

# Faculty of Music Calendar

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# From the Dean

Welcome to UofT Music 2019–2020.

The 2018–2019 season marked the 100th anniversary of Music as a Faculty in the University of Toronto. An innovative ensemble of performers, composers, scholars, and educators, UofT’s Faculty of Music has long been a Canadian leader. We are excited to have you join as we step forward together into our second century.

The Faculty has just passed the midpoint in the implementation of its Strategic Academic Plan 2016–2021, which can be found on the Faculty website. The Plan articulates our Mission of commitment “to being an internationally significant institution for artistic and academic excellence in music creation, performance, education, and research.” At UofT Music, “we affirm the transculturally transformative power of music in human experience and the capacity of the arts to build healthier societies. A supportive community, in one of the world’s most diverse and dynamic cities, we are dedicated to preparing the next generation of community-centered globally-informed cultural leaders.”

As faculty members and staff, our role is to provide our students with the best possible range and quality of academic and artistic experience. Yours, as a student, is to explore those many opportunities and to create new ones in your own unique voice—to find your own creative path. Personal and musical development demands a high level of physical, intellectual, emotional, and social engagement. The counterpoint of learning requires a harmonic balance of breadth and depth—and a good measure of dissonance! To that end, we encourage you to take a course or two outside your area of specialization or perceived comfort zone. Talk with faculty, staff, and fellow students about your interests and goals. Be bold!

UofT Music has extensive offerings in fields such as classical and jazz performance, music education, composition, music history, music theory, and world music. As rich as our curricula are in these areas, we also explore music’s many intersections with technology, health sciences, and humanities. This Academic Calendar lists our outstanding and diverse faculty and support staff, describes our undergraduate programs and courses, and details information about financial assistance, student services, and university regulations. We realize there is a lot of information, so do not hesitate to contact the Registrar’s Office to ask questions and seek guidance.

The Calendar captures only a fraction of what goes on at UofT Music. Experiences outside of formal courses are essential to your academic and artistic development. Indeed, UofT Music mounts over 600 events annually—concerts, master classes, workshops, guest lectures, and conferences—given by our students and faculty as well as visiting composers, educators, performers, and scholars. Make the most of our faculty, facilities, and location—as part of one of the world’s great universities, in the heart of one of North America’s great cities.

Music and the performing arts have major roles to play in helping to secure the global future. As musicians and musical thinkers you will contribute greatly to that future as tomorrow’s creative cultural leaders. We are proud to have you with us and to share this time with you.

With best wishes for your artistic and academic studies, and for the life-changing experiences that lie ahead,

*Don McLean, B.Mus., ARCT, M.A., Ph.D.*

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

## DEANS OF THE FACULTY OF MUSIC

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

## SCHEDULE OF DATES 2019-20

### 2019

16 Aug Deadline - Last day for former students not registered in 2018-19 to request permission to re-enrol.

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2 Sept Labour Day - University closed  
3-5 Sept Orientation & Ensemble Auditions  
5 Sept Classes begin – All programs  
18 Sept Deadline - Last day to add F and Y section code courses  
24 Sept Faculty Council Meeting: 12:10pm

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

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1 Nov Deadline – Bursary applications  
4 Nov Deadline - Last day to cancel F section code courses without academic penalty  
4-8 Nov Fall Reading Week  
19 Nov Music Education Division Meeting: 12:10pm  
21 Nov Performance Division Meeting: 12:10pm  
26 Nov Faculty Council Meeting: 12:10pm

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4 Dec Classes end - all programs  
5 Dec Virtual Monday: Monday classes meet; Thursday classes do not meet  
6 Dec Study Day  
7-20 Dec Examination Period; term tests in Y section course codes. Please note that exams may be scheduled on Saturdays.  
23 Dec - 3 Jan University closed

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### 2020

6 Jan University reopens  
6 Jan Classes begin – All programs  
19 Jan Deadline - Last day to add S section code courses  
28 Jan Faculty Council Meeting: 12:10pm

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3 Feb Deadline - Bursary Applications  
4 Feb Music Education Division Meeting: 12:10pm  
6 Feb Performance Division Meeting: 12:10pm  
17 Feb Family Day – University closed  
17-21 Feb Winter Reading Week  
17 Feb Deadline - Last date to cancel Y section code courses without academic penalty  
21 Feb April Examination Schedule posted  
25 Feb Faculty Council Meeting: 12:10pm

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

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3 Apr Classes end – All programs  
6-25 Apr Examination Period. Please note that exams may be scheduled on Saturdays.  
10 Apr Good Friday – University closed  
28 Apr Faculty Council Meeting: 12:10pm

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18 May Victoria Day – University closed  
26 May Faculty Council Meeting: 12:10pm

# Faculty of Music Teaching and Administrative Staff

As of May 2019

## Senior Leadership Group:

Dean and Graduate Chair: Don McLean  
Associate Dean, Academic & Student Affairs: Ryan McClelland  
Associate Dean, Graduate Education: TBA  
Associate Dean, Research: TBA  
Associate Dean, Performance & Public Events: Gordon Foote  
Assistant Dean, Operations: Kevin Howey

## Divisional Coordinators:

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

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

\*indicates Sabbatical, July 1, 2019 to December 31, 2019.

\*\*indicates Sabbatical, July 1, 2019 to June 30, 2020.

\*\*\*indicates Sabbatical, January 1, 2020 to June 30, 2020.

## History & Culture of Music

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

**Remi Chiu** *PhD (McGill)* Assistant Professor

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

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

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

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

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

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

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

**Jeff Packman** *M.A. (UC Riverside), Ph.D. (UC Berkeley)* Assistant Professor

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

## Music Education

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

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

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

Thomas Dowling, clarinet

Donald Englert, saxophone

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

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

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

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

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

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

**Nasim Niknafs** *B.A. (Art University Tehran), M.A. (Kingston), M.A. (New York),  
Ph.D. (Northwestern)* Assistant Professor

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

Zimfira Poloz, voice pedagogy for young choirs

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

## Music and Health Sciences

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

**Joaquin Farias** *Ph.D., M.S., M.A.* Adjunct Professor

**Corene Thaut** *Ph.D. (Colorado)* Assistant Professor

**Michael Thaut** *Ph.D., M.Mus. (Michigan)* Professor, Canada Research Chair

## Music Theory & Composition

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

### Theory:

**Sebastian Bisciglia** *Ph.D.* Assistant Professor, Teaching Stream

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

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

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

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

**Daphne Tan** *Ph.D.* Assistant Professor

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

### Composition:

**Eliot Britton** *PhD (McGill)* Assistant 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* Associate Professor,  
Teaching Stream

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

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

**Eric Robertson** *ARCT, FRCCO*

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

### Music Technology & Digital Media:

**Eliot Britton** *PhD (McGill)* Assistant Professor

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

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

**Catherine Moore** *Ph.D.(Liverpool)* Adjunct Professor

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

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

**Jeff Wolpert** *B.F.A. (Concordia), M.Mus. (McGill)* Adjunct Professor,  
sound recording

## Performance

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

### Conducting:

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

**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

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

Ivars Taurins, Conducting

**\*Daniel Taylor**, Associate Professor, Baroque Vocal Ensemble

### Early Music:

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

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

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

**David Fallis** *M.A. (Toronto)* Adjunct Professor

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

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

Christina Mahler *Diploma (The Hague)* Baroque cello

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

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

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

Ivars Taurins, conducting, Baroque ensembles

### Jazz:

**Area Head: Jim Lewis** *M.Mus (Louisville)* Associate Professor,  
Teaching Stream, trumpet, improvisation, ensembles

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

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

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

Terry Clarke *O.C.*, drums

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

Mark Eisenman, piano

Donald Englert, ensembles

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

Nick Fraser, drums

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

John Johnson, saxophone, flute

Noam Lemish *B.A. (Sonoma), M.Mus. (Toronto), D.M.A. (Toronto)* piano

Jason Logue, trumpet

John MacLeod, trumpet

**Mike Murley** *B.F.A.Music (York)* Associate Professor, Teaching Stream,  
saxophone

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

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

**Terry Promane** *Hons.Dip.Mus (Humber)* Associate Professor,  
trombone, composition

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

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

Laura Swankey *Mus.Bac.Perf. (Toronto)* voice

Jacqueline Teh *M.Mus. (Toronto)* voice

Jim Vivian, bass, ensembles

Steve Wallace, double bass

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

Geoff Young, guitar, ensembles

### Keyboard:

#### Harpsichord

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

Charlotte Nediger *M.Mus.(Western)*

#### Organ

Aaron James *Ph.D. (Eastman)*

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

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

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

### Piano

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

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

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

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

Emily Chiang *DMA (Toronto)*

**Enrico Elisi** *DMA (Peabody)* Associate Professor

Younggun Kim *M.Mus. (Peabody), DMA (Toronto)*

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

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

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

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

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

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

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

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

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

Tanya Tkachenko *Art.Dip. (Toronto)*

Boyanna Toyich *Mus.Bac., ARCT*

### Orchestral Instruments:

#### Brass:

**Area Head:** TBA

#### Horn

Neil Deland

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

Audrey Good *B.Mus. (Illinois)*

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

#### Trumpet

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

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

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

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

Barton Woomert *B.Mus.(Peabody)*

#### Trombone

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

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

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

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

#### Tuba & Euphonium

Sal Fratia *Mus.Bac. (Toronto)*

Rob Miller

Mark Tetreault

#### Percussion:

**Area Head: Aiyun Huang** *B.A. (Toronto), M.A., D.M.A. (California)*  
Associate Professor

Mark Duggan *DMA (Toronto)*

Beverly Johnston *B.Mus. (Toronto)* Adjunct Professor

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

Charles Settle *B.Mus. (Curtis)*

### Strings:

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

#### **Violin**

Marie Berard *Art.Dip.(Toronto)*

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

**Mark Fewer** *Mus.Bac.Perf (Toronto)* Associate Professor

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

Hyung-Sun Paik *MMus (Indiana)*

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

Mark Skazinetsky

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

#### **Viola**

Masumi Rostad *M.Mus. (Juilliard)*

Teresa Rudolph *B.Mus. (Cleveland)*

#### **Cello**

Roman Borys, chamber music

Adrian Fung

Joseph Johnson *M.Mus. (Northwestern)*

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

Paul Widner *B.Mus.(Toronto)*

#### **Double Bass**

Tim Dawson *Art.Dip.(Toronto)*

Tony Flynt *M.Mus. (New England Conservatory)*

Paul Rogers *Mus.Bac.(Toronto)*

Ed Tait *Mus.Bac. (Toronto)*

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

#### **Guitar**

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

Associate Professor, Teaching Stream, Director, Guitar Ensemble

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

#### **Harp**

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

Angela Schwarzkopf *DMA (Toronto)*

### Woodwinds:

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

#### **Flute**

Susan Hoepfner *BMus Perf (Juilliard)*

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

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

Douglas Stewart

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

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

#### **Oboe**

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

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

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

#### **Clarinet**

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

Dominique Desautels *B.Mus.Perf. (Montreal)* Adjunct Professor

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

Stephen Pierre *B.Mus. (Toronto)*

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

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

Joaquin Valdepenas *M.M. (Yale)*

#### **Bassoon**

**Eric Hall** *B.Mus. (Eastman), M.Mus. (Juilliard)* Lecturer

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

#### **Saxophone**

Rob Carli *B.Mus.(Toronto)*

Donald Englert

**Wallace Halladay** *Mus.Bac.Perf. (Toronto), M.Mus. (New England Conservatory), D.M.A.*

*(Eastman School of Music)* Assistant Professor

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

#### **Accordion**

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

### Voice Studies:

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

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

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

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

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

*Art.Dip. (Hochschule, Munich)* collaborative piano

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

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

Associate Professor

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

Professor, Lois Marshall Chair in Voice

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

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

Mary Morrison *OC, Art.Dip., Hon. LL.D. (Toronto)*

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)* Lecturer

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

Head of Collaborative Piano

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

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

collaborative piano

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

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

### Opera

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

Associate Professor, Teaching Stream & Resident Stage Director,  
and

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

Associate Professor, Teaching Stream & Director of Musical Studies

Rachel Andrist *M.Mus. (St Louis)* vocal coach

Susan Black *M.Mus. (Toronto)* vocal coach

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

Specialist, vocal coach/masterclass

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

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

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

Karine White *M.Mus. (UWO), Op.Dip. (Toronto)* movement

## Faculty of Music Ensembles

### Early Music Ensembles:

Collegium Musicum – TBA  
Schola Cantorum – Daniel Taylor

### Instrumental Ensembles:

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

### Jazz Ensembles:

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

### Choirs:

University of Toronto Women’s Chorus – TBA  
University of Toronto Women’s Chamber Choir – Lori Dolloff  
University of Toronto MacMillan Singers – David Fallis  
University of Toronto Men’s Chorus – TBA

### World Music:

Coordinator: Jeff Packman  
African Drumming and Dancing Ensemble – Kwasi Dunyo  
Singing and Drumming in First Nations Traditions - TBA  
Gospel Choir - TBA  
Japanese Taiko Drumming Ensemble – Gary Nagata  
Latin-American Percussion Ensemble – Alan Hetherington  
Steel Pan Ensemble – Joe Cullen  
Klezmer Ensemble – Brian Katz

## **Professors Emeriti**

William Aide *B.S. (Juilliard) ARCT, LRCT*  
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)*  
John Beckwith *CM, M.Mus., MUS.DOC.*  
Walter Buczynski  
Chan Ka Nin *M.Mus., D.Mus. (Indiana)*  
Stephen Chenette *M.F.A. (Minnesota)*  
Robert Falck *M.F.A., Ph.D. (Brandeis)*  
Doreen Hall *Art.Dip., Lic.Dip. (FRCM HON. CAUS)*  
Russell Hartenberger *M.Mus. (Catholic Univ), Ph.D. (Wesleyan)*  
Derek Holman *D.Mus. (London), FRAM, FRCO, FRSCM, FRCCO*  
James Kippen *Ph.D. (Queen’s University, Belfast)*  
Timothy J. McGee *M.A. (Connecticut) Ph.D. (Pittsburgh)*  
Mary Ann Parker *M.M. (S. Illinois-Carbondale) Ph.D. (Rochester)*  
Paul Pedersen *M.Mus., Ph.D. (Toronto)*  
Doreen Rao *Mus.M., Ph.D. (Northwestern)*  
Ezra Schabas *M.A.*  
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  
**James Mason** *B.Mus. (Lakehead), M.Mus. (UBC), M.L.I.S. (UBC)* Technical Services Librarian  
**Tim Neufeldt** *B.Mus., M.A., M.I.S., Ph.D. (Toronto)* Reference & Instruction Librarian

## Library Technical Staff:

Madeleine Boyer *B.A. (Laurentian), M.A. (York), MLIS (Toronto)*  
David Krupka *B.A. (Western)*  
Jay Lambie *Mus.Bac.Perf. (Toronto)*  
Bryan Martin *Mus.Bac., M.A. (Toronto)*  
Dylan Rykse *B.A., M.I. (Toronto), Ontario College Cert. (Seneca C.)*  
Karen Wiseman *B.A., M.L.S. (Toronto)* Performance Collection

## **Administrative Staff**

### Dean’s Office

Mary-Beth Campbell *B.Mus., M.Mus. (McGill)* Dean’s Office Manager  
Kevin Howey *B.A., M.Ed. (Toronto)* Assistant Dean, Operations  
Jeff Huh *B.A.Sc (Toronto)* Manager, Budget and Finance

### Development and Advancement:

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

### Student Services:

Nalayini Balasubramaniam *H.B.Sc.(Toronto)* Registrar  
Calista Biermans Tunney *H.B.A. (McMaster)* Student Services Coordinator  
Andrea Nussey Atherley *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, Student Services  
Iliana Sztainbok *M.Ed. (Toronto)* Graduate Programs Administrator

### Performance Department:

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

### Concerts and Publicity:

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

### Facilities and Services:

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

## **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 COMPOSITION**

2015	Lawrence Shragge
2016	Richard Bronskill
2017	Howard Shore

## **ROGER D. MOORE DISTINGUISHED VISITOR IN COMPOSITION**

2016	Salvatore Sciarrino
2017	Nicole Lizée
2018	Toshio Hosokawa

**WILMA & CLIFFORD SMITH VISITOR IN MUSIC**

2016 John Beckwith  
 2017 Imant Raminsh  
 2018 Rob Kapilow

**JOHN STRATTON VISITOR IN MUSIC**

2016 Stephen Wadsworth  
 2017 Judith Forst  
 2018 Jessye Norman

**KENNETH PEACOCK LECTURERS**

2016 Suzanne Cusick  
 2017 George E. Lewis  
 2018 Ellie M. Hisama

**LORAND FENYVES RESIDENCY & DISTINGUISHED VISITOR**

2012 Menahem Pressler  
 2014 Atar Arad  
 2016 Laurence Lesser

**RIKI TUROFSKY MASTERCLASS SERIES**

2016 Stephen Lord  
 2017 Johannes Debus  
 2018 Thomas Hampson

**JOHN AND CLAUDINE BAILEY DISTINGUISHED VISITOR IN JAZZ**

2016 Dave Liebman & John LaBarbera  
 2017 Renee Rosnes  
 2018 Tim Hagans & Andrew Rathbun

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

**The J.P. Bickell Master Class and Lecture Endowment**  
**The Florence Moon and Herman Briegel Trust Fund**  
**Hannaford Street Silver Band**  
**Dianne Henderson**  
**Richard and Donna Holbrook**  
**Ken Page Memorial Trust**  
**Long and McQuade Music Toronto**  
**The Stratton Trust**  
**Riki Turofsky and Charles Petersen**  
**Yamaha Canada Music Limited**

**2018-19 MASTERCLASSES & LECTURES**

Susan Abramovitch, Digital Media	Norman Ludwin, strings
Lina Allemano, Four	Brian Manker, strings
Ethan Ardelli, Quartet	Tim McAllister, saxophone
Heather Bambrick, jazz voice	Chelsea McBride, jazz saxophone
Stefan Bauer's Voyage West	Ryan Meehan, strings
Jeremy Berry, strings	Paul Merkelo, trumpet
Jenny Blackbird, Indigenous Drumming & Singing	Jeffrey Myers, strings
Denis Bluteau, flute	Myriad 3
Remi Bolduc, jazz saxophone	New Orford String Quartet
Patrick Boyle, jazz trumpet	Ron Paley, composition
Rich Brown, jazz bass	Alexander Panizza, piano
Isaac Bustos, Texas Guitar Quartet	Sonic Perfume
Calidore String Quartet	Giovanni Perin, percussion
Juan Carlos Laguna Guitar	Ilya Poletav, piano
Estelle Choi, strings	Kai Rasmussen, musician health
Howard Dyck, conducting	John Raymond, 'real feels'
Jonathan Feldman, collaborative piano	Angela Rudden, strings
Carol Jantsch, tuba	Philip Smith, trumpet
Jeremy Jouve, guitar	Rod Squance, percussion
Juilliard String Quartet	St. Lawrence String Quartet
Tara Kannagara, jazz trumpet	Stephan Sylvestre, piano
Rob Kapilow, strings	Catherine Turner, horn
Al Kay, trombone	Aaron VanderWeele, brass
Travis Knights Tap, choreography	Jim Vivian, jazz bass
Lafayette String Quartet	Andrew Wan, strings
Etienne LaFrance, double bass	Sharon Wei, strings
Vivian Lee, trombone	Chris Wilshere, strings

# UNDERGRADUATE ADMISSION INFORMATION

## DEGREE AND DIPLOMA PROGRAMS

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

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

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

#### OAC Curriculum

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

**Out-of-Province & International Students:** Please consult the Enrolment Services website at [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 fulltime 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 400 km (250 miles) from Toronto may submit a recorded audition.

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

**Theory** All applicants must have completed 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.

### 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 in August, after an offer of admission has been made and accepted.

The guidelines for maximum allowable transfer credits are as follows:

- a) 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.
- b) 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.
- c) 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.

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://wdw.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)



**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.

Students wanting to pursue a Minor in composition are required to go through the process outlined on page 18.

**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, and World and Popular Musics. The course requirements for each of the Certificates are listed on page 26. 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.

# Program Requirements

Note: All students should refer to the Academic Calendar, applicable to the year they were admitted into the Faculty of Music. Students admitted prior to the 2017-18 academic year may also refer to the Appendix (page 77) for program charts that indicate their degree requirements.

## Applicable to all Degree and Artist Diploma Students

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

## BACHELOR OF MUSIC MUSIC EDUCATION

These programs are 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.

