only courses completed by the end of the preceding Winter term (ending in April) will be included in the assessment of the student's eligibility to graduate. For students graduating in November, only courses completed by the end of the preceding Summer Session (ending in August) will be included in the assessment of the student's eligibility to graduate.

Prospective graduands receive an email from the Office of Convocation in March (for June graduation) or in October (for November graduation) providing details of the convocation ceremony. The Registrar's Office will contact students at least two weeks in advance of the relevant convocation ceremony to confirm their eligibility to graduate.

A graduating student who obtains a cumulative GPA of 3.5 or higher will graduate "With Honours". A degree or diploma will not be granted if the cumulative GPA is below 1.5.

## **Petitions and Appeals**

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. This form may only be completed by a Dentist, Nurse/Nurse Practitioner, Physician/Surgeon, Psychologist, Psychotherapist or Social Worker registered and licensed to practice in Ontario and can be found at [www.illnessverification.utoronto.ca](http://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. 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 with them, confirming that they were seen at the time of the flare-up.

In some situations, non-medical supporting documentation may be relevant. The Faculty has provided guidelines and a form (available on Sharepoint) 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 – five working days after the last day of the examination period for the term in question (for term work during the Fall term, the deadline is five working days after the University reopens in January).
- Missed Examinations – five working days after the last day of the examination period for the term in question (for December examinations, the deadline is five working days after the University reopens in January).
- Withdrawal from course – Last day of the relevant exam period.
- Final Mark/Academic Standing – Within 30 days of the release of final grades for the session.

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.



## 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 coursework/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.

## Types of Petitions

### a. **Petitions for Term Work Extension(s)**

Matters concerning term work normally fall within the authority of the instructor. Students unable to comply with given deadlines must contact their instructor prior to the deadline if an extension is being requested. Students should expect no consideration if an issue is raised after the assignment deadline.

Normally all term work must be submitted by the last day of classes, unless an earlier date has been specified by the instructor. Instructors may grant extensions beyond their own deadlines or beyond the last day of classes up until five working days after the end of the examination period, provided that a student presents legitimate reasons with appropriate documentation as determined by the instructor.

Extensions beyond five business days after the end of the examination period can be approved only through a petition. Such petitions for an extension of time for term work must also be initiated within five business days after the end of the relevant examination period. Late requests will not be considered. Students must file the petition after consultation with the instructor regarding a suitable extension date. Students seeking an extension of time for term work are expected to have been in contact with their instructor before the initial deadline and must continue working on the outstanding assignments while they await a decision.

Note that when a term work extension petition has been granted in a course, a notation of "SDF" (standing deferred) will be indicated in place of a course grade. Students who have the notation of SDF on a course and who have earned a Cumulative Grade Point Average (CGPA) of less than 1.50 are strongly encouraged by the Faculty to seek academic advising from the Registrar's Office.

### b. **Petitions for Late Withdrawal Without Academic Penalty (WDR)**

Students may petition for a WDR under the following scenarios:

- a) Request to defer a Basic Music course to following year – given that Basic Music courses must be completed in specific years of study, a request to defer a course to the following academic year, will be treated as a late withdrawal from the current academic year, regardless of when the petition is initiated.
- b) A student may petition for a late withdrawal from other courses (including arts & science electives), without academic penalty when they feel that they were unable to complete a course due to circumstances outside their control. Typically, a late withdrawal petition is pursued when no other kind of petition request or special option (like term work extension, or a deferred final exam or LWD) will remedy the situation. These petitions must be submitted by 30 days from when grades are released for the term.

It is important to note that students who intend to finish a course, and who therefore do not drop the course themselves do take on a risk. The Faculty assumes that students who persist in a course right to the end have assessed their progress and marks and decided to take the course to completion, regardless of any circumstances. Therefore, a late withdrawal without academic penalty petition has a much lower chance of success when a student has taken the course to completion - which means they have written the final exam or final piece of term work (in courses without a final exam).

If a late withdrawal without academic penalty petition is granted, the course is not removed from the transcript, but the notation "WDR" is placed on the transcript in the place of a final mark. This will have no impact on the GPA.

Please note that a granted WDR does not have any impact on fees. As a WDR is likely granted beyond any fee refund deadlines, students are still responsible for any tuition or other fees incurred.

c. **Petitions for Deferred Examinations**

Students are expected to write/perform their examinations as scheduled. Only in cases of documented debilitating illness or legitimate conflict should a student request a deferral of a final examination. Students who are too ill and/or incapacitated at the time of the examinations should petition to defer the examination they are unable to attend due to their medical condition. Petitions based on travel, employment, or personal plans will not be considered as students are expected to make themselves available during the published Examination Period to write/perform final examinations. Satisfactory documentation must be provided to corroborate illness to show that the student was examined at the time of the illness.

In response to a petition for a deferred examination, a student may be granted the opportunity to write a special examination at a subsequent examination period or the regular examination in the next offering of the course. Written deferred exams from the fall term for Music courses are usually written during the following February reading week.

There is a fee of \$72.00 per deferred written examination (maximum \$144.00 for multiple deferral requests in the same petition).

In the petition decision, students are notified of the examination period in which the deferred examination will take place, and if the examination will be a regular or special examination. They must pay the fee by the deadline given, so that the deferred examination can be scheduled appropriately.

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.

Note that when a deferred examination has been granted in a course, a notation of "SDF" (standing deferred) will be indicated in place of a course grade. A further deferral of an examination is only granted in very exceptional circumstances. Students are charged a further fee of \$72 for each subsequent deferred examination. If the student does not write the deferred examination, the "SDF" notation will be replaced by the original grade with a grade of "0" for the final examination in the calculation of the final grade.