**Divisional Coordinator: Lori-Anne Dolloff**

### MUSIC EDUCATION – Classical

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>HMU111H1 – Introduction to Music &amp; Society</b>	0.5			
<b>HMU126H1 – Historical Survey II</b>	0.5			
<b>HMU225H1 – Historical Survey I</b>		0.5		
<b>HMU3**H1 – History &amp; Culture Elective</b>		0.5 +		
<b>MMU100H1 – Lives in Music</b>	✓			
<b>PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music</b>	0.5	0.5	0.5	0.5
<b>PMU110Y/115Y/175Y/182Y*/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble</b>	0.67	0.67	0.67**	0.67**
<b>TMU130H1, 131H1, 230H1, 231H1 – Music Theory</b>	1.0	1.0		
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33		
<b>TMU105Y1/107Y1 - Keyboard Harmony/Skills</b>	0.33			
<b>EMU130Y1 – Introduction to Music Education</b>	0.67			
<b>EMU150H1, 151H1, 152H1 – Instr.: Violin, Clarinet, Trumpet</b>	0.5			
<b>EMU240H1 – Theoretical Inquiry in Music Education</b>		0.5		
<b>EMU245H1 – Psychological Foundations of Music Education</b>		0.5		
<b>Electives - Music Education - (Select from list on page 14 – 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>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.33</b>	<b>4.83</b>	<b>4.5</b>
*For instrumentalists only.				
**PMU396Y1/496Y1 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**

*Credits per year*

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
MMU100H1 – Lives in Music	✓			
JMU210H1, 215H1 – Jazz History I & II		1.0		
JMU100Y1, 200Y1 – Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1 – Jazz & Traditional Ear Training	0.67	0.67		
JMU104Y1 – Jazz Keyboard Skills	0.33*			
JMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music	0.5	0.5	0.5	0.5
JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra	0.67	0.67	0.67	0.67
JMU193Y1, 293Y1, 393Y1, 493Y1 – Vocal Jazz Ensemble	0.67++	0.67++	0.67++	0.67++
EMU130Y1 – Introduction to Music Education	0.67			
EMU151H1, 152H1, 270H1 – Instr.: Clarinet, Trumpet, Double Bass	0.5			
EMU240H1 – Theoretical Inquiry in Music Education		0.5		
EMU245H1 – Psychological Foundations of Music Education		0.5		
Electives - Music Education - (Select from list on page 14 – 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
<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 (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.				

**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 EMU151H. Trumpet majors must substitute another brass course (EMU252H1, 254H1, 256H1) for EMU152H1. Jazz Double Bass and Trumpet majors must substitute another instrumental course for EMU270H1 and 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.

INSTRUMENTAL CLASSES	Max Credits		Max Credits
Strings: EMU250Y1/260H1/261H1/270H1	1.67	EMU410Y1 Intro to Research in Music Ed	0.5
Woodwinds: EMU153H1/263H1/264H1/267H1/268H1		EMU415H Development of the Wind Band	0.5
Percussion: EMU262H1		EMU417H1 Jazz Arranging	0.33
Brass: EMU252H1/254H1/256H1		EMU425H1 Music and Urban Engagement with Youth in Detention	0.5
Guitar: EMU154H1		EMU435H1 Internship in Music Education	0.5
EMU207Y1 Piano Skills for Professional Musicians/Teachers	0.33	EMU461H1 Mus Ed in Cultural Perspective	0.5
EMU230H1 Vocal Education	0.17	EMU464Y1 String Pedagogy	0.5
EMU231H1 Vocal Ped for Young Choirs	0.17	EMU475H1 Seminar in Music Education	0.5
EMU317Y1 Orchestration	0.67	EMU480H1 Child & Adol. Dev. in MusEd	0.5
EMU330Y1, 430H1, 431H1 Choral Music Education	2.0	EMU485H1 Advanced Topics in Music and Childhood	0.5
EMU355Y1 Accompanying	0.33	PMU135Y1/138Y1/336Y1 Diction Classes	1.0
EMU356Y1/456Y1 Instr. Music I & II	2.0	PMU261H1 Intro to Piano Teaching Methods	0.33
EMU359H1 Jazz Education	0.5	PMU350Y1 Song Interpretation	0.33
EMU360H1 Jazz Improvisation	0.5	PMU361Y1 Vocal Pedagogy	0.5
EMU370Y1 Principles & Practice of Music Education for Children	0.67	PMU425H1 Guitar Pedagogy	0.33
EMU371H1 Multimodal Approaches to Music Learning & Teaching	0.5	PMU380Y1 Conducting	0.67
EMU372Y1 Movement & Music	0.33	PMU480Y1 Conducting	0.67
EMU401C1/402C1 Choral Studies I & II	0.67	World Music Ensembles	1.33

## BACHELOR OF MUSIC - MUSIC EDUCATION & MASTER of TEACHING

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

- Students with 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	CTL1818H Arts in Education: Concepts, Contexts, and Frameworks
CTL1223H Activist Science and Technology Education	CTL3023H Introduction to Aboriginal Land-Centered Education
CTL1313H Gender Equity in the Classroom	CTL1104H Play, Drama and Arts Education
CTL1016H Cooperative Learning Research and Practice	CTL3018H Language Planning and Policy
CTL1406H The Origins of Modern Schooling	CTL1799HS 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

### *Credits per year*

	1	2	3	4
<b>HMU111H1 – Introduction to Music &amp; Society</b>	0.5			
<b>HMU126H1 – Historical Survey II</b>	0.5			
<b>HMU225H1 – Historical Survey I</b>		0.5		
<b>HMU3**H1 – History &amp; Culture Elective</b>		0.5 +		
<b>MMU100H1 – Lives in Music</b>	✓			
<b>PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music</b>	0.5	0.5	0.5	0.5
<b>PMU110Y/115Y/175Y/182Y*/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble</b>	0.67	0.67	0.67**	0.67**
<b>TMU130H1, 131H1, 230H1, 231H1 – Music Theory</b>	1.0	1.0		
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33		
<b>TMU105Y1/107Y1 - Keyboard Harmony/Skills</b>	0.33			
EMU130Y1 – Introduction to Music Education	0.67			
EMU150H1, 151H1, 152H1 – Instr.: Violin, Clarinet, Trumpet	0.5			
EMU240H1 – Theoretical Inquiry in Music Education		0.5		
EMU245H1 – Psychological Foundations of Music Education		0.5		
Electives - Music Education - (Select from list on page 14 - 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
<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.				

**BACHELOR OF MUSIC - MUSIC EDUCATION & MASTER of TEACHING**

**MUSIC EDUCATION – Jazz**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>HMU111H1 – Introduction to Music &amp; Society</b>	0.5			
<b>HMU126H1 – Historical Survey II</b>	0.5			
<b>MMU100H1 – Lives in Music</b>	✓			
<b>JMU210H1, 215H1 – Jazz History I &amp; II</b>		1.0		
<b>JMU100Y1, 200Y1 – Jazz &amp; Traditional Materials</b>	0.67	0.67		
<b>JMU101Y1, 201Y1 – Jazz &amp; Traditional Ear Training</b>	0.67	0.67		
<b>JMU104Y1 – Jazz Keyboard Skills</b>	0.33*			
<b>JMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music</b>	0.5	0.5	0.5	0.5
<b>JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra</b>	0.67	0.67	0.67	0.67
<b>JMU193Y1, 293Y1, 393Y1, 493Y1 – Vocal Jazz Ensemble</b>	0.67++	0.67++	0.67++	0.67++
<b>EMU130Y1 – Introduction to Music Education</b>	0.67			
<b>EMU151H1, 152H1, 270H1 – Instr.: Clarinet, Trumpet, Double Bass</b>	0.5			
<b>EMU240H1 – Theoretical Inquiry in Music Education</b>		0.5		
<b>EMU245H1 – Psychological Foundations of Music Education</b>		0.5		
<b>Electives - Music Education - (Select from list on page 14 – 2.67 credits)</b>		0.33	1.33	1.0
<b>Electives from OISE</b>				1.0
<b>Music Electives (0.5 credits total)</b>			0.5	
<b>Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts &amp; Science)**</b>		0.5	2.0	1.5
<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.				

## BACHELOR OF MUSIC

### HISTORY, CULTURE & THEORY (SPECIALIST OPTIONS - \*\* & \*\*\* See below)

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 & 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

**Divisional Coordinator: Ken McLeod**

#### *Credits per year*

	1	2	3	4
<b>HMU111H1 - Introduction to Music &amp; Society</b>	0.5			
<b>HMU126H1 – Historical Survey II</b>	0.5			
<b>HMU225H1- Historical Survey I</b>		0.5		
<b>HMU3**H1 - History &amp; Culture Elective</b>		0.5		
<b>MMU100H1 – Lives in Music</b>	✓			
<b>PMU184Y1, 284Y1- Applied Music</b>	0.5	0.5	(0.5)**	(0.5)**
<b>PMU110Y/115Y/175Y/182Y*/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble</b>	0.67	0.67	(0.67)**	(0.67)**
<b>TMU130H1, 131H1, 230H1, 231H1 – Music Theory</b>	1.0	1.0		
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33		
<b>TMU105Y1/107Y1 - Keyboard Harmony/Skills</b>	0.33			
HMU425/426/430/431/432/433/435/450H1*** - HMU Topics			0.5	1.0
TMU307/308/316/317/318/401/403/404H1/SMU401H**** - Theory Electives			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 4.0 credits from Arts & Science)	1.0	1.0	1.5	1.5
<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 HMU425/426/430/431/432/433/435/ 450/499H1 (3.0 credits) and maintain a CGPA over the four years of B+ or higher. The required number of music electives for specialists would be 1.83 credits.				
**** Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307/308/316/317/318/401/403/404/499H1/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 COMPOSITION

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.

**Divisional Coordinator: Norbert Palej**

**Composition Program (Major/Minor):** 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, TMU112H1, and TMU113H1 will be taken into consideration. Participation in the events and activities of the Composition Division during the current academic year will be taken into consideration. Candidates will be expected to have some knowledge of repertoire up to and including the year of application to the program. Candidates will be expected to demonstrate some insight into the music they have listened to or performed, beyond basic information.

Students interested in applying are strongly encouraged to make an appointment with a composition faculty member, instructor of TMU112H1 or TMU113H1, or the Coordinator of the Department to discuss their portfolios early in the second semester. Admission into the Composition program is highly competitive, and is based on demonstrable achievement in Composition.

### *Credits per year*

	1	2	3	4
<b>HMU111H1 - Introduction to Music &amp; Society</b>	0.5			
<b>HMU126H1 – Historical Survey II</b>	0.5			
<b>HMU225H1 - Historical Survey I</b>		0.5		
<b>HMU3**H1 – Music History &amp; Culture Elective</b>		0.5 +		
<b>MMU100H1 – Lives in Music</b>	✓			
<b>PMU184Y1, 284Y1- Applied Music</b>	0.5	0.5	(0.5)**	(0.5)**
<b>PMU110Y/115Y/175Y/182Y*/183Y/190Y/192Y/195Y/198Y1 – Major Ensemble</b>	0.67	0.67	(0.67)**	(0.67)**
<b>TMU130H1, 131H1, 230H1, 231H1 – Music Theory</b>	1.0	1.0		
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33		
<b>TMU105Y1/107Y1 - Keyboard Harmony/Skills</b>	0.33			
<b>TMU110H1, 210Y1, 310Y1, 410Y1 - Composition</b>	0.5++	1.0	1.0	1.0
TMU111H1 – Introduction to Computer Applications in Music+++		0.5		
TMU112H1, TMU113H1 – Introduction to Composition I & II	1.0			
TMU314Y1 – Orchestration			1.0	
TMU316H1 and one of TMU317H1 / TMU318H1 – Counterpoint			1.0	
PMU380Y1 – 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
<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 3<sup>rd</sup> and 4<sup>th</sup> 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 (TMU110H1). For direct-entry students who want to continue Applied Music beyond the required PMU284Y1, it is possible to take PMU384Y1 but not PMU484Y1. Direct-entry students require 0.5 fewer Music Electives to compensate for TMU110H1.

\* +++Students with considerable experience in music technology may take an exemption test for TMU111H1 and replace it with 0.5cr of Music Electives.

### COMPOSITION MINOR PROGRAM (5.0 credits)

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

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

## BACHELOR OF MUSIC COMPREHENSIVE STUDIES

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 concentrations or specializations, such as in arts management, music journalism, entertainment law, audio recording, music business, or a host of arts-related fields.

### COMPREHENSIVE STUDIES - Classical

*Credits per year*

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU3**H1 - History & Culture Elective		0.5		
MMU100H1 – Lives in Music	✓			
PMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music	0.5	0.5	(0.5)**	(0.5)**
PMU110Y/115Y/175Y/182Y*/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble	0.67	0.67	(0.67)**	(0.67)**
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1/107Y1 – Keyboard Harmony/Skills	0.33			
EMU130Y1 – Introduction to Music Education		0.67		
Music Electives*** (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
<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 & Major Ensemble 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.				

### COMPREHENSIVE STUDIES – Jazz

*Credits per year*

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
MMU100H1 – Lives in Music	✓			
JMU210H1, 215H1 – Jazz History I & II		1.0		
JMU100Y1, 200Y1 – Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1 – Jazz & Traditional Ear Training	0.67	0.67		
JMU104Y1 – Jazz Keyboard Skills	0.33**			
JMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music	0.5	0.5	(0.5)*	(0.5)*
JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra	0.67	0.67	(0.67)*	(0.67)*
JMU193Y1, 293Y1, 393Y1, 493Y1 – Vocal Jazz Ensemble	0.67	0.67	(0.67)*++	(0.67)*++
EMU130Y1 – 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
<b>GRAND TOTAL: 20.0</b>	<b>4.83</b>	<b>5.67</b>	<b>5.0</b>	<b>4.5</b>
*Applied Music & Major Ensemble 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 require 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 IN PERFORMANCE

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.

## BACHELOR OF MUSIC IN PERFORMANCE

### ORGAN

*Credits per year*

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 - Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU3**H1 - History & Culture Elective		0.5 +		
MMU100H1 - Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 - Major Ensemble	0.67	0.67	(0.67)	(0.67)
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1 - Keyboard Harmony	0.33			
EMU330Y1 - Choral Music Education			1.0	
PMU105Y1, 205Y1, 305Y1, 405Y1 - Instrumental Performance Class	0.33	0.33	0.33	0.33
PMU357Y1 - Improvisation			0.33	
PMU380Y1 – Conducting				0.67
PMU460Y1 - Teaching Methods - Organ				0.33
PMU477Y1 - Organ Literature				0.33
TMU316H1, 317H1 - 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
<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  
 PMU357Y1-457Y1 Improvisation - Organ (0.33)  
 PMU477Y1 Organ Literature (0.33)  
 PMU460Y1 Teaching Methods - Organ (0.33)  
 PMU105Y1-405Y1 Instrumental Performance Class (Organ)

#### Option B: Single Instrument Emphasis

##### Required - 1.33 FCE:

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

##### B1: Harpsichord emphasis - 2.67 FCE\*:

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

##### B2: Organ emphasis - Choose 2.67 FCE\*:

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

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

**BACHELOR OF MUSIC IN PERFORMANCE  
PIANO**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1- Historical Survey I		0.5		
HMU3**H1 – History & Culture Elective		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 - Major Ensemble	0.67	0.67	(0.67)*	(0.67)*
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1 - Keyboard Harmony	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Instrumental Performance Class	0.33	0.33	0.33	0.33
PMU163Y1– Sight Reading	0.33			
PMU251Y1, 351Y1 - Piano-Inst. Master Class		0.5*	0.5*	
PMU252Y1, 352Y1 - Piano-Vocal Master Class		0.5*	0.5*	
PMU261H1- Introduction to Piano Teaching Methods			0.33*	
PMU376Y1, 476Y1 - Piano Literature I & II			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
<b>GRAND TOTAL 20.0</b>	<b>5.33</b>	<b>5.33</b>	<b>5.0</b>	<b>4.33</b>
+ HMU3XXH1 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  
HARPSICHORD**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1- Historical Survey I		0.5		
HMU3**H1 – History & Culture Elective		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU187Y1/189Y1 - Early Music Ensemble	0.67	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1 - Keyboard Harmony	0.33			
PMU163Y1 – Sight Reading	0.33			
PMU288Y1 – Historical Keyboard Improvisation/Continuo		0.33		
PMU376Y1, 476Y1 – Piano Literature I & II			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
<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  
BRASS, STRINGS, WOODWINDS**

*Credits per year*

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 – Historical Survey I		0.5		
HMU3**H1 – History & Culture Elective		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 – Applied Music & Recital	1.0	1.0	1.0	1.0
PMU182Y/190Y/195Y/198Y1 – Major Ensemble	0.67	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 – Keyboard Skills	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class	0.33	0.33	0.33	0.33
PMU191Y1 (optional in Yr 1) – Chamber Music	(0.33)			
PMU291Y1, 391Y1, 491Y1		0.33	0.33	0.33
PMU378Y1, 478Y1 or 379Y1, 479Y1 – Orchestral Studies*			0.33*	0.33*
Music Electives**(1.0-1.67 credits total)			0.33-0.67	0.67-1.0
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		0.5	2.0	1.5
<b>GRAND TOTAL: 20.0</b>	<b>5.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>
* Not required for Saxophone and Euphonium Majors.				
**All Brass, Woodwind, and Strings majors (with the exception of Saxophone & Euphonium) are required to complete 1.00 credits of Music Electives. Saxophone and Euphonium majors are required to complete 1.67 credits of Music Electives.				
+ HMU3**H1 can be taken in a higher year.				

**BACHELOR OF MUSIC IN PERFORMANCE  
VOICE**

*Credits per year*

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU3**H1 – Music History & Culture Elective		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 – Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 – Choral Ensemble	0.67	0.67	0.67**	0.67**++
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 – Keyboard Skills	0.33			
PMU128H1, 228H1 – English Art Song	0.17	0.17		
PMU129H1, 229H1 – Italian Vocal Repertoire	0.17	0.17		
PMU135Y1- Lyric Diction	0.33			
PMU230Y1 – Performance Topics in Voice Studies		0.33		
PMU340Y1, 440Y1 – Lieder			0.33	0.33
PMU336Y1, 436Y1 – French Mélodie			0.33	0.33
PMU361Y1 (optional) – Vocal Pedagogy			(0.5)	
PMU389Y1, 489Y1 (optional) – Schola Cantorum			(0.5)*	(0.5)*
PMU339Y1 (439Y1 optional) – Oratorio			0.33	(0.33)
Music Electives (including PMU394Y, 494Y – Opera; 1.0 credits total)			0.5*	0.5*
Breadth Electives (4.0 credits; minimum of 3.0 credits from Arts & Science)		1.0	1.5	1.5
<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 4 <sup>th</sup> 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 494Y1 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.				

**BACHELOR OF MUSIC IN PERFORMANCE  
JAZZ STUDIES**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
MMU100H1 – Lives in Music	✓			
JMU210H1, 215H1 – Jazz History I & II		1.0		
JMU100Y1, 200Y1 – Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1 – Jazz & Traditional Ear Training	0.67	0.67		
JMU104Y1 – Jazz Keyboard Skills	0.33*			
JMU185Y1, 285Y1, 385Y1, 485Y1 – Applied Music & Recital	1.0	1.0	1.0	1.0
JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra	0.67**	0.67**	0.67**	0.67**
JMU191Y1, 291Y1 – Jazz Improvisation	0.5	0.5		
JMU192Y1, 292Y1, 392Y1, 492Y1 – Small Jazz Ensemble	0.5	0.5		
JMU193Y1, 293Y1, 393Y1, 493Y1 – 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
<b>GRAND TOTAL: 20.0</b>	<b>5.33</b>	<b>5.5</b>	<b>4.5</b>	<b>4.67</b>
* Required of all Jazz students except keyboard majors. Keyboard majors will required an extra 0.33cr of Music Electives (2.67cr total).				
** Small Jazz Ensemble may be substituted for Major Ensemble in one or two years of the program (with an additional 0.17/0.33cr of Music Electives)				
++ Jazz Voice majors only; Small Jazz Ensemble maybe substituted for Major Ensemble in one or two years of the program (with an additional 0.17/0.33cr of Music Electives)				

**BACHELOR OF MUSIC IN PERFORMANCE  
HARP**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU3**H1 – History & Culture Elective		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU182Y/190Y/195Y/198Y1 - Major Ensemble	0.67	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class	0.33	0.33	0.33	0.33
PMU191Y1, 291Y1, 391Y1 (optional) – Chamber Music	(0.33)	(0.33)	(0.33)	
Music Electives (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
<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  
PERCUSSION**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU3**H1 – History & Culture Elective		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU182Y/190Y/195Y/198Y1 - Major Ensemble	0.67	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y, 205Y1, 305Y1, 405Y1 – Instrumental Performance Class	0.33	0.33	0.33	0.33
PMU191Y1, 291Y1, 391Y1 (optional) - Chamber Music	(0.33)	(0.33)	(0.33)	
PMU491Y1 - Chamber Music				0.33
PMU363Y1, PMU463Y1 – Orchestral Studies			0.33	0.33
Music Electives (1.67 credits total)			1.0	0.67
Breadth Electives (4.0 credits; minimum 3.0 credits from Arts & Science)		1.0	1.5	1.5
<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  
GUITAR**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 – Historical Survey I		0.5		
HMU 3**H1 – History & Culture Elective		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/182Y/183Y/190Y/192Y/195Y/198Y – Major Ensemble	0.67	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y, 205Y, 305Y, 405Y – Instrumental Performance Class	0.33	0.33	0.33	0.33
PMU325Y1 - History & Literature of the Guitar			0.67	
PMU420H1 - Fretboard Harmony				0.33
PMU425H1 – Guitar Pedagogy				0.33
PMU391/491Y (optional) – Chamber Music			(0.33)	(0.33)
Music Electives (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
<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  
LUTE, RECORDER, FREE BASS ACCORDION**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>HMU111H1 – Introduction to Music &amp; Society</b>	0.5			
<b>HMU126H1 – Historical Survey II</b>	0.5			
<b>HMU225H1 – Historical Survey I</b>		0.5		
<b>HMU3**H1 – History &amp; Culture Elective</b>		0.5 +		
<b>MMU100H1 – Lives in Music</b>	✓			
<b>PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music &amp; Recital</b>	1.0	1.0	1.0	1.0
<b>PMU187Y1/189Y1 - Early Music Ensemble</b>	0.67*	0.67*	0.67*	0.67*
<b>PMU110Y/115Y/175Y/182Y/183Y/190Y/192Y/195Y/198Y – Major Ensemble</b>	0.67**	0.67**	0.67**	0.67**
<b>TMU130H1, 131H1, 230H1, 231H1 – Music Theory</b>	1.0	1.0		
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33		
<b>TMU107Y1 - Keyboard Skills</b>	0.33			
PMU391/491Y (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
	<b>GRAND TOTAL: 20.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

+ HMU3\*\*H1 can be taken in a higher year. \* Lute and Recorder only. \*\* Accordion only.

**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 fulfill a core/program specific requirement and the Breadth Elective requirement. Note: some courses have prerequisites or may be restricted by program.

EMU240H1 Theoretical Inquiry in Music Education	0.5
EMU245H1 Psychological Foundations of Music Education	0.5
EMU410Y1 Introduction to Research in Music Education	0.5
EMU415H1 Development of the Wind Band	0.5
EMU425H1 Music and Urban Engagement with Youth in Detention	0.5
EMU435H1 Internship in Music Education	0.5
EMU461H1 Music Education in Cultural Perspective	0.5
EMU475H1 Seminar in Music Education: Music and Social Movements	0.5
EMU478H1 Seminar: Representations of Otherness in Music Teaching and Learning	0.5
EMU480H1 Child and Adolescent Development in Music Education	0.5
EMU485H1 Advanced Topics in Music and Childhood	0.5
All HMU300-level and 400-level courses	0.5
JMU320H1 Jazz Pedagogy	0.33
PMU261H1 Introduction to Piano Teaching Methods	0.33
PMU324Y1 History and Literature of the Guitar	0.67
PMU361Y1 Vocal Pedagogy	0.5
PMU376Y1 Piano Literature I	0.33
PMU401H1 The Business of Music Performance	0.33
PMU407H1 21 <sup>st</sup> Century Creative Performer	0.5
PMU476Y1 Piano Literature II	0.33
PMU477Y1 Organ Literature	0.33
All SMU300-level and 400-level courses	0.5
TMU111H1 Introduction to Computer Applications in Music	0.5
TMU127H1 Musical Acoustics	0.5
TMU307H1 Analysis I	0.5
TMU308H1 Analysis II	0.5
TMU313H1 Introduction to Music Recording	0.5
TMU319H1 Electroacoustic Music I	0.5
TMU320H1 Electroacoustic Music II	0.5
TMU330H1 Live Coding: Digital Audio in Real Time	0.5
TMU401H1 Introduction to Schenkerian Analysis	0.5
TMU403H1 Introduction to the Theory and Analysis of Serial and Atonal Music	0.5
TMU404H1 Extended Tonal Techniques in Twentieth-Century Music	0.5
TMU406H1 Max/MSP	0.5
TMU411H1 Interactive Music & Sound – Video Games	0.5

## Certificate 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

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)

TMU111H1 Computer Applications in Music

Two of:

EMU371H1 Multimodal Approaches to Music Teaching and Learning

TMU304H1 Video Documentation

TMU305H1 Concert Video Production

TMU313H1 Introduction to Music Recording

TMU319H1 Electroacoustic Music I

TMU320H1 Electroacoustic Music II

TMU330H1 Live Coding: Digital Audio in Real Time

TMU406H1 Max/MSP

TMU411H1 Interactive Music and Sound – Video Games

Other related courses may be approved

### (c) World and Popular Musics (1.66 or 1.5 FCE)

#### World and Popular Musics with Ensemble Option (1.67 FCE)

HMU345H1 Global Popular Musics

One of:

Any HMU300–level elective in Ethnomusicology

HMU433H1 Topics in Ethnomusicology: Introduction

HMU435H1 Topics in Ethnomusicology: Current Issues

Other related courses may be approved

Two of:

Any WME-World Music Ensembles

#### (d) World and Popular Musics (1.5 FCE)

HMU345H1 Global Popular Musics

Two of:

Any HMU300–level elective in Ethnomusicology

HMU433H1 Topics in Ethnomusicology: Introduction

HMU435H1 Topics in Ethnomusicology: Current Issues

Other related courses may be approved

## Artist Diploma Program

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 PIANO

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 – Choral Ensemble	0.67	0.67	(0.67)
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU105Y1 – Keyboard Harmony	0.33		
PMU105-305Y1 – Instrumental Performance Class	0.33	0.33	0.33
PMU163Y1 – Sight Reading	0.33		
PMU261H1- Introduction to Piano Teaching Methods			0.33
PMU251Y1, 351Y1 – Piano-Instrumental Master Class		0.5	0.5
PMU252Y1, 352Y1 – Piano-Vocal Master Class		0.5	0.5
PMU376Y1, 476Y1 – Piano Literature I & II		0.33	0.33
Music Electives (1.0 credits total)			1.0
<b>GRAND TOTAL: 15.0</b>	<b>5.33</b>	<b>5.17</b>	<b>4.5</b>

## ARTIST DIPLOMA HARPSICHORD

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU187Y1/189Y1 – Early Music Ensemble	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU105Y1 – Keyboard Harmony	0.33		
PMU163Y1– Sight Reading	0.33		
PMU288Y1 – Historical Keyboard Improvisation/Continuo		0.33	
PMU376Y1, 476Y1 – Piano Literature I & II		0.33	0.33
Music Electives (3.33 credits total)		0.83	2.5
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

**ARTIST DIPLOMA  
VOICE**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
<b>HMU111H1 – Introduction to Music &amp; Society</b>	0.5		
<b>HMU126H1 – Historical Survey II</b>	0.5		
<b>HMU225H1 - Historical Survey I</b>		0.5	
<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b>MMU100H1 – Lives in Music</b>	✓		
<b>PMU185Y1, 285Y1, 385Y1 - Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b>PMU110Y/115Y/175Y/192Y1 - Choral Ensemble</b>	0.67	0.67	0.67*++
<b>TMU130H1, 131H1, 230H1, 231H1 – Music Theory</b>	1.0	1.0	
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33	
<b>TMU107Y1 - Keyboard Skills</b>	0.33		
PMU128H1, (228H1 optional) – English Art Song	0.17	(0.17)	
PMU129H1, (229H1 optional) – Italian Vocal Repertoire	0.17	(0.17)	
PMU135Y1 - Lyric Diction	0.33		
PMU230Y1 – Performance Topics in Voice Studies		0.33	
PMU340Y1, PMU440Y1 – Lieder		0.33	0.33
PMU336Y1, (436Y1 optional) – French Mélodie		0.33	(0.33)
PMU339Y1, (439Y1 optional) – Oratorio		0.33	(0.33)
PMU361Y1 (optional) - Vocal Pedagogy			(0.5)
PMU289Y1, 389Y1 (optional) – Schola Cantorum		(0.5)	(0.5)
Music Electives (including PMU394Y1 – Opera**); 2.33 credits total)			2.33**
<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 3<sup>rd</sup> 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.

**ARTIST DIPLOMA  
BRASS, STRINGS, WOODWINDS**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
<b>HMU111H1 - Introduction to Music &amp; Society</b>	0.5		
<b>HMU126H1 – Historical Survey II</b>	0.5		
<b>HMU225H1 - Historical Survey I</b>		0.5	
<b>HMU3**H1 – History &amp; Culture Elective</b>			0.5
<b>MMU100H1 – Lives in Music</b>	✓		
<b>PMU185Y1, 285Y1, 385Y1 – Applied Music &amp; Recital</b>	1.0	1.0	1.0
<b>PMU182Y/190Y/195Y/198Y1 – Major Ensemble</b>	0.67	0.67	0.67
<b>TMU130H1, 131H, 230H1, 231H1 – Music Theory</b>	1.0	1.0	
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33	
<b>TMU107Y1 – Keyboard Skills</b>	0.33		
PMU105Y1, 205Y1, 305Y1 – Inst. Performance Class	0.33	0.33	0.33
PMU191Y1 (optional) – Chamber Music	(0.33)		
PMU291Y1, 391Y1 – Chamber Music		0.33	0.33
PMU378Y1, 478Y1 or PMU379Y1, 479Y1 – Orchestral Studies		0.33*	0.33*
Music Electives (2.33-3.0 credits total)		0.5- 0.83**	1.83- 2.17**
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

\* Not required of Saxophone or Euphonium Majors

\*\*All Brass, Woodwind and Strings (with the exception of Saxophone & Euphonium) are required to complete 2.33 credits of Music Electives; Saxophone and Euphonium majors are required to complete 3.0 credits of Music Electives.

**ARTIST DIPLOMA  
GUITAR**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU182Y/183Y1 - Major Ensemble	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Instrumental Performance Class	0.33	0.33	0.33
PMU325Y1 – History & Literature of the Guitar		0.67	
PMU420H1 – Fretboard Harmony			0.33
PMU425H1 – Guitar Pedagogy			0.33
Music Electives (2.33 credits total)		0.5	1.83
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

**ARTIST DIPLOMA  
LUTE, RECORDER, FREE BASS ACCORDION**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 – Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU110Y/115Y/175Y/182Y/187Y/190Y/192Y/195Y/198Y1 - Major Ensemble	0.67*	0.67*	0.67*
PMU187Y1/189Y1 – Early Music Ensemble	0.67**	0.67**	0.67**
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 – Keyboard Skills	0.33		
Music Electives (4.67 credits total)	0.5	1.5	2.67
<b>GRAND TOTAL: 15.0</b>	<b>5.17</b>	<b>5.0</b>	<b>4.83</b>

\* Accordion only      \*\* Lute and Recorder only.

**ARTIST DIPLOMA  
PERCUSSION**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 - Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 - Applied Music & Recital	1.0	1.0	1.0
PMU182Y/190Y/195Y/198Y1 - Major Ensemble	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 - Keyboard Skills	0.33		
PMU105Y, 205Y, 305Y1 – Instrumental Performance Class	0.33	0.33	0.33
PMU191Y1 (optional) - Chamber Music	(0.33)		
PMU291Y1, 391Y1 - Chamber Music		0.33	0.33
PMU363Y1, 463Y1-Orchestral Studies		0.33	0.33
Music Electives (2.33 credits total)		0.5	1.83
<b>GRAND TOTAL: 15.0</b>	<b>5.0</b>	<b>5.0</b>	<b>5.0</b>

**ARTIST DIPLOMA  
HARP**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 - Historical Survey I		0.5	
HMU3**H1 – History & Culture Elective			0.5
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 - Applied Music & Recital	1.0	1.0	1.0
PMU182Y/190Y/195Y/198Y1 - Major Ensemble	0.67	0.67	0.67
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 - Keyboard Skills	0.33		
PMU105Y, 205Y, 305Y1 – Instrumental Performance Class	0.33	0.33	0.33
Music Electives (3.67 credits total)	0.33	1.0	2.33
<b>GRAND TOTAL: 15.0</b>	<b>5.33</b>	<b>4.83</b>	<b>4.83</b>

**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.

**ACP PROGRAM REQUIREMENTS**

Program Requirements: Classical Performance

- \*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

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

\* = required courses

# Description of Undergraduate Courses

## Degree and Diploma Programs

### Course Codes

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

Y = 24 weeks, two terms

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

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

C = offered only in the summer

1 = St. George Campus

### Course Weights – Credit Values

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

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

**Corequisite:** A requirement to be taken concurrently with another course.

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

#### Explanation of Symbols

P.I. = Permission of Instructor

CR/NCR = Credit/No Credit

## MUSIC EDUCATION

### EMU130Y1 Introduction to Music Education 0.67

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

### EMU150H1 Instrumental Class – Violin 0.17

Introductory study of violin. *TBA.* Violin or viola majors: P.I.

### EMU151H1 Instrumental Class – Clarinet 0.17

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

### EMU152H1 Instrumental Class – Trumpet 0.17

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

### EMU153H1 Instrumental Class – Recorder 0.17

Introductory study of the recorder. Pedagogical considerations for class recorder instruction. *Not offered 2019-20.*

### EMU154H1 Instrumental Class – Guitar 0.17

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

### EMU207Y1 Piano Skills for Professional Musicians/Teachers 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. *B. John.* *Not available to Keyboard majors.*

### EMU230H1 Voice Education 0.17

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

### EMU231H1 Voice Pedagogy 0.17

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

### EMU240H1 Theoretical Inquiry in Music Education 0.5

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. *E. Gould.* Prerequisite: In Year 2. Exclusion: EMU275Y1.

<b>EMU245H1 Psychological Foundations of Music Education</b>	<b>0.5</b>
This course provides an advanced study of the psychological bases of music education. Students will critically reflect on the strengths and weaknesses of prevailing psychological theories in the context of music teaching and learning. Through seminar presentations, research, and the examination of scholarly literature, students will explore the field of music psychology. <i>B. John</i> . Prerequisite: In Year 2. Exclusion: EMU275Y1.	
<b>EMU250Y1 Instrumental Class – Violin and Viola</b>	<b>0.33</b>
Continuation of EMU150H1. <i>TBA</i> . Prerequisite: EMU150H1 or P.I. <i>Not offered 2019-20.</i>	
<b>EMU252H1 Instrumental Class – French Horn</b>	<b>0.17</b>
Introductory study of the French horn. <i>TBA</i> . Horn majors: P.I.	
<b>EMU254H1 Instrumental Class – Trombone</b>	<b>0.17</b>
Introductory study of the trombone. <i>TBA</i> . Trombone majors: P.I.	
<b>EMU256H1 Instrumental Class – Tuba</b>	<b>0.17</b>
Introductory study of the tuba. <i>S. Fratia</i> . Tuba majors: P.I.	
<b>EMU260H1 Instrumental Class – Cello I (formerly EMU350H1)</b>	<b>0.17</b>
Introductory study of the cello. <i>M-K. Finch</i> . Cello majors: P.I. Exclusion: EMU350H1.	
<b>EMU261H1 Instrumental Class – Cello II (formerly EMU351H1)</b>	<b>0.17</b>
Continuation of EMU350H. <i>TBA</i> . Cello majors: P.I. Prerequisite: EMU350F or P.I. Exclusion: EMU351H. <i>Not offered 2019-20.</i>	
<b>EMU262H1 Instrumental Class – Percussion (formerly EMU352H1)</b>	<b>0.17</b>
Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. <i>J. Brownell</i> . Exclusion: EMU352H1.	
<b>EMU263H1 Instrumental Class – Flute (formerly EMU353H1)</b>	<b>0.17</b>
Introductory study of the flute. <i>L. Newman</i> . Flute majors: P.I. Exclusion: EMU353H1.	
<b>EMU264H1 Instrumental Class – Oboe (formerly EMU354H1)</b>	<b>0.17</b>
Introductory study of the oboe. <i>TBA</i> . Oboe majors: P.I. Exclusion: EMU354H1.	
<b>EMU267H1 Instrumental Class – Saxophone (formerly EMU357H1)</b>	<b>0.17</b>
Introductory study of the saxophone. <i>D. Englert</i> . Saxophone majors: P.I. Exclusion: EMU357H1.	
<b>EMU268H1 Instrumental Class – Bassoon (formerly EMU358H1)</b>	<b>0.17</b>
Introductory study of the bassoon. One hour, one term. <i>TBA</i> . Bassoon majors: P.I. Exclusion: EMU358H1.	
<b>EMU270H1 Instrumental Class – Double Bass (formerly EMU450H1)</b>	<b>0.17</b>
Introductory study of the double bass. <i>T. Dawson</i> . One hour, one term. Bass majors: P.I. Exclusion: EMU450H1.	
<b>EMU277C1 Workshop in Music Education</b>	
Special course in specific areas of concern to prospective and in-service teachers. Credit variable. <i>L. Dolloff</i> ; P.I. <i>Summers only</i> .	
<b>EMU317Y1 Orchestration</b>	<b>0.67</b>
Arranging for the orchestra, concert band and jazz ensemble. Intended for those concentrating in Music Education. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1). <i>Not offered 2019-20.</i>	
<b>EMU330Y1 Choral Music Education</b>	<b>1.0</b>
The study and practice of choral music with an emphasis on teaching and learning in school and community choral settings. The course will focus on conducting, programming and score study with an emphasis on rehearsal pedagogy. <i>TBA</i> . Prerequisite: EMU130Y1, 231Y/230H. EMU275Y/(240H, 245H1) (Education majors only.)/ In Year 3. Exclusion: EMU330F and or EMU331S.	
<b>EMU340Y1 Instrumental Minor Practicum</b>	<b>0.33</b>
The opportunity to develop and refine playing skills on selected secondary instruments in band, chamber music and orchestral practicum ensembles. <i>J. Reynolds</i> . One hour per week, two terms. Available to Music Education students in years 2, 3 or 4. Prerequisite: corresponding instrumental course or P.I. <i>Cannot be taken simultaneously with EMU356Y1. Not offered 2019-2020.</i>	
<b>EMU355Y1 Accompanying</b>	<b>0.33</b>
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight-reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. <i>M. Bach</i> . Prerequisite: TMU105Y1/107Y1, in Year 2, RCM Grade 8 level Piano or equivalent/P.I.	
<b>EMU356Y1 Instrumental Music I: Curriculum, Conducting, Rehearsal and Repertoire</b>	<b>1.0</b>
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. <i>tba</i> . Prerequisite: 5 EMU instrumental courses or P.I. Corequisite: PMU380Y1.	
<b>EMU359H1 Jazz Education</b>	<b>0.5</b>
Analysis, methods and materials for jazz education and improvisation techniques. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1) and P.I.	

- EMU360H1 Improvisation for Music Education** **0.5**  
Development of improvisation skills through applied performance and theoretical analysis in a variety of styles. *Not open to Jazz majors. P. Nimmons.*  
Prerequisites: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1).
- EMU370Y1 Principles and Practice of Music Education for Children I** **0.67**  
This course provides an introduction to the philosophical underpinnings and practice-based theories of music education for children. Students will have the opportunity to study the development of musicianship in childhood and explore common theories and educational approaches through seminars, observations, composition and performance experiences, and microteaching opportunities. *TBA.* Prerequisite: In Year 3.
- EMU371H1 Multimodal Approaches to Music Teaching and Learning** **0.5**  
This course provides a multitude of approaches to music teaching and learning including informal music learning, music technology, community music and improvisatory and creative musical activities in music classrooms. Students will actively create and perform music while crafting a well-rounded curriculum based on the ideas derived from the course. Philosophical underpinnings of such practices will also be examined. *N. Niknafs.*  
Prerequisite: EMU275Y1/(240H1, 245H1) (Education Majors only)/In Year 3.
- EMU372Y1 Movement and Music: Dalcroze Eurhythmics** **0.33**  
This course focuses on the pedagogy of Dalcroze Eurhythmics, a music education approach that examines the intrinsic relationships between physical movement and the learning/performing of music. Students make a kinaesthetic connection to a wide variety of music through invigorating combinations of free movement, choreography, singing, conducting, improvisation and music games. *B. Katz.*
- EMU401C1, 402C1 Special Studies in Choral Music I & II** **0.33/0.67**  
An intensive study of choral music technique and repertoire. *Summer Only.*
- EMU410Y1 Introduction to Research in Music Education** **0.5**  
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects.  
Prerequisite: EMU275Y1/(240H1, 245H1). *Not offered 2019-2020.*
- EMU415H1 Development of the Wind Band** **0.5**  
An examination of the evolution of the Wind Band from Medieval to contemporary periods. The first half of the course focuses on the Wind Band's artistic and social roles to 1900. The second half of the semester explores significant repertoire since 1900, as well as the more important ensembles, composers, visionaries and developments. *G. MacKay.* Prerequisite: In Year 4.
- EMU417H1 Jazz Arranging** **0.33**  
Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1) and P.I.  
*Not offered 2019-2020.*
- EMU425H1 Music and Urban Engagement with Youth in Detention** **0.5**  
This course provides a reflective practicum experience in a unique urban setting. Students will be mentored by professional community music teachers and will assist in preparing and leading music making sessions with youth residing in detention centres. Students will develop collaborative improvisation skills and music teaching skills. Through engagement in a unique urban setting, students will have the opportunity to investigate what role music plays for youth in the justice system, and how music is an important tool for social justice. *B. John/A. Mehta.* Prerequisites: EMU240H1, EMU245H1, EMU370Y1.
- EMU430H1 Choral Literature and Conducting I** **0.5**  
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. *L. Dolloff.*  
Prerequisite: EMU330Y1 or P.I. Exclusion: EMU430Y1.
- EMU431H1 Choral Literature and Conducting II** **0.5**  
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. *L. Dolloff.*  
Prerequisite: EMU430H1. Exclusion: EMU430Y1.
- EMU435H1 Internship in Music Education** **0.5**  
This course provides a community-based experience that will enable students to merge theory and practice in music education. Students will volunteer for 3 hours a week in a community music or school setting of their choosing. Students will submit lesson plans and reflect regularly on the effectiveness of diverse teaching strategies and approaches to teaching students of all ages and abilities. Placements must be approved by the instructor during the first week of classes. Prerequisites: EMU240H1, EMU245H1, and one of EMU356/330/370/361Y1.
- EMU456Y1 Instrumental Music II: Advanced Curriculum, Conducting, Rehearsal and Repertoire** **1.0**  
Practical instrumental lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. *TBA.* Prerequisite: EMU356Y1. Recommended: PMU480Y1.
- EMU461H1 Music Education in Cultural Perspective** **0.5**  
A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music. Prerequisite or corequisite: any World Music Ensemble. *N. Niknafs.* Prerequisite: EMU275Y1/(240H1, 245H1) (Education Majors only)/In Year 4.

**EMU464Y1 String Pedagogy** 0.5  
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to violin, viola, cello and double bass players in all Bachelor of Music programs and to other students by permission of the instructor. Prerequisite: In Year 3 or 4.  
*Not offered 2019-2020.*

**EMU475H1 Seminar in Music Education: Music and Social Movements** 0.5  
Course explores advanced theoretical topics in music and music education related to their role in educational contexts and Canadian society in terms of social movements. Using readings, research, peer teaching, and their own experiences, students examine concepts and problems of power, language, communication in several music and music education settings. *E. Gould.* Prerequisite: EMU275Y1/(240H1, 245H1) (Education Majors only)/In Year 4. *Not offered 2019-2020.*

**EMU478H1 Seminar: Representations of Otherness in Music Teaching and Learning** 0.5  
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. *E. Gould.* *Not offered 2019-2020.*  
Prerequisite: Year 4; Recommended preparation: EMU240H1.