Students who have the notation of SDF on a course and who have earned a Cumulative Grade Point Average (cGPA) of less than 1.50 are strongly encouraged by the Faculty to seek academic advising from the Registrar's Office.

d. **Petitions relating to final marks and academic standing**

Students may petition their final grade and other matters concerning academic standing, such as a suspension from the Faculty of Music. Issues arising within a course that concern the pedagogical relationship of the instructor and the student, such as essays, term work, term tests, grading practices, or conduct of instructors, can also be petitioned. Students have 30 days from the release of the final grades to submit the petition. Students are strongly advised to consult with the Registrar around the feasibility of filing a petition. All petitions require supporting documentation.

## 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, the student 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.

## **Voluntary Leave of Absence**

All Faculty of Music students in good academic standing or on academic probation may take a voluntary leave from their studies for 12 months without formal authorization. No specific documentation or approval is required. Students who choose to take more than one year of absence will be required to re-apply for admission, and must demonstrate proficiency on their instrument, through the audition/interview process. Students taking more than one year of leave must apply for admission by the January deadline for new students, in order to be admitted in the fall.

## **How to Take a Voluntary Leave**

To take a voluntary leave from their studies, students are required to notify the Registrar's Office of their intent by the 31st of August.

## **While on Leave**

While on voluntary leave, students will not pay any tuition, incidental, or ancillary fees; are not considered for scholarships or awards; cannot normally access University services including health services (with the exception of their Registrar's Office); participate in any performances, student internships, or undertake undergraduate research. A student who chooses to take a voluntary leave from their studies is not exempt from academic deadlines, financial responsibilities, current or future policies, and fees schedules.

## **Financial Considerations**

Each student's financial aid and award situation is unique. It is recommended that students consult with the Registrar's Office when considering a voluntary leave of absence to discuss financial implications. An advisor can help review the impact on financial aid programs such as OSAP, out of province aid, UTAPS, or US Loans; the impact for internal and external award payments; and how tuition and refunds will apply.

## **Questions**

Students who have questions about taking a voluntary leave and/or registration timelines, and/or University resources available to students while on a voluntary leave should consult with the Registrar's Office.

## **Withdrawing from the Academic Year/Program**

Students who wish to cancel all their current courses in the Fall/Winter Session and who do not intend to enrol in any other courses for the rest of the Session or in perpetuity must consult with the Registrar's Office.

When cancelling their registration, students must:

1. Pay any outstanding fees
2. Return any music/instruments/books to the Library and pay any outstanding fines;
3. Vacate any lockers and return any equipment in their possession.

# Fees Information

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 consist 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 are charged a program fee for the four 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.

Students registered with Accessibility Services, who qualify for a reduced course load as an accommodation, are eligible to enrol in a part time course load, regardless of their year of study. The appropriate course load, is determined in consultation with the Registrar and the Accessibility services advisor.

## Fees Invoice and Payment

Payment is made at a financial institution or through internet/telephone banking. Refer to [www.studentaccount.utoronto.ca](http://www.studentaccount.utoronto.ca) or your Course Selection Booklet for more details.

## Payment Deadlines

A minimum payment consisting of any arrears + 100% of the Fall term fees 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 [www.studentaccount.utoronto.ca](http://www.studentaccount.utoronto.ca) or your 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 \$46 plus \$6/day will be levied for students registering after the last registration date published in this Calendar.

## Service Charges

All fees and charges posted to your account are deemed payable. If not paid in full, any outstanding account balance is subject to a monthly service charge of 1.5% per month compounded (19.56% per annum). Outstanding charges on your account from prior sessions are subject to a service charge as of the 15th of every month until 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

Library Fines are available via the following website: <https://onesearch.library.utoronto.ca/loan-services#Fines>

## Miscellaneous Fees

Item	Fee
Application/Audition Fee – Undergraduate	\$69.00
Application/Audition Fee – Advanced Certificate	\$75.00
Building Access Fob (deposit)	\$29.00
Copies of Records	\$15.00
Copy of Exam	\$13.00
Duplicate documents	\$5.25
Exam Script	\$16.25
Exchange Prog. Processing Fee	\$100.00
Late Registration (requires approval)	\$46.00 plus \$6 per day
Letter of Confirmation	\$11.25
Letter of Permission	\$42.00
Locker/lock rental	\$49.00
Music Instrument Fee	\$372.00
Instrument Overdue Fines	\$1.00/ day
Petition to re-read exam	\$37.75
Recital Video Recording Fees (JMU385Y; PMU385Y)	\$112.00
Recital Video Recording Fees (JMU495Y; PMU485Y; PMA485Y)	\$112.00
Replacement Diploma	\$150.00
Mailing of Diploma <ul style="list-style-type: none"> <li>• Within Canada</li> <li>• To USA</li> <li>• To International destinations</li> </ul>	<ul style="list-style-type: none"> <li>• \$55.00</li> <li>• \$55.00</li> <li>• \$70.00</li> </ul>
Replacement T Card	\$20.00
Re-instatement	\$61.00
Re-registration	\$26.50
Special / Deferred Examinations	\$73.50
Special Studio Key / Specific Instruments	\$20.00
Student System Access Fee per session	\$59.25
Tax Receipts (Duplicates)	\$6.25
Transfer Credit Assessment Fee	\$31.75
Transcripts	\$18.25

# University 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 they have 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](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](#)
- [Policy on Official Correspondence with Students](#)
- [Policy on Access to Student Academic Records](#)
- [Policy on Academic Transcripts](#)
- [Policy on Academic Continuity](#)
- [Policy on Sexual Violence and Sexual Harassment](#)