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

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

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

## HISTORY & CULTURE OF MUSIC

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

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

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

**HMU304H1 Film Music 1980-2010** 0.5  
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. *J. Haines.* Prerequisites: HMU111H1, HMU126H1, HMU225H1.

**HMU309H1 From Belle Époque to Années Folles** 0.5  
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. *S. Gutsche-Miller.* Prerequisites: HMU111H1, HMU126H1, HMU225H1.

**HMU319H1 Music, Gender and Sexuality** 0.5  
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. *K. McLeod.* Prerequisites: HMU111H1, HMU126H1, HMU225H1/JMU210H1.

**HMU345H1 Global Popular Musics (formerly HMU245H1)** 0.5  
Global Popular Musics is an introduction to popular music in its social and cultural context in a variety of international settings. Genres to be covered may include, but are not limited to, rock, hip-hop, country, and "world music". The course will take an issues-based approach to the study of popular music, focusing on topics such as the interplay of tradition and modernity; media and technology; race, gender, sexuality, class, and other facets of identity; urbanization and migration; and the markets and legal structures surrounding music. Prerequisites: HMU111H1, HMU126H1, HMU225H1/JMU210H1. Exclusion: HMU245H1.

**HMU385H1 An Introduction to Sound Studies** 0.5  
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. TBA. Prerequisites: HMU111H1, HMU126H1, and HMU225H1/JMU210H1.

- HMU386H1 The Social Lives of Musical Instruments Around the world** **0.5**  
 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. TBA. Prerequisites: HMU111H1, HMU126H1, HMU225H1/JMU210H1.
- HMU425H1 Topics in Medieval Music** (formerly HMU330H1) **0.5**  
 Plainchant and polyphony, including topics for individual research. *J. Haines*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. Exclusion: HMU330H1. *Not offered 2019-2020.*
- HMU426H1 Topics in Renaissance Music** (formerly HMU331H1) **0.5**  
 A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. *R. Chiu*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. Exclusion: HMU331H1. *Not offered 2019-2020.*
- HMU430H1 Topics in Classical Music** **0.5**  
 Pre-classical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. *C. Clark*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I.
- HMU431H1 Topics in Romantic Music** **0.5**  
 Instrumental and vocal genres, including topics for individual research. *R. Elliott*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. *Not offered 2019-2020.*
- HMU432H1 Topics in 20th-century Music** **0.5**  
 Developments and trends since 1910, including topics for individual research. *R. Elliott*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. *Not offered 2019-2020.*
- HMU433H1 Topics in Ethnomusicology: Introduction** **0.5**  
 The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. *F. Hemmasi*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. *Not offered 2019-2020.*
- HMU435H1 Topics in Ethnomusicology: Current Issues** **0.5**  
 An undergraduate seminar devoted to exploring an emergent sub-field of ethnomusicology. The sub-field to be explored will rotate, but some examples are: the study of music and gender, race, or class; music and language; music and violence; sociomusicology; medical ethnomusicology; the ethnomusicology of popular music and technology; analytical approaches in ethnomusicology. *F. Hemmasi*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. *Not offered 2019-2020.*
- HMU450H1 Topics in Baroque Music** (formerly HMU333H1) **0.5**  
 Instrumental and vocal genres (1600-1750), including topics for individual research. *G. Johnston*. Prerequisite: Completion of 4-course History requirement and one additional HMU elective, or P.I. Exclusion: HMU333H1.
- HMU499H1 Independent Study** **0.5**  
 Available to students in 4th year on successful completion of the core HMU requirement plus at least 1.0 credit in HMU courses at the 300 level or higher. Eligibility depends on a minimum cumulative GPA of 3.3 (B+), as well as on the availability of an academic advisor from the History & Culture division. **Permission of the Division.**
- JAZZ PERFORMANCE**
- JMU100Y1 Jazz & Traditional Materials** **0.67**  
 The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly. *K. Jefferson*.
- JMU101Y1 Jazz & Traditional Ear Training** **0.67**  
 Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly. *J. Lewis*.
- JMU104Y1 Jazz Keyboard Skills** **0.33**  
 Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week.
- JMU184Y1 Jazz Applied Music** **0.5**  
 Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons). *For students in the Bachelor of Music program.*
- JMU185Y1 Jazz Applied Music** **1.0**  
 Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons). *For students in the Bachelor of Music in Performance program.*
- JMU189Y1 Jazz Orchestra** **0.67** (1.0cr for those who were admitted prior to 2017-18)  
 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. *T. Promane/J. Lewis/G. Foote.*

<b>JMU191Y1 Jazz Improvisation</b>	<b>0.5</b>
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and group performances, approaches to practicing, developmental techniques and exercises, and general performance skills are among the topics covered. One hour. <i>TBA</i> .	
<b>JMU192Y1 Small Jazz Ensemble</b>	<b>0.5</b>
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for two hours and independently for an additional hour each week. Repertoire ranges from traditional to contemporary jazz styles. Attendance at all assigned sessions is required. Three hours.	
<b>JMU193Y1 Vocal Jazz Ensemble</b>	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>C. Duncan</i> .	
<b>JMU200Y1 Jazz &amp; Traditional Materials</b> See JMU100Y. <i>A. Downing.</i>	<b>0.67</b>
<b>JMU201Y1 Jazz &amp; Traditional Ear Training</b>	<b>0.67</b>
Corresponding with materials studied in JMU200Y1. See JMU101Y1. <i>A. Downing.</i>	
<b>JMU210H1 Jazz History I</b>	<b>0.5</b>
Jazz History I begins with Ragtime era (early 20 <sup>th</sup> century), and proceeds through the Jazz Age (1920s), Swing (1930s), Bebop (1940s), and Post Bop periods (1950s), culminating in the pivotal musical year of 1959. A historical timeline shows how the evolution of the music reflected and influenced societal events. <i>TBA</i> . Prerequisites: HMU111H1, HMU126H1; Exclusion: HMU133H1, HMU351H1.	
<b>JMU215H1 Jazz History II</b>	<b>0.5</b>
Jazz History II begins in the 1960s with the music that ushered in the modern era of jazz (Miles Davis Quintet, free/avant-garde, jazz-rock). It explores the myriad paths and styles that have been incorporated by jazz musicians of the past fifty years, up to the present day. <i>TBA</i> . Prerequisites: JMU210H1.	
<b>JMU284Y1 Jazz Applied Music</b> See JMU184Y1.	<b>0.5</b>
<b>JMU285Y1 Jazz Applied Music</b> See JMU185Y1.	<b>1.0</b>
<b>JMU289Y1 Jazz Orchestra</b> See JMU189Y1.	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>JMU291Y1 Jazz Improvisation</b> See JMU191Y1.	<b>0.5</b>
<b>JMU292Y1 Small Jazz Ensemble</b> See JMU192Y1.	<b>0.5</b>
<b>JMU293Y1 Vocal Jazz Ensemble</b> See JMU193Y1.	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>JMU302H1 Advanced Ear Training and Harmony</b>	<b>0.33</b>
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-bebop and contemporary jazz harmony. Analysis and performance of the work of influential composers such as Wayne Shorter and Kenny Wheeler will be central to this course. <i>J. Vivian</i> . Prerequisite: JMU201Y1. Exclusion: JMU301Y1.	
<b>JMU303H1 Rhythm for Improvisers</b>	<b>0.33</b>
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. <i>J. Vivian</i> . Prerequisite: JMU201Y1. Exclusion: JMU301Y1.	
<b>JMU317Y1 Jazz Arranging</b>	<b>0.67</b>
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours. <i>T. Promane</i> .	
<b>JMU320H1 Jazz Pedagogy</b>	<b>0.33</b>
This course will explore the pedagogy, methodology, psychology and resources for teaching the large and small ensembles. It will investigate jazz ensemble literature and the authentic performance of styles through various major figures in the history of jazz. Curriculum design and implementation at high school and university levels will be investigated. <i>G. Foote</i> . Prerequisite: successful completion of 2 <sup>nd</sup> year Jazz curriculum.	
<b>JMU321H1 European Jazz: 1960 to the Present</b>	<b>0.33</b>
The course will examine the work of prominent jazz musicians from across the European continent. Tracking artists working since the 1960’s, we will focus on specific geographic and national locales, exploring the particular form jazz has taken in each area. Have particular sonic cultural identities emerged? What kind of hybrid genres have developed as a result of the interaction between local cultures and North American jazz? How has European jazz influenced North American jazz and the mainstream jazz world? The course will provide a survey of the European jazz landscape, incorporating extensive listening and analysis, relevant readings and ensemble performance of pieces by European artists. Prerequisite: successful completion of 2 <sup>nd</sup> Year Jazz curriculum. <i>Not offered 2019-20</i> .	
<b>JMU384Y1 Jazz Applied Music</b> See JMU184Y1.	<b>0.5</b>
<b>JMU385Y1 Jazz Applied Music and Recital</b>	<b>1.0</b>
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons) and recital.	
<b>JMU389Y1 Jazz Orchestra</b> See JMU189Y1	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>JMU391Y1 Jazz Improvisation</b> See JMU191Y1. <i>A. Downing.</i>	<b>0.5</b>

<b>JMU392Y1 Small Jazz Ensemble</b> See JMU192Y1	<b>0.5</b>
<b>JMU393Y1 Vocal Jazz Ensemble</b> See JMU193Y1	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>JMU394Y1 Vocal Jazz Improvisation</b>	<b>0.33</b>
This course aims to develop the improvising vocalist through an in-depth study of various genres associated with Jazz. The content will incorporate melodic and rhythmic studies from western and non-western cultures. Various styles of improvisation will be covered including bebop, modal music and folk. Other topics include graphic scores, experimental compositions and large group improvisation. <i>TBA. Not offered 2019-20.</i>	
<b>JMU410Y1 Jazz Composition</b>	<b>0.67</b>
Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours. <i>P. Nimmons</i> . Prerequisite: JMU317Y1.	
<b>JMU420H1 Advanced Jazz Arranging &amp; Orchestration I</b>	<b>0.33</b>
To develop the skills necessary to produce arrangements for large ensembles. These principles of arranging will be applied to various combinations of instruments including but not limited to 5 saxophones, 5 trumpets, 4 trombones, guitar, piano, bass, drums, and voice. Prerequisite: JMU317Y1. <i>T. Promane</i> .	
<b>JMU421H1 Advanced Jazz Arranging &amp; Orchestration II</b>	<b>0.33</b>
Continuation of JMU420H1. Prerequisite: JMU420H1. <i>T. Promane</i> .	
<b>JMU484Y1 Jazz Applied Music</b> See JMU184Y1.	<b>0.5</b>
<b>JMU485Y1 Jazz Applied Music and Recital</b> See JMU385Y1.	<b>1.0</b>
<b>JMU489Y1 Jazz Orchestra</b> See JMU389Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>JMU491Y1 Jazz Improvisation</b> See JMU191Y1. <i>M. Murley</i> .	<b>0.5</b>
<b>JMU492Y1 Small Jazz Ensemble</b> See JMU192Y1.	<b>0.5</b>
<b>JMU493Y1 Vocal Jazz Ensemble</b> See JMU193Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>JMU494Y1 Vocal Jazz Improvisation</b> See JMU394Y1. <i>Not offered 2019-20.</i>	<b>0.33</b>
<b>JMU499H1 Independent Study</b>	<b>0.5</b>
Available to 4 <sup>th</sup> year students, upon completion of 3 <sup>rd</sup> Year Jazz curriculum. Students propose a topic of study intended to enhance or deepen their understanding of performance practices related to personal musical goals and/or research interests. Students will work with a Faculty advisor to develop a course of study, including meeting times and assessment expectations. Course work is expected to include both practical and research components.	

## MUSIC - GENERAL

<b>MMU100H1 Lives in Music</b>	<b>No credit value</b>
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. <i>C. Clark</i> .	
<b>MMU200H1 Creative Identities in Music I</b>	<b>0.33</b>
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. <i>K. Komisaruk</i> . Prerequisite: Year 2.	
<b>MMU201H1 Creative Identities in Music II</b>	<b>0.33</b>
This course is a continuation of MMU200, designed to help students develop a personalized roadmap for future professional creative work. Assignments include creating a digital "Mini-festo," team debates, group role-playing exercises, video journals, analytical writing, and a major project. <i>K. Komisaruk</i> . Prerequisite: MMU200H1.	

## PERFORMANCE

<b>PMU105Y1 Instrumental Performance Class</b>	<b>0.33</b>
Approaches to performance and repertoire in instrument specific groupings. <i>Staff. Performance majors only or P.I.</i>	
<b>PMU110Y1 Men's Chorus</b>	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
Study and performance of repertoire for male voices (TBB and TTBB), comprising of music spanning several centuries and styles; emphasis on vocal development, aural skills and ensemble experience. Attendance at all sessions is required. Four hours minimum. <i>TBA</i> .	
<b>PMU115Y1 Women's Chamber Choir</b>	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
Study and Performance of advanced repertoire for treble voices (SSAA), with emphasis on the contemporary period. Attendance at all sessions is required. Four hours minimum. <i>L. Dolloff</i> .	
<b>PMU128H1 English Art Song</b>	<b>0.17</b>
Practical approach to the study and performance of English vocal repertoire with emphasis on expression of text. Repertoire to include Baroque to 20 <sup>th</sup> and 21 <sup>st</sup> century American, British, and Canadian Song. <i>M. Whicher</i> . <i>Voice Performance majors only, or P.I.</i> Exclusion: PMU138Y1.	

<b>PMU129H1 Italian Vocal Repertoire</b>	<b>0.17</b>
Practical study through in-class coaching on authentic pronunciation and interpretation. Emphasis on the art song repertoire of the seventeenth to twentieth centuries. <i>S. Maida-Nicol, J. Neddecky. Voice Performance majors only, or P.I. Exclusion: PMU138Y1.</i>	
<b>PMU135Y1 Lyric Diction</b>	<b>0.33</b>
A study of English, Italian, German, and French phonetics, with focus on authentic pronunciation for the stage. <i>J. Neddecky. Voice Majors Only, or P.I.</i>	
<b>PMU156Y1 Jazz Ensemble</b>	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>
The study and performance of jazz styles and ensemble performance in a jazz orchestra setting. Students enrolled in this elective ensemble will perform a wide variety of repertoire in rehearsals and concerts throughout the academic year. <i>G. Foote. By audition. Not offered 2019-20.</i>	
<b>PMU163Y1 Sight Reading</b>	<b>0.33</b>
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. <i>L. Wong. Piano Performance majors only.</i>	
<b>PMU175Y1 University Women's Chorus</b>	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. Four hours. <i>TBA.</i>	
<b>PMU182Y1 Contemporary Music Ensemble</b>	<b>0.67</b>
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. <i>W. Halladay.</i>	
<b>PMU183Y1 Guitar Orchestra</b>	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>
Practical training in ensemble performance. Six hours minimum. <i>J. McFadden.</i>	
<b>PMU184Y1 Applied Music</b>	<b>0.5</b>
Individual instruction in the student's major performance medium. One hour lesson per week. (a total of 24 lessons). <i>For students in the Bachelor of Music program.</i>	
<b>PMU185Y1 Applied Music</b>	<b>1.0</b>
Individual instruction in the student's major performance medium. One hour lesson per week (a total of 24 lessons). <i>For students in the Bachelor of Music in Performance program and the Artist Diploma program.</i>	
<b>PMU186Y1 Lute Class</b>	<b>0.5</b>
Instruction for Guitar Performance majors only. One hour. <i>Staff. Not offered 2019-2020.</i>	
<b>PMU187Y1 Collegium Musicium</b>	<b>0.67</b>
Study and performance of 17 <sup>th</sup> and 18 <sup>th</sup> century orchestral string repertoire from an historically aware perspective. Matters of style, dance forms, string techniques, and ornamentation will be applied to a variety of music for string ensemble. Beginning on modern instruments and period bows, period instruments may be introduced in the second term. The use and reading from 17 <sup>th</sup> and 18 <sup>th</sup> century editions and manuscripts will also be explored. The class will be conducted in a rehearsal/workshop format. There will be regular lectures/demos on baroque performance practices and related topics, and examination of 17 <sup>th</sup> and 18 <sup>th</sup> century source materials. Four hours minimum.	
<b>PMU189Y1 Schola Cantorum</b>	<b>0.5 (1.0cr for those who were admitted prior to 2017-18)</b>
This practical course will focus on the study and performance of 17 <sup>th</sup> and 18 <sup>th</sup> century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of styles, including solo arias, madrigals and motets, both sacred and secular. The class will be conducted in a master class format. Every other week the class will focus on solo repertoire from oratorio and opera. Alternate weeks will be devoted to ensemble repertoire. Four hours minimum. <i>D. Taylor.</i>	
<b>PMU190Y1 University of Toronto Wind Ensembles</b>	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division through the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>J. Reynolds/G. MacKay.</i>	
<b>PMU191Y1 Chamber Music</b>	<b>0.33</b>
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. Two hours minimum. By permission of the Division.	
<b>PMU192Y1 MacMillan Singers</b>	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>
The study and performance of a diverse choral repertoire with an emphasis on extended and major works. Attendance at all assigned session is required. Four hours minimum. <i>D. Fallis.</i>	
<b>PMU195Y1 University of Toronto Orchestras</b>	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>U. Mayer.</i>	
<b>PMU205Y1 Instrumental Performance Class</b> See PMU105Y1.	<b>0.33</b>
<b>PMU210Y1 Men's Chorus</b> See PMU110Y1.	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>
<b>PMU215Y1 Women's Chamber Choir</b> See PMU115Y1.	<b>0.67 (1.0cr for those who were admitted prior to 2017-18)</b>

<b>PMU228H1 English Art Song</b>	<b>0.17</b>
A continuation of PMU128H1. Practical study through in-class coaching on authentic pronunciation and interpretation. <i>M. Whicher</i> . Prerequisite: PMU128H1/138Y1. <i>Voice Performance majors only, or P.I.</i> Exclusion: PMU238Y1.	
<b>PMU229H1 Italian Vocal Repertoire</b>	<b>0.17</b>
A continuation of PMU129H1. Practical study through in-class coaching on authentic pronunciation and interpretation. Emphasis on the art song repertoire of the seventeenth to twentieth centuries. <i>S. Maida-Nicol, J. Nedecky</i> . Prerequisite: PMU129H1/138Y1. <i>Voice Performance majors only, or P.I.</i> Exclusion: PMU238Y1.	
<b>PMU230Y1 Performance Topics in Voice Studies</b>	<b>0.33</b>
This course will introduce the stagecraft skills necessary for learning a role, developing a character, and understanding situation and action through the study of basic acting and movement techniques, text analysis, declamation, and interpretation of sung text primarily from the 17th and 18th centuries. Prerequisite: PMU185Y1. Corequisite: PMU285Y1. <i>E. McDonald</i> .	
<b>PMU250Y1 The Pianist as a Mentor</b>	<b>0.33</b>
An introduction to the piano repertoire as a tool in fostering musicianship, technique and a comprehension of musical structure in the training of the novice pianist. A summary of the historically important methodologies will be compared and contrasted with present day practices as demonstrated in the current syllabi of North American and European Conservatories and music institutions. Regular demonstrations at the instrument will be a common component in assignments and presentations. <i>B. McDonagh</i> . Prerequisite: PMU184Y/185Y. <i>Not offered 2019-2020</i> .	
<b>PMU251Y1 Piano – Instrumental Master Class</b>	<b>0.5</b>
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. <i>J. Parker, M. Orlov, L. Wong, E. Elisi</i> . One hour. <i>Piano Performance majors only</i> . Prerequisite: In Year 2. Corequisite: PMU252Y1.	
<b>PMU252Y1 Piano – Vocal Master Class</b>	<b>0.5</b>
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. <i>M. Bach</i> . One hour. <i>Piano Performance majors only</i> . Prerequisite: In Year 2. Corequisite: PMU251Y1.	
<b>PMU255Y1 Piano – Vocal Master Class</b>	<b>0.5</b>
Students prepare and perform vocal music with the pianists in PMU252Y1. <i>Voice Performance majors only, or P.I.</i> Prerequisite: In Year 2.	
<b>PMU256Y1 Jazz Ensemble</b> See PMU156Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU261H1 Introduction to Piano Teaching Methods</b>	<b>0.33</b>
An introduction to historical keyboard technique treatises, as well as beginning and intermediate level learning theories and teaching methods. Required for piano performance majors. Open to undergraduate pianists in all programs. <i>M. Koga</i> . Prerequisite: Year 2; Exclusion: PMU260Y1. <i>Not offered 2019-20</i> .	
<b>PMU262H1 Piano Teaching Methods Practicum</b>	<b>0.33</b>
Practical experiences in teaching upper-intermediate to advanced level adult pianists and observations of children's private lessons and group classes in the UofT Piano Pedagogy Program. Prerequisite: PMU261H and permission of instructor; Exclusion: PMU260Y1. <i>Not offered 2019-20</i> .	
<b>PMU275Y1 University Women's Chorus</b> See PMU175Y.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU282Y1 Contemporary Music Ensemble</b> See PMU182Y1.	<b>0.67</b>
<b>PMU283Y1 Guitar Orchestra</b> See PMU183Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU284Y1 Applied Music</b> See PMU184Y1.	<b>0.5</b>
<b>PMU285Y1 Applied Music</b> See PMU185Y1.	<b>1.0</b>
<i>Note:</i> Students registered in the Bachelor of Music in Performance who do not achieve a final mark of at least 70% in PMU285Y1 Applied Music, will be required to transfer into the Comprehensive stream within the Bachelor of Music. Transfer into other streams within the Bachelor of Music will require the approval of the respective Divisional Coordinator.	
<b>PMU286Y1 Lute</b> See PMU186Y1. <i>Not Offered 2019-20</i> .	<b>0.5</b>
<b>PMU287Y1 Collegium Musicium</b> See PMU187Y1.	<b>0.67</b>
<b>PMU288Y1 Historical Keyboard Improvisation/Continuo</b>	<b>0.33</b>
Practical introduction to the art of improvising imitative polyphony and figured-bass accompaniments at both the harpsichord and organ. Emphasis on developing familiarity with a variety of historical styles, including technical considerations relevant to appropriate performance practice. Prior experience with organ or harpsichord is not required. Prerequisite: TMU105Y or P.I. <i>K. Komisaruk</i> .	
<b>PMU289Y1 Schola Cantorum</b> See PMU189Y1.	<b>0.5</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU290Y1 University of Toronto Wind Ensembles</b> See PMU190Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU291Y1 Chamber Music</b> See PMU191Y1.	<b>0.33</b>
<b>PMU292Y1 MacMillan Singers</b> See PMU192Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU295Y1 University of Toronto Orchestras</b> See PMU195Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)

<b>PMU300H1 Projects in Performance</b>	<b>0.17-0.5</b>
Completion of a performance project or program of study under the supervision of a faculty member. Permission of the Performance Division required; CR/NCR.	
<b>PMU305Y1 Instrumental Performance Class</b> See PMU105Y1.	<b>0.33</b>
<b>PMU310Y1 Men's Chorus</b> See PMU110Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU315Y1 Women's Chamber Choir</b> See PMU115Y1	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU325Y1 History and Literature of the Guitar</b>	<b>0.67</b>
A study of the guitar's history and literature from the Renaissance to the present day. Topics covered will include performance practice, primary sources, transcription, modern notation practices, and sociological issues. There will also be a section on orchestral & opera excerpt literature. <i>Guitar majors only or P.I. J. McFadden.</i> Prerequisite: In Year 3.	
<b>PMU330Y1 Performance Skills</b>	<b>0.67</b>
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be developed through coaching and masterclass sessions. Two hours. <i>B. Toyich.</i> Prerequisite: In Year 3.	
<b>PMU336Y1 French Mélodie</b>	<b>0.33</b>
Performance of French mélodie in a masterclass setting. Elementary knowledge of French vocabulary, grammar and pronunciation is required. Prerequisite: PMU135Y1, PMU285Y1 or P.I. <i>N. Paulin. Voice Performance majors only or by P.I.</i>	
<b>PMU339Y1 Oratorio</b>	<b>0.33</b>
Study and performance of oratorio repertoire. One hour. <i>M. Bach.</i> Prerequisite: PMU285Y1 or P.I. <i>Voice Performance majors only, or by P.I.</i>	
<b>PMU340Y1 Lieder</b>	<b>0.33</b>
Study and performance of selected Lieder in a masterclass setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. Prerequisite: PMU135Y1, PMU285Y1 or P.I. <i>Voice Performance majors only.</i>	
<b>PMU350Y1 Song Interpretation</b>	<b>0.33</b>
Song interpretation, a class for voice and piano majors specializing in fields other than performance that focuses on song repertoire to develop interpretative skills, enhance repertoire knowledge and explore stylistic nuances. Prerequisite: PMU184Y1.	
<b>PMU351Y1 Piano – Instrumental Master Class</b>	<b>0.5</b>
See PMU251Y1. Prerequisite: PMU251Y1, 252Y1.	
<b>PMU352Y1 Piano – Vocal Master Class</b>	<b>0.5</b>
See PMU252Y1. <i>S. Philcox.</i> Prerequisite: PMU251Y1, 252Y1.	
<b>PMU354Y1 Piano – Instrumental Master Class</b>	<b>0.5</b>
Students prepare and perform chamber works with the pianists in PMU351Y1. Prerequisite: In Year 3, or P.I.	
<b>PMU355Y1 Piano – Vocal Master Class</b>	<b>0.5</b>
Students prepare and perform vocal music with the pianists in PMU352Y1. <i>S. Philcox. Voice Performance Majors only, or P.I.</i> Prerequisite: in Year 3.	
<b>PMU356Y Jazz Ensemble</b> See PMU156Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU357Y1 Improvisation – Organ</b>	<b>0.33</b>
Varied harmonic treatment of melodies; hymn tunes as preludes; trio playing. <i>K. Komisaruk. Organ Performance majors only, or by P.I.</i> Prerequisite: TMU105Y1.	
<b>PMU358Y1 Pedagogical Repertoire for Piano</b>	<b>0.33</b>
This course will explore effective methodologies for studio teaching through instructor coaching and weekly student performances, evaluation and demonstration. Choices of repertoire for a range of pedagogical use will include recently published repertoire as well as a survey of other related pedagogical materials relevant to the research on piano pedagogy. Prerequisite: PMU260Y1/(PMU261H1, PMU262H1) or P.I. <i>Staff. Not offered 2019-20.</i>	
<b>PMU361Y1 Vocal Pedagogy</b>	<b>0.5</b>
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. <i>TBA. Voice majors or P.I.</i> Prerequisite: In Year 3.	
<b>PMU363Y1 Orchestral Studies - Percussion</b>	<b>0.33</b>
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. <i>J. Rudolph. Percussion Performance Majors or P.I.</i> Prerequisite: In Year 3.	
<b>PMU375Y1 University Women's Chorus</b> See PMU175Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU376Y1 Piano Literature I</b>	<b>0.33</b>
Survey of selected repertoire. Class performance. <i>TBA. For Piano Performance majors or by P.I.</i> Prerequisite: PMU285Y1 or P.I.	
<b>PMU378Y1 Orchestral Studies – Strings</b>	<b>0.33</b>
Survey of selected repertoire not covered elsewhere in the performance program. <i>P. Widner.</i> Prerequisite: PMU285Y1 or P.I. <i>Performance majors or by P.I.</i>	

<b>PMU379Y1</b>	<b>Orchestral Studies – Winds</b>	<b>0.33</b>
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. <i>TBA</i> . Prerequisite: PMU285Y1 or P.I. <i>Performance majors or by P.I.</i>		
<b>PMU380Y1</b>	<b>Conducting</b>	<b>0.67</b>
Principles of baton technique, score study and analysis. Students conduct from full scores of orchestral, orchestral-choral, and opera repertoire. Weekly conducting of piano reductions. <i>G. MacKay/J. Reynolds/I. Taurins</i> . Prerequisite: In Year 3.		
<b>PMU382Y1</b>	<b>Contemporary Music Ensemble</b> See PMU182Y1.	<b>0.67</b>
<b>PMU383Y1</b>	<b>Guitar Orchestra</b> See PMU183Y1.	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>PMU384Y1</b>	<b>Applied Music</b> See PMU184Y1.	<b>0.5</b>
<b>PMU385Y1</b>	<b>Applied Music and Recital</b>	<b>1.0</b>
Individual instruction in student's major performance medium. One hour lesson per week (a total of 24 lessons) and Recital. <i>For students in the Bachelor of Music in Performance program and the Artist Diploma program.</i>		
<b>PMU386Y1</b>	<b>Lute</b> See PMU186Y1. <i>Not Offered 2019-20.</i>	<b>0.5</b>
<b>PMU387Y1</b>	<b>Collegium Musicium</b> See PMU187Y1.	<b>0.67</b>
<b>PMU388Y1</b>	<b>Harpichord and Organ</b>	<b>0.67</b>
This course provides practical grounding in organ and harpsichord by focusing on essential techniques and performance practices for five key repertory areas: I. Italian late Renaissance; II. English Virginalists; III. German pre-Baroque; IV. French Classical; V. Bach. Emphasis is placed on developing a versatile technique with a variety of instruments, and acquiring proficiency with national styles, ornamentation, and registration. Prerequisite: Open to all keyboard majors or by audition. Recommended preparation: PMU288Y1. <i>K. Komisaruk. Not offered 2019-20.</i>		
<b>PMU389Y1</b>	<b>Schola Cantorum</b> See PMU189Y1.	<b>0.5</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>PMU390Y1</b>	<b>University of Toronto Wind Ensembles</b> See PMU190Y1.	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>PMU391Y1</b>	<b>Chamber Music</b> See PMU191Y1.	<b>0.33</b>
<b>PMU392Y1</b>	<b>MacMillan Singers</b> See PMU192Y1.	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>PMU394Y1</b>	<b>Opera</b>	<b>1.0</b> ( <i>1.67cr for those who were admitted prior to 2017-18</i> )
Introductory studies in operatic performance. Musical and dramatic coaching, including aria staging, acting, text analysis and the preparation and performance of spoken monologues and recitativo secco excerpts. Students comprise the ensemble [chorus] for major operatic productions and selected students may be cast in principal or supporting roles. <i>Admission by audition.</i>		
<b>PMU395Y1</b>	<b>University of Toronto Orchestras</b> See PMU195Y1.	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>PMU396Y1</b>	<b>Opera Chorus</b>	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsal are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. Attendance at all assigned sessions is required. <i>Admission by audition. Not offered 2019-20.</i>		
<b>PMU401H1</b>	<b>The Business of Music Performance</b>	<b>0.33</b>
A study of the strategies and tools used by performers to refine and realize their career goals. Students develop publicity materials, meet with music industry professionals and investigate a variety of performance career paths. <i>P. Stoll</i> . Prerequisite: in Year 3.		
<b>PMU404H1</b>	<b>Baroque String Repertoire</b>	<b>0.5</b>
This is a survey course for modern string students, introducing them to the rich and varied repertoire of the baroque. Designed as part lecture and part masterclass, the course introduces students to composers very seldom encountered in the course of traditional string studies, such as Castello, Marini, Veracini, Leclair, Couperin, Biber, and Schmelzer. Each student is expected to learn at least one such piece for performance in masterclass. <i>J. Lamon</i> . Prerequisite: PMU285Y1 or P.I. <i>Not offered 2019-20.</i>		
<b>PMU405Y1</b>	<b>Instrumental Performance Class</b> See PMU105Y1.	<b>0.33</b>
<b>PMU407H1</b>	<b>The 21<sup>st</sup> Century Creative Performer: An Interdisciplinary Inquiry to Performance and Performance Practice</b>	<b>0.5</b>
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. <i>A. Huang</i> . Prerequisite: Year 4 Performance.		
<b>PMU410Y1</b>	<b>Men's Chorus</b> See PMU110Y1	<b>0.67</b> ( <i>1.0cr for those who were admitted prior to 2017-18</i> )
<b>PMU412H1</b>	<b>Introduction to Performance Techniques for Palliative Care</b>	<b>0.5</b>
Does high-level performance belong exclusively on stage, or are other paradigms available to artists who seek advanced competency and employment as specialists in high-level interpretation? Consisting of class discussion, guest lectures, in-class applied coaching, and practical day-hospice performance, this course explores techniques for adapting performance to the intimate field of palliative care. <i>K. Komisaruk</i> . Prerequisite: PMU385Y & Audition/Interview.		

<b>PMU415Y1 Women's Chamber Choir</b>	See PMU115Y1	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU420H1 Fretboard Harmony</b>		<b>0.33</b>
A course to provide the student with a knowledge of the melodic and harmonic capabilities of the guitar's fingerboard. Scale and interval patterns, chords and cadence types, harmonization of melodies, figures bass and sight-reading. <i>J. McFadden. Guitar majors or P.I. Not offered 2019-20.</i>		
<b>PMU425H1 Guitar Pedagogy</b>		<b>0.33</b>
Topics covered will include methods for the beginning student, studies (both pedagogical and concert), technique manuals, practice guides, masterclass teaching, classroom teaching, graded repertoire series, community outreach techniques, and physiological approaches to remedial students. In addition, students will gain practical experience through mock lesson situations. <i>J. McFadden. Guitar majors or P.I. Not offered 2019-20.</i>		
<b>PMU426H1 Guitar-Flute Masterclass</b>		<b>0.5</b>
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 Guitar/Flute majors. <i>J.McFadden</i>		
<b>PMU436Y1 French Mélodie</b>		<b>0.33</b>
Continuation of PMU336Y1. <i>N. Paulin.</i> Prerequisite: PMU336Y1 or P.I.		
<b>PMU439Y1 Oratorio</b>	See PMU339Y1. Prerequisite: PMU339Y1. <i>Not offered 2019-20.</i>	<b>0.33</b>
<b>PMU440Y1 Lieder</b>		<b>0.33</b>
In-depth study and analysis of Lieder in a master class setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. One hour. <i>K. Tremills.</i> Prerequisite: PMU135Y1, PMU340Y1, or P.I.		
<b>PMU445Y1 Oratorio Ensemble</b>		<b>0.5</b> (0.67cr for those who were admitted prior to 2017-18)
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th centuries. Two hours. <i>D. Edwards.</i> Prerequisite: PMU385Y1, PMU285Y1 for Artist Diploma Students.		
<b>PMU451Y1 Piano – Instrumental Master Class</b>	See PMU251Y1. Prerequisite: PMU351Y1, 352Y1.	<b>0.5</b>
<b>PMU452Y1 Piano - Vocal Master Class</b>	See PMU252Y1. <i>S. Philcox.</i> Prerequisite: PMU351Y1, 352Y1.	<b>0.5</b>
<b>PMU454Y1 Piano – Instrumental Master Class</b>	See PMU354Y1. Prerequisite: P.I.	<b>0.5</b>
<b>PMU455Y1 Piano - Vocal Master Class</b>	See PMU355Y1. <i>Voice Performance Majors only, or P.I.</i> Prerequisite: in Year 4.	<b>0.5</b>
<b>PMU456Y1 Jazz Ensemble</b>	See PMU156Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU460Y1 Teaching Methods – Organ</b>		<b>0.33</b>
Study of selected “organ methods” with a view to establishing a philosophy of pedagogy. <i>K. Komisaruk.</i>		
<b>PMU463Y1 Orchestral Studies - Percussion</b>		<b>0.33</b>
See PMU363Y1. Prerequisite: PMU363Y1.		
<b>PMU474H1 Improvisation for Strings</b>		<b>0.5</b>
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. <i>M. Fewer.</i> Prerequisite: Year 3 or 4 String Performance majors.		
<b>PMU475Y1 University Women's Chorus</b>	See PMU175Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU476Y1 Piano Literature II</b>	See PMU376Y1.	<b>0.33</b>
<b>PMU477Y1 Organ Literature</b>		<b>0.33</b>
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. <i>For Performance majors or by P.I.</i>		
<b>PMU478Y1 Orchestral Studies – Strings</b>	See PMU378Y1.	<b>0.33</b>
<b>PMU479Y1 Orchestral Studies – Winds</b>	See PMU379Y1.	<b>0.33</b>
<b>PMU480Y1 Conducting</b>		<b>0.67</b>
Continuation of PMU380Y1 with emphasis on score analysis and interpretation. <i>I. Taurins/U.Mayer.</i> Prerequisite: PMU380Y1.		
<b>PMU482Y1 Contemporary Music Ensemble</b>	See PMU182Y1.	<b>0.67</b>
<b>PMU483Y1 Guitar Orchestra</b>	See PMU183Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU484Y1 Applied Music</b>	See PMU184Y1.	<b>0.5</b>
<b>PMU485Y1 Applied Music and Recital</b>	See PMU385Y1.	<b>1.0</b>

<b>PMU486Y1 Lute</b> See PMU186Y1. <i>Not offered 2019-20.</i>	<b>0.5</b>
<b>PMU487Y1 Collegium Musicum</b> See PMU187Y1.	<b>0.67</b>
<b>PMU489Y1 Schola Cantorum</b> See PMU189Y1.	<b>0.5</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU490Y1 University of Toronto Wind Ensembles</b> See PMU190Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU491Y1 Chamber Music</b> See PMU191Y1.	<b>0.33</b>
<b>PMU492Y1 MacMillan Singers</b> See PMU192Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU494Y1 Opera</b> See PMU394Y1.	<b>1.0</b> (1.67cr for those who were admitted prior to 2017-18)
<b>PMU495Y1 University of Toronto Orchestras</b> See PMU195Y1.	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)
<b>PMU496Y1 Opera Chorus</b> See PMU396Y1. <i>Not offered 2019-20.</i>	<b>0.67</b> (1.0cr for those who were admitted prior to 2017-18)

## MUSIC AND HEALTH SCIENCES

<b>SMU200H1 Healthy Practices for Healthy Musicians</b>	<b>0.5</b>
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 discussion 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. <i>TBA.</i> Prerequisite: Year 2	
<b>SMU400H1 Introduction to Music in Healthcare</b>	<b>0.5</b>
This course provides an overview of music approaches in health care contexts including: music therapy, music and medicine, community music and artists working in interdisciplinary teams. Lectures, guest speakers, video-clips, & collaborative learning experiences will enhance student knowledge with a focus on critical issues, current research and evidence based practices. <i>A. Clements-Cortes.</i> Prerequisite: In Year 3; Exclusion: EMU400H1.	
<b>SMU401H1 Psychology of Music</b>	<b>0.5</b>
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. <i>D. Tan.</i> Prerequisite: In Year 3. <i>Not offered 2019-20.</i>	
<b>SMU405H1 Health and Music Performance</b>	<b>0.5</b>
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. <i>Not offered 2019-20.</i>	

## THEORY AND COMPOSITION

<b>TMU105Y1 Keyboard Harmony</b>	<b>0.33</b>
Keyboard skills, corresponding with materials studied in TMU130H1, including scales, chords, harmonization of melodies and score reading. Emphasis on continuo realization. One hour. <i>K. Komisaruk.</i> For all keyboard majors. Exclusion: TMU107Y1.	
<b>TMU107Y1 Keyboard Skills</b>	<b>0.33</b>
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. <i>B. McDonagh.</i> Exclusion: TMU105Y1. <i>Incoming students whose major instrument is not keyboard may be granted exemption by passing a test during the first week of classes or showing proof of RCM Grade 3 Piano. Students obtaining advanced standing in TMU107Y1 may enroll in TMU105Y1.</i>	
<b>TMU110H1 Composition</b>	<b>0.5</b>
Compositional projects developed in consultation with the instructor. For students with direct-entry into the composition major in year one.	
<b>TMU111H1 Introduction to Computer Applications in Music</b>	<b>0.5</b>
Survey of the uses of computers in music. Practical assignments in computer lab. Three hours. <i>E. Britton.</i>	
<b>TMU112H1 Introduction to Composition I</b>	<b>0.5</b>
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. <i>L. Kuzmenko.</i>	

<b>TMU113H1 Introduction to Composition II</b>	<b>0.5</b>
An extension of the material taught in TMU112H1. <i>A. Rapoport.</i>	
<b>TMU127H1 Musical Acoustics</b>	<b>0.5</b>
Introduction to the acoustical foundations of music. Two hours. <i>D. Patrick. Not offered 2019-20.</i>	
<b>TMU130H1 Music Theory I</b>	<b>0.5</b>
Diatonic harmony. Principles of voice leading and harmonic progression. Introduction to musical form. <i>M. Sallmen.</i> Exclusion: TMU120H1.	
<b>TMU131H1 Music Theory II</b>	<b>0.5</b>
Chromatic harmony. Topics include modulation, mixture, Neapolitan and augmented sixths. <i>R. McClelland.</i> Prerequisite: TMU130H1; Exclusion: TMU121H1, TMU220H1.	
<b>TMU132H1 Musical Skills I</b>	<b>0.33</b>
Reading and listening skills for diatonic materials. Topics include sight singing, rhythm reading, keyboard harmony, and dictation. <i>M. Sallmen.</i> Exclusion: TMU120H1.	
<b>TMU133H1 Musical Skills II</b>	<b>0.33</b>
Reading and listening skills for chromatic materials. Topics include sight singing, rhythm reading, keyboard harmony, and dictation. <i>TBA.</i> Prerequisite: TMU132H1; Exclusion: TMU121H1, TMU220H1.	
<b>TMU207H1 Keyboard Harmony</b>	<b>0.5</b>
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment. Prerequisite: TMU105Y1, (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1). <i>Not offered 2019-20.</i>	
<b>TMU210Y1 Composition*</b>	<b>1.0</b>
Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part. One hour. For students admitted to Composition as a major concentration. <i>Admission by interview only.</i> Prerequisite: (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1), TMU105Y1/107Y1, TMU112H and TMU113H. * Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.	
<b>TMU211Y1 Composition</b>	<b>1.0</b>
Similar to TMU210Y1, but for students admitted to Composition as a Minor concentration. One hour. <i>Admission by interview only.</i> Prerequisite: (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1), TMU105/107Y1, TMU112H and TMU113H.	
<b>TMU230H1 Music Theory III</b>	<b>0.5</b>
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. <i>S. Vande Moortele.</i> Prerequisite: TMU131H1; Exclusion: TMU221H1.	
<b>TMU231H1 Music Theory IV</b>	<b>0.5</b>
Post-tonal theory and analysis. Study of compositional practices in music written after 1900. <i>S. Bisciglia/L. Kuzmenko.</i> Prerequisite: TMU230H1; Exclusion: TMU302H1.	
<b>TMU232H1 Musical Skills III</b>	<b>0.33</b>
Advanced reading and listening skills. Topics include sight singing, rhythm reading, keyboard harmony, dictation, and aural analysis of form. <i>D. Tan.</i> Prerequisite: TMU133H1; Exclusion: TMU221H1.	
<b>TMU304H Video Documentation</b>	<b>0.5</b>
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 a must. <i>S. Bisciglia.</i> Prerequisite: Year 3; Recommended preparation: TMU111H1.	
<b>TMU305H Concert Video Production</b>	<b>0.5</b>
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. <i>S. Bisciglia.</i> Prerequisite: TMU304H1; Recommended preparation: TMU111H1, TMU313H1. <i>Not offered 2019-20.</i>	
<b>TMU307H1 Analysis I</b>	<b>0.5</b>
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. <i>S. Vande Moortele.</i> Two hours. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 232H1). <i>Not offered 2019-20.</i>	
<b>TMU308H1 Analysis II</b>	<b>0.5</b>
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. <i>S. Vande Moortele.</i> Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 232H1). <i>Not offered 2019-20.</i>	
<b>TMU310Y1 Composition*</b>	<b>1.0</b>
Continuation of TMU210Y, including extended works for small chamber ensembles. One hour. Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1), TMU105Y1/107Y1, TMU210Y1. <i>For Composition majors only.</i> * Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.	
<b>TMU311Y1 Composition</b>	<b>1.0</b>
Continuation of TMU211Y1; similar to TMU310Y1. One hour. <i>For students in the Composition Minor program.</i>	

- TMU313H1 Introduction to Music Recording** **0.5**  
An introduction to the theory and practice of music recording. The study of recording environments, equipment and techniques. Two hour class, four hours studio time. *Not offered 2019-20.*
- TMU314Y1 Orchestration** **1.0**  
A study of the individual capabilities of standard orchestral instruments. Writing and arranging for small groups - strings, brass, woodwinds and percussion. In-class readings of student assignments. Study of selected scores. *L. Kuzmenko. For composition majors and minors only.*  
Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 231H1, 232H1).
- TMU315H1 Music for Silent Films** **0.5**  
An introduction to music in the silent era of the cinema, c. 1895-1930, and a survey of related entertainments and technologies. Major projects: live accompaniments and/or prepared scores for silent films. Two hours. *J. Kruspe.*
- TMU316H1 Counterpoint I** **0.5**  
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours. *A. Rapoport.*  
Prerequisite: (TMU120H1, 121H1)/(TMU130H1, 131H1, 132H1, 133H1).
- TMU317H1 Counterpoint II** **0.5**  
Continuation of TMU316H1 including chorale prelude and fugue. Two hours. *A. Rapoport.* Prerequisite: TMU316H1.
- TMU318H1 Counterpoint III** **0.5**  
Study of modal counterpoint; strict species technique and 16th-century procedures in vocal writing. Two hours. *A. Rapoport.* Prerequisite: (TMU120H1,121H1)/(TMU130H1, 131H1, 132H1, 133H1) (\*If a student plans to study all counterpoint courses, it is recommended to take TMU318H1 first).
- TMU319H1 Electroacoustic Music I** **0.5**  
A survey of techniques employed in the composition of electroacoustic music. Two hour class, minimum two hours studio time. *D. Patrick.*  
Prerequisite: TMU212H1 or P.I. *Not offered 2019-20.*
- TMU320H1 Electroacoustic Music II** **0.5**  
Advanced topics to include software synthesis, digital signal processing, and algorithmic composition. Two hour class, minimum two hour studio time. Limited enrolment. Prerequisite: TMU319H1 or P.I. *Not offered 2019-20.*
- TMU325H1 Music for Live Electronics & Performers** **0.5**  
This course will explore the techniques involved in creating and producing mixed media works. Composition students will create an original composition involving instruments and live electronics. Performers will be required to produce and perform a significant mixed media work from the repertoire. There will be a series of assignments designed to familiarize the students in studio technology, and readings in the aesthetics and culture surrounding electroacoustic music. Two hour class, minimum two hour studio time. Limited enrolment. *D. Patrick.* Prerequisite: TMU212H1 or PMU285Y1 or P.I. *Not offered 2019-20.*
- TMU330H1 Live Coding: Digital Audio in Real Time** **0.5**  
Live coding is an emergent creative practice at the intersection of composition, improvisation, performance, and computer programming. Using the highly approachable ChucK programming language, students will learn to create and manipulate digital audio in real time, culminating in a final project and performance. Previous computer programming experience is not required. *G. Lee Newsome.* Prerequisite: TMU231H1/TMU302H1. *Not offered 2019-20.*
- TMU400H1 Extended Techniques for Woodwinds** **0.5**  
This course will explore extended techniques for the orchestral woodwind instruments developed during the latter part of the 20th century. Existing literature will be examined and instrumental soloists who have mastered these techniques will be invited to demonstrate them to the students. A number of composing projects will be the course requirements. *C. Hatzis.* Prerequisite: TMU314Y1. *Not offered 2019-20.*
- TMU401H1 Introduction to Schenkerian Analysis** **0.5**  
Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *R. McClelland.* Prerequisite: (TMU220H1, 221H1)/(TMU230H1, 232H1).
- TMU402H1 Cultural Convergence in Contemporary Composition: A Hands-on Approach** **0.5**  
This course will examine a number of musical traditions outside the confines of western European classical music and its 20th century off-shoot and will attempt a synthesis of these traditions into current contemporary music. Examples of world, jazz and pop music will be examined and analyzed, and composition students will be asked to incorporate materials and structures from these examples into their own compositional language in a series of composition assignments. The course will include an in-depth discussion of creative use versus cultural appropriation and examine examples of successful and unsuccessful cultural convergence in both 20th & 21st century classical music. *C. Hatzis.* *Not offered 2019-20.*
- TMU403H1 Introduction to the Theory and Analysis of Serial and Atonal Music** **0.5**  
Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties and a study of ordered set relation (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative 20th-century compositions. *S. Bisciglia.*  
Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 231H1, 232H1).
- TMU404H1 Extended Tonal Techniques in Twentieth-Century Music** **0.5**  
An analytical study of the music of Debussy, Bartok, Stravinsky and others. The course will focus on harmony (modes, scales, chords), rhythm, form, and methods of motivic and thematic development. *M. Sallmen.* Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 231H1, 232H1). *Not offered 2019-20.*

- TMU406H1 Max/MSP** **0.5**  
 Max/MSP is a visual programming language for music and media, and the preeminent environment for developing interactive performance software. The course will provide instruction on how to use Max/MSP to create engaging and effective stand-alone software for live performance, culminating in a final project. Previous computer programming experience is not required. *G. Lee Newsome*. Prerequisite: TMU231H1, TMU232H1.
- TMU409H1 Songwriting** **0.5**  
 The course focuses on song as the pre-eminent form of 20th Century musical expression in several different genres and musical traditions. Students are exposed to a range of techniques for composing songs in a variety of genres and styles: the parallel and reciprocal relationship and development of textual and sonic materials; writing for the amplified voice; prosody and intelligibility of the text in a song setting; addressing a target audience; genre and stylistic convergence in the Internet Age, etc. Traditional song writing formulas and other musical structures are examined under the light of psychoacoustic perception and auditory function of the brain and strategies of how art-music composers can apply their advanced compositional skills to achieve similar psychoacoustic results with more unconventional means will be discussed and developed throughout the course. *C. Hatzis*. Prerequisite: P.I.; sequencing and software notation experience highly recommended.
- TMU410Y1 Composition\*** **1.0**  
 Continuation of TMU310Y1, including writing for orchestra. At least two compositions to be prepared for student performance. One hour. Prerequisite: TMU310Y1. For Composition Majors only. \*Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.
- TMU411H1 Interactive Music and Sound for Video Games** **0.5**  
 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. TBA. Prerequisite: TMU111H1 or P.I.
- TMU414H1 Score Analysis for Composers and Conductors** **0.5**  
 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. *G. Kulesha*. Prerequisites: TMU314Y1 or equivalent, or P.I. *Not offered 2019-20*.
- TMU418H1 Styles in Composition** **0.5**  
 This directed listening course focuses on understanding historical styles through their compositional processes and distinctive features. Weekly assignments involve listening while following with a score, within a framework provided by the instructor. The repertoire will focus on instrumental and vocal works from the 19th and 20th centuries. *G. Kulesha*. Prerequisite: (TMU220H1, 221H1, 302H1)/(TMU230H1, 231H1, 232H1). *Not offered 2019-2020*.
- TMU420H1 Composing for Percussion** **0.5**  
 The course will examine in detail the use of percussion in contemporary music and what constitutes idiomatic writing for a vast array of lesser-known percussion instruments. Enrolment is open to graduate and upper-year undergraduate composers and to graduate and upper-year undergraduate percussionists who have some composing experience. *C. Hatzis*. *Not offered 2019-20*.
- TMU430H1 Composing for Film** **0.5**  
 Composing for film will concentrate on technical and aesthetic aspects of writing music for film. Various approaches to film music by well-known practitioners in the field. Projects will include creating original music for new films by film students. *E. Robertson*.
- TMU431H1 Composing for Film 2** **0.5**  
 This is an advanced course, a continuation of TMY430H1 (Composing for Film). The topics covered in this course are: long form cue development; song writing; orchestration for new media; studio score production, recording and conducting; keyboard improvisation and improvisational techniques using mock-ups and film track. Prerequisite: TMU430H1 or P.I. *Not offered 2019-20*.
- TMU499H1 Independent Study** **0.5**  
 Available to students in 4th year who have maintained first-class standing in their first three years of study. *Permission of the Division Required*.

## WORLD MUSIC ENSEMBLES

- WME255H1 Traditional Inuit Singing Ensemble** **0.33**  
 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. *Not offered 2019-20*.
- WME260H1 World Music Ensemble: Iranian Ensemble** **0.33**  
 Performance and rehearsal of the Iranian ensemble and introduction to its musical and social contexts. *P. Khavarzamani, F. Hemmasi*. *Not offered 2019-20*.
- WME261H1 World Music Ensemble: Gospel Choir** **0.33**  
 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.

<b>WME262H1 Singing and Drumming in First Nations Traditions</b>	<b>0.33</b>
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.	
<b>WME264H1 World Music Ensemble: African Drumming and Dancing</b>	<b>0.33</b>
Performance and rehearsal of West African drumming and dancing and introduction to its musical and social contexts. Exclusion: PMU264Y1. <i>F. Dunyo.</i>	
<b>WME268H1 World Music Ensemble: Klezmer Ensemble</b>	<b>0.33</b>
Performance and rehearsal of the Klezmer Ensemble and introduction to its musical and social contexts. Exclusion: PMU268Y1. <i>B. Katz.</i>	
<b>WME270H1 Latin American Percussion Ensemble</b>	<b>0.33</b>
Performance and rehearsal of the Latin American Percussion Ensemble and introduction to its musical and social contexts. <i>A. Hetherington.</i>	
<b>WME271H1 Japanese Drumming Ensemble</b>	<b>0.33</b>
Performance and rehearsal of Japanese drumming and introduction to its musical and social contexts. Exclusion: PMU271Y1. <i>G. Nagata.</i>	
<b>WME272H1 World Music Ensemble: Steel Pan</b>	<b>0.33</b>
Performance and rehearsal and of the Steel Pan ensemble and introduction to its musical and social contexts. Exclusion: 272Y1. <i>J. Cullen.</i>	
<b>WME364H1 World Music Ensemble: African Drumming and Dancing</b>	<b>0.17</b>
See WME264H1. Prerequisite: WME264H1/EMU272Y. Exclusion: PMU364Y1. <i>Not offered 2019-20.</i>	
<b>WME365H1 World Music Ensemble: Balinese Gamelan</b>	<b>0.17</b>
See WME265H1. Prerequisite: WME265H1/EMU274Y. Exclusion: PMU365Y1. <i>Not offered 2019-20.</i>	
<b>WME368H1 World Music Ensemble: Klezmer Ensemble</b>	<b>0.17</b>
See WME268H1. Prerequisite: WME268H1. Exclusion: PMU368Y1. <i>Not offered 2019-20.</i>	
<b>WME370H1 World Music Ensemble: Latin-American Percussion Ensemble</b>	<b>0.17</b>
See WME270H1. Prerequisite: WME270H1. Exclusion: PMU370Y1. <i>Not offered 2019-20.</i>	
<b>WME371H1 World Music Ensemble: Japanese Drumming Ensemble</b>	<b>0.17</b>
See WME271H1. Prerequisite: WME271H1. Exclusion: PMU371Y1. <i>Not offered 2019-20.</i>	
<b>WME372H1 World Music Ensemble: Steel Pan</b>	<b>0.17</b>
See WME272H1. Prerequisite: WME272H1. Exclusion: PMU372Y1. <i>Not offered 2019-20.</i>	

## COURSE CODES FOR STUDENTS ON EXCHANGE

<b>PMU085H1 Applied Lessons</b>	0.5
<b>PMU095H1 Major Ensemble</b>	0.33
<b>PMU098H1 Music Electives</b>	variable credit
<b>TMU010H1 Composition Lessons</b>	0.5

## ADVANCED CERTIFICATE IN PERFORMANCE DESCRIPTION OF COURSES OFFERED

<b>PMA135Y1 Lyric Diction</b>	<b>0.33</b>
A study of English, Italian, German, and French phonetics, with focus on authentic pronunciation for the stage. <i>J. Nedecky. Voice Majors Only, or P.I.</i>	
<b>PMA361Y1 Voice Pedagogy</b>	<b>0.5</b>
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. <i>TBA. Voice majors or P.I.</i>	
<b>PMA410Y1 Men's Chorus</b>	<b>0.67</b>
Study and performance of repertoire for male voices (TBB and TTBB), comprising of music spanning several centuries and styles; emphasis on vocal development, aural skills and ensemble experience. Attendance at all sessions is required. Four hours minimum. <i>TBA.</i>	
<b>PMA415Y1 Women's Chamber Choir</b>	<b>0.67</b>
Study and Performance of advanced repertoire for treble voices (SSAA), with emphasis on the contemporary period. Attendance at all sessions is required. Four hours minimum. <i>L. Dolloff.</i>	
<b>PMA430Y1 Performance Skills</b>	<b>0.67</b>
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be addressed through coaching and masterclass sessions. Two hours. <i>B. Toyich.</i>	

<b>PMA436Y1 French Melodie</b>	<b>0.33</b>
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. <i>N. Paulin. Voice majors or P.I.</i>	
<b>PMA439Y1 Oratorio</b>	<b>0.33</b>
Study and performance of oratorio repertoire. One hour. <i>Voice majors only or P.I. Not offered 2019-20.</i>	
<b>PMA440Y1 Lieder</b>	<b>0.33</b>
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. <i>K. Tremills.</i> One hour. <i>Voice majors only or by P.I.</i>	
<b>PMA445Y1 Oratorio Ensemble</b>	<b>0.5</b>
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th centuries. Two hours. <i>D. Edwards.</i>	
<b>PMA451Y1 Piano - Instrumental Master Class</b>	<b>0.5</b>
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour. <i>J. Parker, M. Orlov, L. Wong, E. Elisi. Piano majors only. Corequisite: PMA452Y.</i>	
<b>PMA452Y1 Piano - Vocal Master Class</b>	<b>0.5</b>
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour. <i>S. Philcox. Piano majors only. Corequisite: PMA451Y.</i>	
<b>PMA454Y Piano - Instrumental Master Class</b>	<b>0.5</b>
Students prepare and perform chamber works with the pianists in PMA451Y. <i>E.J. Parker, M. Orlov, L. Wong, E. Elisi.</i>	
<b>PMA455Y Piano - Vocal Master Class</b>	<b>0.5</b>
Students prepare and perform vocal music with the pianists in PMA452Y. <i>S. Philcox. P.I.</i>	
<b>PMA463Y1 Orchestral Studies - Percussion</b>	<b>0.33</b>
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. <i>J. Rudolph. Percussion majors only or P.I.</i>	
<b>PMA475Y University Women's Chorus</b>	<b>0.67</b>
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. <i>TBA.</i> Four hours.	
<b>PMA476Y Piano Literature</b>	<b>0.33</b>
Survey of selected repertoire. Class performance. <i>Piano Majors only.</i>	
<b>PMA477Y Organ Literature</b>	<b>0.33</b>
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice.	
<b>PMA478Y Orchestral Studies - Strings</b>	<b>0.33</b>
Survey of selected repertoire not covered elsewhere in the performance program. <i>P. Widner.</i>	
<b>PMA479Y Orchestral Studies - Winds</b>	<b>0.33</b>
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. <i>TBA.</i>	
<b>PMA482Y Contemporary Music Ensemble</b>	<b>0.67</b>
A chamber orchestra of approximately 20 musicians, CME explores music of the 20 <sup>th</sup> and 21 <sup>st</sup> 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. <i>W. Halladay.</i>	
<b>PMA485Y1 Applied Music and Recital</b>	<b>1.0</b>
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons) and Recital.	
<b>PMA487Y1 Collegium Musicium</b>	<b>0.67</b>
Study and performance of 17 <sup>th</sup> and 18 <sup>th</sup> century orchestral string repertoire from an historically aware perspective. Matters of style, dance forms, string techniques, and ornamentation will be applied to a variety of music for string ensemble. Beginning on modern instruments and period bows, period instruments may be introduced in the second term. The use and reading from 17 <sup>th</sup> and 18 <sup>th</sup> century editions and manuscripts will also be explored. The class will be conducted in a rehearsal/workshop format. There will be regular lectures/demos on baroque performance practices and related topics, and examination of 17 <sup>th</sup> and 18 <sup>th</sup> century source materials. Four hours minimum. <i>TBA.</i>	
<b>PMA489Y1 Schola Cantorum</b>	<b>0.5</b>
This practical course will focus on the study and performance of 17 <sup>th</sup> and 18 <sup>th</sup> century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of styles, including solo arias, madrigals and motets, both sacred and secular. The class will be conducted in a master class format. Every other week the class will focus on solo repertoire from oratorio and opera. Alternate weeks will be devoted to ensemble repertoire. Four hours minimum. <i>D. Taylor.</i>	

<b>PMA490Y University of Toronto Bands</b>	<b>0.67</b>
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>J. Reynolds/G. MacKay.</i>	
<b>PMA491Y Chamber Music</b>	<b>0.33</b>
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enroll in two or more ensembles and earn additional credit. Two hours minimum. By permission of the Division.	
<b>PMA492Y MacMillan Singers</b>	<b>0.67</b>
The study and performance of a diverse choral repertoire with an emphasis on extended and major works. Attendance at all assigned session is required. Four hours minimum. <i>D. Fallis.</i>	
<b>PMA494Y Opera</b>	<b>1.0</b>
Introductory studies in operatic performance. Musical and dramatic coaching, including aria staging, acting, text analysis and the preparation and performance of spoken monologues and recitativo secco excerpts. Students comprise the ensemble [chorus] for major operatic productions and selected students may be cast in principal or supporting roles. <i>Admission by audition.</i>	
<b>PMA495Y University of Toronto Orchestras</b>	<b>0.67</b>
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. <i>U. Mayer.</i>	
<b>PMA496Y Opera Chorus</b>	<b>0.67</b>
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsals are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. <i>Admission by audition. Not offered 2019-20.</i>	

## OPERA DIVISION

### Diploma in Operatic Performance

An advanced diploma to prepare singers, repetiteurs 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 Repetiteur

This program is designed to train pianists in the work of the Operatic Repetiteur 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.*

<b>OMU501Y1 Operatic Staging</b>	<b>1.33</b>
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.	
<b>OMU502Y1 Musical Coaching</b>	<b>1.67</b>
Individual and ensemble musical coaching for operatic performance majors.	
<b>OMU503Y1 Voice</b>	<b>0.67</b>
Private instruction.	
<b>OMU504Y1 Acting</b>	<b>0.33</b>
Theory and practice in acting technique.	
<b>OMU505H1 French Diction</b>	<b>0.33</b>
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR	
<b>OMU506Y1 Dance</b>	<b>0.33</b>
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR	
<b>OMU508H1 Italian Diction</b>	<b>0.33</b>
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR	

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

## **OPERATIC REPETITEUR**

<b>OMU620Y1 Operatic Repetiteur</b>	<b>1.67</b>
Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.	
<b>OMU622Y1 Musical Coaching</b>	<b>2.0</b>
Participation (with students taking OMU502Y1,602Y1,702Y1) in coachings of vocal ensembles & study of standard operatic repertoire with members of the music staff.	
<b>OMU603Y1 Piano (or Voice)</b>	<b>0.67</b>
Private instruction.	
<b>OMU605H1 French Diction</b>	<b>0.33</b>
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR	
<b>OMU608H1 Italian Diction</b>	<b>0.33</b>
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR	
<b>OMU610H1 German Diction</b>	<b>0.33</b>
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR	
<b>OMU611H1 English Diction</b>	<b>0.33</b>
Practical approach to phonetics and diction, as applied to the performance of operatic repertoire in English. CR/NCR	
<b>OMU720Y1 Operatic Repetiteur</b>	<b>2.0</b>
Continuation of OMU620Y1	
<b>OMU722Y1 Musical Coaching</b>	<b>2.33</b>
Continuation of OMU622Y1	
<b>OMU703Y1 Piano (or Voice)</b>	<b>0.67</b>
Continuation of OMU603Y1	
<b>OMU705H1 French Diction</b>	<b>0.33</b>
Continuation of OMU605H1	

<b>OMU708H1 Italian Diction</b> Continuation of OMU608H1	<b>0.33</b>
<b>OMU710H1 German Diction</b> Continuation of OMU610H1	<b>0.33</b>
<b>OMU711H1 English Diction</b> Continuation of OMU611H1	<b>0.33</b>

## **STUDENT STAGE DIRECTOR**

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

# Financial Assistance

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

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

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

## Government Student Assistance Plans

### Full-Time Students

#### 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

University of Toronto financial aid programs fill the financial gap for full-time students who receive the maximum amount of government financial aid available, but whose funding doesn't cover all university costs.

To be eligible for UTAPS funding, you must:

- Be a Canadian citizen, permanent resident, or a protected person (recognized convention refugee); and
- Be enrolled in full time studies for the fall and winter session; and
- Be receiving the maximum amount of OSAP, other provincial/territorial government student aid, or First Nation's band funding but this funding doesn't cover all of your university costs (i.e., you have unmet need); and
- Be enrolled in an [eligible program](#).

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

### General Information

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

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

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

## Faculty of Music Scholarships and Awards

### UNDERGRADUATE BURSARIES

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

#### Dorothy M. Koldofsky Adelman Bursary

*Established 1987*

To encourage and assist students in the study of violin.

#### Isadore Dubinsky Memorial Bursary

*Established 1988*

Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

#### Goodman-Meyer Bursary

*Established 1990*

Awarded annually to a full-time student needing assistance.

#### Bernadette Graham Memorial Bursary

*Established 1987*

To be awarded to students on the basis of financial need which has arisen as the result of a serious illness.

- Hymn Society Bursary** *Established 2004*  
Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.
- Hugh McKellar Bursary** *Established 1997*  
Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.
- Boyd Neel Bursary** *Established 1983*  
Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.
- Edith Gertrude Shepherd Bursary** *Established 1991*  
Awarded annually to a full-time student needing assistance.
- William Solomon Memorial Award** *Established 1997*  
Awarded to any student in the Faculty of Music on the basis of financial need.
- Grad 9T7 Faculty of Music Scholarship** *Established 1997*  
Awarded on the basis of financial need.
- Grad 9T8 Faculty of Music Scholarship** *Established 1998*  
Awarded on the basis of financial need.
- Faculty of Music Undergraduate Campaign Scholarship** *Established 1997*  
Awarded to a full-time undergraduate student in the Faculty of Music who demonstrates financial need and who, without the assistance, would not be able to continue their studies.

## ENTRANCE SCHOLARSHIPS

- William Aide Entrance Scholarship in Piano Performance** *Established 2004*  
Awarded to the top undergraduate applicant in Piano Performance who is an Ontario resident demonstrating financial need. The Award is renewable for three additional years, provided a standing of A- or higher is maintained annually in the Piano Performance courses. *2018-19 Fu Tian Yao*
- Harold and Jean Bohne Scholarship** *Established 2017*  
Awarded as a merit-based scholarship to outstanding entering and continuing students. *2018-19 Hannah Corbett, Michael Denomme, David Hunter, Charlotte McIntosh, Fernando Santana Suri, Xavier Solis, Evan Tanovich, Benjamin Whitby, Joelle Wong*
- George Brough Memorial Scholarship** *Established 2017*  
Awarded as a merit-based entrance scholarship to an outstanding string student. *2018-19 Matthew Chan*
- 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. *2018-19 Ricardo Ferro Hernandez*
- 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. *2018-19 Michael Nunes*
- 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. *2018-19 Rayna Crandlemire Renewal: Anika-France Forget, Wesley Hui, Claire Latosinsky, Elizabeth Legierski, Matthew Li, Chu Yu Liang, Sophia Mackey, Elijah Theocharidis*
- Ian R. Dalton Music Scholarship** *Established 2016*  
Awarded to a gifted flute student entering first year of any full-time program. *2018-19 Haerim Han*
- 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. *2018-19 Adrien Petric*
- 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. *2018-19 YiChen Wang*
- 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. *2018-19 Vivid Ma Renewal: Wenyuling Ding, Hui Zhu*
- 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. *2018-19 Bien Carandang, Derrell Woods Renewal: Nicholas Adema, Lucy Nesbitt*
- 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. *2018-19 Yi Deng*

- 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. *2018-19 Christopher Chan*
- 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. *2018-19 Michael Denomme*
- Russell Hartenberger Percussion Scholarship** *Established 2017*  
 To be awarded as a merit based entrance scholarship to an outstanding percussionist. *2018-19 Samuel Kerr*
- 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. *2018-19 Alexis Dill*
- 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. *2018-19 Ming Rou Ding, Jasmine Fok, Charlotte McIntosh, Abigail Sinclair*
- Faculty of Music Jazz Studies Scholarship** *Established 2013*  
 Awarded as a merit-based scholarship to students in the Jazz Studies Program. *2018-19 Emma Gilman, Aidan McConnell, Brenon Parmar*
- 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. *2018-19 Fernando Santana Suri, Juri Yun*
- Andrew Alexander Kinghorn Scholarships** *Established 1978*  
 Awarded to gifted students entering any first year program in the Faculty of Music. *2018-19 Emma Gilman, Ineza Mugisha, Dante Mullin Santone, Michael Nunes*
- Moe Koffman Memorial Jazz Scholarship** *Established 2001*  
 Awarded to an outstanding student entering the jazz performance program at the Faculty of Music. *2018-19 Brenon Parmar*
- 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. *2018-19 Benjamin Whitby*
- 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. *2018-19 Adrien Petric*
- David John Malysz 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. *2018-19 Haerim Han*
- 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. *2018-19 Renewal: Ruizhou Cao, Michelle Lin, Sarah Marchack, Joshua Su, Yi Qing Yang*
- Mamie May Scholarships** *Established 1997*  
 Awarded annually to attract academically strong performance students who demonstrate financial need. Criteria for retaining the scholarship for three additional years include maintaining a good academic average, and a major ensemble mark above 80%. *2018-19 Renewal: Christopher Chan, Amelia Depiero, Abigale Erwied, Andy Kitusa, Rodney Cole Mendez, Lucia Warren*
- 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. *2018-19 Joseph Distefano, Alexa Frankian, Aidan McConnell, Luca Ortolani, Simone Viola, Shin Yu Wang*
- 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. *2018-19 Nicholas Hladio*
- 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. *2018-19 Dong Hoon Baik*
- Music Alumni Admission Scholarships** *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. *2018-19 Charlotte McAfee-Brunner, Anthony D'Alessandro, Adrien Petric*

**Paul Read Jazz Scholarship***Established 2011*To be awarded annually to two students entering the Jazz Studies Program. *2018-19 Garret Hildebrandt***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. *2018-19 Renewal: Danlie Rae Acebuque, Rosa Alaimo, John Krutschke, Esther-Ruth Teel***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. *2018-19 Benjamin Whitby***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. *2018-19 Boris Chung***Eric James Soulsby Scholarship***Established 1985*Awarded to a gifted student on admission to the first year of any full-time program. *2018-19 Evan Tanovich***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. *2018-19 Matthew Chan***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. *2018-19 Adrian Lo***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. *2018-19 Ineza Mugisha***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. *2018-19 Vivid Ma***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. *2018-19 YiChen Wang***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. *2018-19 Ineza Mugisha***University of Toronto Scholars Program**

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

*2018-19 Hilary Chu, Diana Dawydchak, Ming Rou Ding, Ricardo Ferro Hernandez, Claire Heinrichs, Yi Nuo Lin, Adrian Lo, Hongran Luo, Benjamin Rositsan, Else Sather, Michele Selvaggi, Yue Sun, Jacob Thomas, Gabrielle Turgeon, Benjamin Whitby, Ines Wong, Miao Zheng, Jane Zuchelkowski***President's Scholar of Excellence***2018-19 Matthew Chan, Charlotte McAfee-Brunner, Benjamin Storm, Gabrielle Turgeon, Joanne Yin***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. *2018-19 Jacob Chung***Arbor Scholar***2018-19 Hannah Corbett***Pearson International Scholar***2018-19 Hannah Godfrey-Clarke***IN-COURSE SCHOLARSHIPS****Holly Durant Almeida Award***Established 1998*Awarded to a Music Education student, preferably a flautist, who has contributed to music in Holly's spirit. *2018-19 Rebekah Tam***Howard F. Andrews Memorial Prize***Established 1989*To be awarded annually to an outstanding performer in a Faculty of Music ensemble. *2018-19 Alana Ngo*

- 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. *2018-19 Chanel Chow*
- 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. *2018-19 Angelo Moretti*
- 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. *2018-19 Kai Leung*
- 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. *2018-19 Kevin Vuong*
- Brooke Memorial Music Scholarship** *Established 2012*  
To be awarded to one undergraduate student on the basis of financial need. *2018-19 Sami Anguaya*
- 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. *2018-19 Chiara Culmone*
- Susan Cale Award** *Established 2006*  
Awarded to undergraduate students on the basis of academic merit and financial need. *2018-19 Carol Mak*
- Jean A. Chalmers Scholarships** *Established 1989*  
Awarded to outstanding students in the second or higher year of any full-time program. *2018-19 Katelyn Katic, Madalen Tojicic, Jonathan Wong*
- 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”. *2018-19 Alexander Bowie*
- James Craig Opera Orchestra Award** *Established 1983*  
In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. *2018-19 Joanna Gorska Kochanowicz*
- 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. *2018-19 Kevin Vuong*
- 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. *2018-19 Daria Axenova*
- John Dan Scholarship** *Established 1994*  
To be awarded annually to a student studying a stringed instrument. *2018-19 Aaron Cheung*
- Duke Ellington Society Jazz Scholarships** *Established 1996*  
Awarded to an outstanding first year student in the Bachelor of Music in Performance degree (Jazz). *2018-19 Leighton Harrell*
- 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. *2018-19 Daria Axenova*
- Faculty of Music Early Music Studies Scholarship** *Established 2017*  
*2018-19 Anne Bird, Hendrick Veltmeyer, Sinead White*
- Faculty of Music Jazz Studies Scholarship** *Established 2013*  
To be awarded as merit based scholarships to students in the Jazz Studies Program. *2018-19 Kaelin Murphy*
- Faculty of Music Scholarship** *Established 2012*  
To be awarded to an outstanding student at the Faculty of Music. *2018-19 Wenyuling Ding, Kaelin Murphy, Hui Zhu*
- Fairways Concert Scholarship** *Established 2003*  
To be awarded to an outstanding student in an undergraduate program in Performance. *2018-19 Alexis Dill*
- 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. *2018-19 Daria Axenova*
- 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. *2018-19 Thea Coburn*

- 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. 2018-19 *Joanna Gorska Kochanowicz*
- Fleming-Colin Scholarship** *Established 2014*  
To be awarded to an outstanding performance student based on merit and need. 2018-19 *David Bruce*
- 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. 2018-19 *Emily Bosenius*
- 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. 2018-19 *Chanel Chow*
- 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. 2018-19 *Rachel Allen*
- Gwendolen M. Grant Music Scholarship** *Established 2003*  
Awarded to an undergraduate student enrolled full-time in the composition program of the Faculty of Music. 2018-19 *Shreya Jha*
- 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. 2018-19 *Rebekah Tam*
- 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. 2018-19 *Chanel Chow*
- 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. 2018-19 *Jack Gagner*
- 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. 2018-19 *Adrian Punzalan*
- Leslie John Hodgson Scholarship/Bursary** *Established 1971*  
Awarded to a student in a performance program. 2018-19 *Daniel Mok*
- 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. 2018-19 *Christopher Jones*
- 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. 2018-19 *Jesse Ma*
- 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. 2018-19 *Noah Franche-Nolan*
- Jazz FM91 Scholarship** *Established 2011*  
To be awarded to an outstanding undergraduate Jazz Studies student. 2018-19 *Alexander Argatoff*
- Irene Jessner Scholarship** *Established 1988*  
To be awarded to an outstanding voice student in any degree or diploma program. 2018-19 *Rachel Allen*
- 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. 2018-19 *Sacha Smith, Charis Wong*
- 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. 2018-19 *Matthew Li, Georgia Perdikoulis, Caroline Stanczyk*
- 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. 2018-19 *Lucia Warren*
- Lobodowsky Choral Scholarship** *Established 2005*  
Awarded on the basis of exceptional talent and leadership in choral music. 2018-19 *Cristian Delfino, Benjamin Gabbay*
- 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. 2018-19 *Emily Harris*

- 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. *2018-19 Michael Brennan*
- 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. *2018-19 Kathryn Johnston, Roanna Kitchen, Sierra Ward-Bond*
- 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. *2018-19 Maksym Chupov-Ryabtsev, Benjamin Gabbay, Katharine Petkovski*
- John O. McKellar Scholarship** *Established 1991*  
Awarded annually to a gifted student of choral music. *2018-19 Julia Brotto*
- Ben McPeck Scholarship** *Established 1983*  
Awarded to an outstanding student in second or third year of the composition program. *2018-19 Shreya Jha*
- 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. *2018-19 Arieh Sacke*
- 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. *2018-19 Nicholas Higgs*
- 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. *2018-19 Aaron Cheung*
- Ailsa Jessie and James Bernard Mouldale 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. *2018-19 Ahmed Hegazy*
- 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. *2018-19 Ivan Shiu*
- Sylvia Cadesky Stoun Mureddu Scholarship** *Established 2013*  
To be awarded to an outstanding performance student on the basis of academic performance. *2018-19 Alexander Argatoff*
- Music Alumni Awards** *Established 1998*  
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence. *2018-19 Hala Chergui, Madeleine Ertel, Kayla Falkenholt, Douglas Fleming, Evan Gratham, Bjorn Kriel, Danielle Nicholson, Michael Quigley*
- 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. *2018-19 Benjamin Gabbay*
- 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. *2018-19 Anastasia Kulikova*
- Oke Family Scholarship** *Established 2008*  
To be awarded to one undergraduate student in Music Education at the Faculty of Music based on merit. *2018-19 Julia Brotto*
- Marietta Orlov Piano Scholarship** *Established 2002*  
Awarded to a gifted pianist enrolled in Performance, based on achievement with consideration for financial need. *2018-19 Fu Tian Yao*
- 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. *2018-19 Emily Bosenius, Thea Coburn, Emily Rekrut-Pressey*
- Patrick Parr Scholarship** *Established 1985*  
Awarded annually to a student entering the second or higher years of the Piano Performance program. *2018-19 Ruizhou Cao*
- Luciano Pavarotti Scholarship** *Established 1986*  
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music. *2018-19 Alexander Bowie*
- Gregor Piatigorsky Memorial Award in Cello** *Established 1991*  
Awarded annually to a cello student. *2018-19 Christopher Chan*
- Arthur Plettner Scholarships** *Established 1999*  
Awarded to student(s) who demonstrate outstanding musical and academic potential or achievement. Financial need must be demonstrated. *2018-19 Julia Araiche, Alexander Argatoff, Julia Brotto, Ya Gao, Nina Jeftic, Rina Khan, Stephane Martin Demers, Alana Ngo, Emily Rocha, Lydia Shan, Meredith Wanstall, Phoebe Wong, Judy Yang*

- PNN Scholarship** *Established 2014*  
Awarded to an outstanding student in Second Year or later of the Piano Performance program. *2018-19 Anastasia Kulikova*
- Norman and Joan Promane Jazz Scholarship** *Established 2016*  
Awarded to an outstanding student in the Jazz Studies program.  
*2018-19 Carter Brodkorb, Zachary Griffin, David Hodgson Kugyelka, Benjamin Isenstein, Aiden Salvati, Joshua Sinclair, Jacob Slous*
- Queensmen of Toronto Richard Bowles Memorial Scholarship** *Established 2002*  
Awarded to a gifted voice student in performance (second year) tenor, bass or bass-baritone. *2018-19 Ian Sabourin*
- 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. *2018-19 Mackenzie Donaldson, Maxmillian Filazek, Aiden Salvati*
- 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. *2018-19 Vanessa Fung*
- 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. *2018-19 Nolan Sprangers*
- Eugene Rittich Memorial Scholarship** *Established 2010*  
To be awarded annually as a merit-based scholarship to an outstanding wind or brass student. *2018-19 Ilinca Stafie*
- Monica Ryckman Scholarship** *Established 1989*  
Awarded to outstanding students in the Faculty of Music in any undergraduate program. *2018-19 Emma Moss*
- 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. *2018-19 Breanne Dharmai*
- 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. *2018-19 Arieh Sacke*
- Peter Screaton Skinner Prize** *Established 1966*  
To be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree. *2018-19 Nicholas Wanstall*
- Donald Shore Memorial Bassoon Scholarship** *Established 2017*  
A merit-based award for an outstanding undergraduate bassoonist. *2018-19 Michael Quigley*
- 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. *2018-19 Michelle Lin*
- 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. *2018-19 Mackenzie Donaldson, Maxmillian Filazek, Vannessa Gadoutsis, Leighton Harrell, George Kobty, Kaelin Murphy*
- Norman & Hinda Tobias Memorial Scholarship** *Established 1975*  
Awarded to an outstanding student in the performance program whose major is a woodwind instrument. *2018-19 Zachary Goldstein*
- 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. *2018-19 Nicholas Wanstall*
- Wayne Vance Scholarship for Piano Performance** *Established 2012*  
To be awarded annually to an outstanding Piano performance student at the Faculty of Music. *2018-19 Sarah Marchack*
- 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. *2018-19 Ya Gao, Lydia Shan*
- 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. *2018-19 Nina Jeftic*

**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. *2018-19 Zachary Griffin*

**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. *2018-19 Anastasia Kulikova*

**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. *2018-19 Meredith Wanstall*

**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. *2018-19 Alexandra Hetherington*

**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. *2018-19 George Kobty*

**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. *2018-19 Emily Parker*

**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. *2018-19 Adam Kaleta*

**University of Toronto Scholars Program**

This program recognizes outstanding students at the end of their first, second and third year of their program.

*2018-19 Christopher Jones, Rachel Allen, Anastasia Kulikova*

**OPERA DIVISION SCHOLARSHIPS**

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

**ARIAS All Past Presidents' Scholarship**

*2018-19 Midori Marsh*

**ARIAS Marjorie Blaser Memorial Scholarship**

*2018-19 Emma Bergin*

**ARIAS Regina Borowska Memorial Scholarship**

*2018-19 Tatiana Stanishich*

**ARIAS Anne and John Craine Memorial Scholarship**

*2018-19 Midori Marsh*

**ARIAS Andrews King Scholarship**

*2018-19 Brandon Tran*

**ARIAS Musical Director's Discretionary Scholarship**

*2018-19 Emma Greve, Jamie Groote, Alex Halliday*

**ARIAS Scholarship of Excellence**

*2018-19 Korin Thomas-Smith*

**ARIAS Mariss Vetra Latvian Scholarship**

*2018-19 Emma Greve*

**ARIAS Selma & Bruno Zlemmit Scholarship**

*2018-19 Joshua Clemenger*

**Edith Binnie Memorial Scholarship***Established 1995*

To be awarded to a singer or student repeteur of the Opera Division who demonstrates financial need. *2018-19 Joshua Clemenger*

**Richard Bradshaw Graduate Fellowship in Opera***Established 2007*

*2018-19 Alex Halliday*

**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. *2018-19 Adam Kuiack*

- 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. *2018-19 Korin Thomas-Smith*
- COC Oakville Branch Olive Langton Beddoe Scholarship**  
To be awarded to an outstanding student in the Opera Division. *2018-19 Jamie Groot*
- Rena Coulter Scholarship** *Established 2002*  
To be awarded to student(s) whose primary courses of study is opera. *2018-19 Saige Carlson*
- Frederick Malcolm Croggon Opera Scholarship** *Established 1986*  
To be awarded to a gifted student enrolled full time in the Opera Division. *2018-19 Joshua Clemenger*
- Irene Pump and Keith Croot Graduate Fellowship in Opera** *Established 2006*  
To be awarded to graduate students in Opera, based on merit. *2018-19 Saige Carlson*
- Anne Delicaet Opera Scholarship** *Established 2016*  
To be awarded to one outstanding student in the Opera program. *2018-19 Midori Marsh*
- Marc & Vreni Ducommun Scholarship** *Established 2011*  
To be awarded to a full-time student in the Opera program. *2018-19 Joshua Clemenger*
- 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. *2018-19 Adam Kuiack*
- Gladys & Lloyd Fogler Scholarship** *Established 2008*  
To be awarded to an outstanding student in the Opera program. *2018-19 Tatiana Stanishich*
- Helen Simmie Godden Memorial Opera Scholarship** *Established 2003*  
To be awarded to student(s) whose primary course of study is opera. *2018-19 Emma Bergin*
- W. Earl Goodchild Opera Scholarship** *Established 2005*  
Awarded to a student in the Opera Program who is an Ontario Resident that demonstrates financial need. *2018-19 Emma Greve*
- 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. *2018-19 Adam Kuiack*
- Sandra Horst Opera Scholarship** *Established 2018*  
To be awarded as a merit-based scholarship to one or more outstanding students in the opera program. *2018-19 Saige Carlson, Tatiana Stanishich*
- Reverend James Edward Hunt Opera Scholarship** *Established 2016*  
To be awarded to an outstanding student in the Opera program. *2018-19 Saige Carlson*
- 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. *2018-19 Jamie Groot*
- 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. *2018-19 Korin Thomas-Smith*
- 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. *2018-19 Jamie Groot*
- 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. *2018-19 Saige Carlson*
- 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. *2018-19 Maeve Palmer*
- 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. *2018-19 Adam Kuiack*
- 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. *2018-19 Joshua Clemenger*
- Andrew MacMillan Scholarship** *Established 1968*  
To be awarded to an outstanding baritone student in the opera program. *2018-19 Brandon Tran*
- 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. *2018-19 Brandon Tran*

**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. *2018-19 River Guard*

**Michelle Ducommun Michaud Memorial Scholarship** *Established 2017*  
*2018-19 Korin Thomas-Smith*

**Sigmund Mintz Scholarship** *Established 2012*  
To be awarded to one opera student. *2018-19 Korin Thomas-Smith*

**Clive and Sue Mortimer Scholarship** *Established 2010*  
To be awarded to a baritone in the opera program. *2018-19 Korin Thomas-Smith*

**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. *2018-19 Maeve Palmer*

**Doreen Polegato Memorial Scholarship** *Established in 2003*  
Awarded to a deserving student in the Opera Diploma program. *2018-19 Emma Greve*

**The John Pump Opera Scholarship** *Established 1985*  
Awarded annually to a gifted singer entering the first year of studies in the Opera Diploma program. *2018-19 Maeve Palmer*

**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. *2018-19 Matthew Cairns*

**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. *2018-19 Emma Bergin, Joshua Clemenger, Emma Greve, Midori Marsh*

**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. *2018-19 River Guard*

**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. *2018-19 River Guard*

**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. *2018-19 Emma Bergin*

**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. *2018-19 Matthew Cairns*

**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. *2018-19 Emma Bergin*

**Nancy Wahlroth Scholarship** *Established 2008*  
To be awarded to a deserving student in the Opera Division's Diploma in Operatic Performance Programme at the Faculty of Music in accordance with the U of T policy on Student Awards. *2018-19 Maeve Palmer*

**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. *2018-19 Emma Greve*

## 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. *2018-19 Alexandra Brennan*

**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. *2018-19 Julia Mirzoev*

**Faculty of Music Graduating Award** *Established 2013*  
To be awarded to a graduating student in either an undergraduate or graduate program who is deemed to have great potential to make an important contribution to the field of Music as per OSOTF guidelines. Applications become available Feb 1<sup>st</sup>; deadline to apply is May 1<sup>st</sup>. *2018-19 Julia Mirzoev, Daniel Oore*

**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. *2018-19 Liam Ritz*

**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. *2018-19 Vivian Chen*

**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. *2018-19 Myriam Blardone*

**Gerhard Kander Graduating Award for Violin***Established 2009*

To be awarded to one graduating undergraduate violin student, based on merit. *2018-19 Julia Mirzoev*

**Suba Institute Award for Performance Excellence***Established 2003*

A free demo CD recording opportunity to be awarded as a prize to the top graduating performance student at the undergraduate level. *2018-19 Harrison Argatoff*

**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>. *2018-19 Joel Allison*

**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>. *2018-19 Yik Ling Elaine Choi*

**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.

*2018-19 Maksym Chupov-Ryabtsev***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>.

*2018-19 Thomas Chong, Joshua Clemenger, Thea Coburn, James Conquer, Zachary Goldstein, Ting Kwan Lau, Katharine Petkovski, Olga Rykov, Olivia Spahn-Vieira, Madalen Tojicic*

**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.

*2018-19 Christopher Chan, Michelle Lin, Qiran Shen***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. *2018-19 Joshua Clemenger*

**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. *2018-19 Rebecca Cummings, Bekah Simms*

**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>. *2018-19 Manuel Piazza, Nicholas Wanstall*

**Patricia Martin Shand Fund for Student Travel***Established 2012*

To be awarded to undergraduate and graduate music education students for travel. *2018-19 Myrtle Millares*

**String Quartet Composition Competition Prize***Established 2013*

To be awarded to any Faculty of Music student in recognition of the most outstanding composition.

## 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. The office is also responsible for the administrative operations of the undergraduate program including registrarial and computerized student records, course administration, convocation, examinations, marks and grade reporting, information on scholarships, bursaries, financial aid, as well as the policies on academic regulations.

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

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

**Registrar's Office, Edward Johnson Building, Room 145**      **416-978-3740**      [registrar.music@utoronto.ca](mailto:registrar.music@utoronto.ca)

### Academic Success Centre

The Academic Success Centre is dedicated to ensuring you achieve your highest possible learning potential. Through lectures, workshops, groups, counselling and online assistance, the ASC helps students become better learners. The Centre is open to students at all levels and has specialized programming for both undergraduate and graduate students. Staff members at the ASC also collaborate with student groups, staff members and faculties to develop tailored programs on a wide range of learning topics. The Faculty of Music in partnership with the Academic Success Centre offers a series of workshops and one-on-one advising appointments with a learning strategist to support the students' academic success goals.

**Koffler Student Services Centre, 214 College St, Rm 150**      **416-978-7970**      [mail.asc@utoronto.ca](mailto:mail.asc@utoronto.ca)      [www.studentlife.utoronto.ca/asc](http://www.studentlife.utoronto.ca/asc)

### Accessibility Services: Programs and Services for Persons with a Disability

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

**455 Spadina Avenue, 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

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

**155 College St, 3<sup>rd</sup> floor**      **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.

**Koffler Student Services Centre, 214 College Street, 1<sup>st</sup> Floor**      **416-978-8000**      [carecentre@mail.careers.utoronto.ca](mailto:carecentre@mail.careers.utoronto.ca)      [www.studentlife.utoronto.ca/cc](http://www.studentlife.utoronto.ca/cc)

### Centre for Community Partnerships

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

**569 Spadina Avenue, Suite 315 (3rd Floor)**      **416-978-6558**      [info.ccp@utoronto.ca](mailto:info.ccp@utoronto.ca)      [www.studentlife.utoronto.ca/ccp](http://www.studentlife.utoronto.ca/ccp)

### 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**      [www.communitysafety.utoronto.ca](http://www.communitysafety.utoronto.ca)

### Faculty of Music Undergraduate Association (FMUA)

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

**Edward Johnson Building, Rm 312**      **416-978-0313**      [fmua.ca](http://fmua.ca)      [fmua@utoronto.ca](mailto:fmua@utoronto.ca)

## Family Care Office

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

**Koffler Student Services Centre, 214 College Street, Rm 103**      **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. We also offer learning opportunities for all students to engage with Indigenous communities within the University of Toronto and beyond.

**North Borden Building, 563 Spadina Avenue, 3rd Floor**      **416-978-8227**      [fnh.info@utoronto.ca](mailto:fnh.info@utoronto.ca)      [www.studentlife.utoronto.ca/fnh](http://www.studentlife.utoronto.ca/fnh)

## Hart House

Hart House is the co-curricular centre of the University of Toronto: a place that welcomes both campus and community to explore cultural, intellectual and recreational activities. Aside from a wide array of events, lectures, live music and performances, Hart House offers classes for every interest from filmmaking and acting to archery and dance. Open 365 days a year, our facilities include a range of impressive rooms for study, dining, recreation and socializing, a modern athletics and aquatics facility, a satellite farm location, the acclaimed Justina M. Barnicke Art Gallery, a dynamic theatre, complete wedding, meeting and event services as well as the top-rated Gallery Grill restaurant all housed within a stunning, neo-Gothic building.

**7 Hart House Circle**      **416-978-2452**      [www.harthouse.ca](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 embedded at the Faculty of Music.

**Koffler Student Services Centre, 214 College Street, 2<sup>nd</sup> floor**      **416-978-8030**      [info.hwc@utoronto.ca](mailto:info.hwc@utoronto.ca)      [www.studentlife.utoronto.ca/hwc](http://www.studentlife.utoronto.ca/hwc)

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

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

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

**Eligibility:** In general, undergraduate or graduate U of T students who have completed at least one year of full-time studies, with a minimum CGPA of 2.25, are eligible to apply. Students must also achieve a minimum annual GPA of 2.5 for the year during which you apply. A few exchange programs do have higher GPA cutoffs, and others have special language requirements. **Application:** Applications for most programs are due mid-January to late February, but you should always check the CIE website regarding the specific exchanges that interest you.

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

General Enquiries (416) 978-2564      [cie.information@utoronto.ca](mailto:cie.information@utoronto.ca)

Student Exchange (416) 978-1800      [student.exchange@utoronto.ca](mailto:student.exchange@utoronto.ca)

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

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

## Multi-Faith Centre for Spiritual Study and Practice

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

**Koffler Institute, 569 Spadina Ave**      **416-946-3120**      [www.studentlife.utoronto.ca/mf](http://www.studentlife.utoronto.ca/mf)

## Office of the University Ombudsperson

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

**416-946-3485**      [ombuds.person@utoronto.ca](mailto:ombuds.person@utoronto.ca)      [ombudsperson.utoronto.ca](http://ombudsperson.utoronto.ca) (please consult website for office location)

## Sexual and Gender Diversity Office

The Sexual and Gender Diversity Office works with students, staff, and faculty to provide programs, services, education, resources, and outreach on issues related to sexual and gender identity at the University of Toronto. Our initiatives also focus on providing a positive learning and work environment for all that is free of discrimination and harassment. Any member of the University community is welcome to contact the office with concerns, complaints, issues, or ideas. Services are provided confidentially to anyone experiencing a problem related to heterosexism or homophobia, or who has questions, educational needs, or other related concerns.  
21 Sussex Ave, Suite 416 & 417      416-946-5624      [sgdo@utoronto.ca](mailto:sgdo@utoronto.ca)      [www.sgdo.utoronto.ca](http://www.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.  
416-978-2266 (non-urgent matters)      [thesvpcentre@utoronto.ca](mailto:thesvpcentre@utoronto.ca)      [www.safety.utoronto.ca](http://www.safety.utoronto.ca)      Gerstein Science Information Centre (Gerstein Library), Suite B139  
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.  
Koffler Student Services Centre, 214 College Street, Rm 150      416-978-8045      [www.studentlife.utoronto.ca/hs-residence@utoronto.ca](http://www.studentlife.utoronto.ca/hs-residence@utoronto.ca) (residence inquiries)      [housing.services@utoronto.ca](mailto:housing.services@utoronto.ca) (all other inquiries)

## Office of Student Life

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

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

## Summer Abroad Program - Where will you be next summer?

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

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

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

**Application:** All University of Toronto students in good standing are eligible to apply. Students from other universities are also welcome to apply. Applications are available in early January. The application deadline for selection-based programs is February 15; first-come, first-served programs are open until March 1, but spaces in some programs fill up well in advance. Late applications will be accepted if space and time permit.

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

Woodsworth College, 119 St. George St, 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)

## TravelSafer

TravelSafer is a police or student escort service where you can request that someone walk with you to locations on the U of T Campus such as between campus buildings, to parking lots and TTC transit stops near the campus. Call 416-978-SAFE (7233) any time to arrange for patrollers to come to your location. For prompt service calling in advance is recommended. It is also possible to arrange for regular escorts with the same pick up location and time each week.

This service is available 24/7, 365 days/year.

416-978-7233 (SAFE)

[campuspolice.utoronto.ca/travelsafer-2/](http://campuspolice.utoronto.ca/travelsafer-2/)

# Rules and Regulations

## Important Notices

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

## Statement of Equity and Human Rights

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

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

## Changes in Programs of Study / Courses

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

For each program of study offered by the University through the Faculty, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of courses, instructors and instructional assignments, enrolment limitations, 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 he or she has done so. The rules and regulations of the Faculty are listed in this calendar. In applying to the Faculty, the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to all rules, regulations and policies cited in the calendar, as amended from time to time.

All University policies can be found at:

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

Those which are of particular importance to students are:

Policy on Access to Student Academic Records

Code of Behaviour on Academic Matters

Code of Student Conduct

Grading Practices Policy

Policy on Official Correspondence with Students

More information about students' rights and responsibilities can be found at [http://www.students.utoronto.ca/The\\_Basics/Rights\\_and\\_Rules.htm](http://www.students.utoronto.ca/The_Basics/Rights_and_Rules.htm)

## Enrolment Limitations

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

## Copyrighting Instructional Settings

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

## Person I.D. (Student Number)

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

## Fees and Other Charges

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

## Registration

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

A student's registration is not complete until he or she has paid tuition and incidental fees, or has made appropriate arrangements to pay. Students who defer fee payment

or whose payment is deferred pending receipt of OSAP or other awards, acknowledge that they continue to be responsible for payment of all charges, including any service charges that may be assessed. For details see the Student Accounts Web site at [www.fees.utoronto.ca](http://www.fees.utoronto.ca).

### **Passed Courses May Not Be Repeated**

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

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

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

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

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

## **Course Enrolment & Canceling Registration**

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

### **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. 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.

### **Canceling Courses**

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

Students are not permitted to cancel or withdraw from a course in which an allegation of academic misconduct is pending from the of the alleged offence until the final disposition of the accusation.

### **Canceling Registration/Withdrawing**

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

### **Courses at Other Universities (Letter of Permission)**

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply in advance to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. A letter of permission will only be given to a student in good standing, with a minimum CGPA of at least 1.5 in the session prior to studies at the host institution 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 \$40 is levied for applications.

### **Leave of Absence**

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

## Course Marks

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

### Marking Schemes

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

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

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

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

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

### Term Work

Instructors MUST assign, grade and return at least one significant assignment as early as possible, and at the latest before the final date to cancel a course without academic penalty. The only exception is that for "Y" courses; the deadline in these cases, is the last regularly scheduled class during the first week of classes in January. 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 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.

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

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

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

### Missed Term Tests/Performances

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

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

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

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

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

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

## Performance Courses

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

Harp 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

<b>A – to A+</b>	<b>90 - 100%</b>	<b>Excellent</b>	Exceptional performance at a near-professional level; technical mastery, musical maturity and expressiveness. Outstanding progress in lessons. Assigned work completed and thoroughly mastered.
	<b>85 – 89%</b>		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.
	<b>80 – 84%</b>		Very strong musically and technically, demonstrating excellent performance values. Consistent progress throughout the year, and assigned work completed very well.
<b>B – to B+</b>	<b>77 – 79%</b>	<b>Good</b>	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.
	<b>73 – 76%</b>		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.
	<b>70 – 72%</b>		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.
<b>C – to C+</b>	<b>67 – 69%</b>	<b>Adequate</b>	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.
	<b>63 – 66%</b>		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.
	<b>60 – 62%</b>		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.
<b>D – to D+</b>	<b>57 – 59%</b>	<b>Marginal</b>	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.
	<b>53 – 56%</b>		Extremely weak standard of performance with only minimal musical expression and technique. Only marginal improvement shown.
	<b>50 – 52%</b>		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.
<b>F</b>	<b>0 – 49%</b>	<b>Inadequate</b>	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

<b>A – to A+</b>	<b>90 – 100%</b>	<b>Excellent</b>	Exceptional performance at a near-professional level; technical mastery, musical maturity and expressiveness.
	<b>85 – 89%</b>		Outstanding performance; considerable polish, depth of understanding with technical prowess, superior performance values such as tone, intonation, rhythmic integrity and voicing, as applicable.
	<b>80 – 84%</b>		Very strong musically and technically, demonstrating excellent performance values.
<b>B – to B+</b>	<b>77 – 79%</b>	<b>Good</b>	Evidence of good preparation with technical and musical competence; some imaginative understanding of the repertoire, but lacking consistent polish.
	<b>73 – 76%</b>		A good performance overall with technical and musical competence; some imaginative understanding of the repertoire, but with some technical roughness and inconsistency.
	<b>70 – 72%</b>		Reasonable standard of performance with some evidence of a good grasp of the musical and technical challenges but with some technical and musical lapses.
<b>C – to C+</b>	<b>67 – 69%</b>	<b>Adequate</b>	Although this is an adequate standard of performance, there are inherent technical issues which mar the presentation; limited musical expressiveness and communication.
	<b>63 – 66%</b>		Adequate but inconsistent performance lacking technical and tonal polish and without a deeper grasp of the music.
	<b>60 – 62%</b>		This is a barely adequate performance, with some sign of musical expression but marred by poor technique.
<b>D – to D+</b>	<b>57 – 59%</b>	<b>Marginal</b>	A very weak performance with marginal musical expressiveness and limited technique.
	<b>53 – 56%</b>		Extremely weak standard of performance with only minimal musical expression and technique.
	<b>50 – 52%</b>		This is a bare pass with a performance standard only marginally around the pass/fail line.
<b>F</b>	<b>0 – 49%</b>	<b>Inadequate</b>	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 sub-session. 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 (<http://www.music.utoronto.ca>).

## Rules for the Conduct of Examinations

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

## Academic Standing & Grading Regulations

### Standing in a Course

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

Letter Grade	Grade Point Scale	Percentage	Grade Definition
A+	4.0	90-100%	<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

SDF: standing deferred granted by petition

WDR: withdrawal without academic penalty after the relevant deadline, or withdrawal from a Basic Music course at any time during the academic year.

### **Grade Point Average (GPA)**

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

Three types of grade point averages are used:

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

Academic Standing is assessed twice a year:

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

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

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

### **Standing in a Year**

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

### **Failure in First Year**

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

### **Probationary Status**

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

### **Bachelor of Music in Performance Stay-In Requirement**

Students 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.

### **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.

**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 15<sup>th</sup>, and correction to their Summer Session up to the following February 28<sup>th</sup>.

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

### **Re-Reading of Final Exams**

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

## **Petitions**

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

1. The student prepares a written statement:

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

### **Documentation in Support of Petitions**

The Faculty requires documentation that provides pertinent evidence for an exception that should be made to the rules and regulations that are designed to ensure equitable treatment for all students. The only medical documentation acceptable at the University of Toronto is the University's Verification of Illness or Injury Form, which may only be completed by Physicians, Surgeons, Nurse Practitioners, Dentists or Clinical Psychologists [www.illnessverification.utoronto.ca/](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.

In some situations, non-medical supporting documentation may be relevant. The Faculty has provided guidelines and a form (available on the Portal) that may be useful to those providing such documentation.

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

### **Petition Deadlines**

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

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

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

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

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

### **Petitions regarding Final Exams/Juries/Recitals**

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

<b>Final Exam</b>	<b>Deferred Exam</b>
December	Reading Week
April/May	August Exam Period

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

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

#### **Notes:**

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

### **Aegrotat Standing**

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

### **Academic Appeals**

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

#### **Procedures**

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

### **Fees**

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

Compulsory fees for registration consists of academic, incidental and ancillary fees. Academic fees vary depending on program of study, and year of admission to the Faculty. All students in the Degree programs 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 1<sup>st</sup> of September.

**Fees Invoice and Payment:** Payment is made at a financial institution or through internet/telephone banking. Refer to [www.fees.utoronto.ca](http://www.fees.utoronto.ca) or your Course Selection Booklet for more details.

**Payment Deadlines:** A minimum payment consisting 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.fees.utoronto.ca](http://www.fees.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 \$44 plus \$5/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

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

## Miscellaneous Fees

Application/Audition Fee – Undergraduate	\$60.00	Recital Recording Fees	\$65.00
Application/Audition Fee – Advanced Certificate	\$75.00	Replacement Diploma	\$80.00
Building Access Fob (deposit)	\$25.00	Mailing of Diploma	
Copies of Records	\$15.00	Within Canada	\$40.00
Copy of Exam	\$13.00	To USA	\$55.00
Duplicate documents	\$4.00	To International destinations	\$70.00
Exam Script	\$15.00	Replacement T Card	\$20.00
Exchange Prog. Processing Fee	\$100.00	Re-instatement	\$61.00
Extra Calendar	\$4.00	Re-registration	\$25.00
Late Registration (requires approval)	\$44.00 plus \$5 per day	Special / Deferred Examinations	\$70.00
Letter of Confirmation	\$8.00	Special Studio Key/ Specific Instruments	\$20.00
Letter of Permission	\$40.00	Student System Access Fee per session	\$55.00
Locker/lock rental	\$35.00	Tax Receipts (Duplicates)	\$ 5.00
Music & Instrument Fee	\$325.00	Transfer Credit Assessment Fee	\$30.00
Instrument Overdue Fines	\$1.00/ day	Transcripts	\$12.00
Petition to re-read exam	\$36.00		

# University of Toronto Regulations and Policies

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

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

All University policies can be found at:

[http://www.governingcouncil.utoronto.ca/Governing\\_Council/policies.htm](http://www.governingcouncil.utoronto.ca/Governing_Council/policies.htm)

**Those which are of particular importance to students are:**

Code of Behaviour on Academic Matters

Code of Student Conduct

Policy on Assessment and Grading Practices (updated in 2012)

Policy on Official Correspondence with Students

Policy on Access to Student Academic Records

Policy on Academic Transcripts (updated in 2012)

Policy on Academic Continuity (updated in 2012)

Policy on Sexual Violence and Sexual Harassment

## Appendix - Program Charts for students admitted prior to the 2017-18 academic year

### BACHELOR OF MUSIC MUSIC EDUCATION - Classical

*Credits per year*

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

### BACHELOR OF MUSIC MUSIC EDUCATION – Jazz

*Credits per year*

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

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

Notes:

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

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

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

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

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

### HISTORY & THEORY

*Credits per year*

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1- Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 – Global Popular Musics		0.5		
MMU100H1 – Lives in Music	✓			
PMU184Y1, 284Y1- Applied Music	0.5	0.5	(0.5)*	(0.5)*
PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble	1.0	1.0	(1.0)*	(1.0)*
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1/107Y1 - Keyboard Harmony/Skills	0.33			
TMU111H1/127H1 - Theory Elective		0.5		
HMU425/426/430/431/432/433/435/450H1** - HMU Topics			1.0	0.5
TMU307/308/316/317/318/401/403/404H1*** - Theory Electives			1.0	0.5
Music Electives	0.33	0.5	1.5	2.0
+One language other than English, approved by the Division			1.0	
Arts & Science Electives	1.0	1.0	1.0	2.0
<b>TOTAL</b>		<b>GRAND TOTAL: 22.17</b>	<b>5.83</b>	<b>5.83</b>
			<b>5.5</b>	<b>5.0</b>

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

\*\* Students wishing to graduate with the History Specialist Option should take at least six of HMU425/426/430/431/432/433/435/ 450/499H1 (3.0 credits) and maintain a CGPA over the four years of B+ or higher. The required number of music electives for specialists would be 2.83 credits.

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

\*\*\* Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307/308/316/317/318/401/403/404/499H1 (3.0 credits), and must maintain a CGPA over the four years of B+ or higher. The required number of music electives for specialists would be 2.83 credits.

**BACHELOR OF MUSIC  
COMPOSITION**

*Credits per year*

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

**COMPOSITION MINOR PROGRAM (6.0 credits)**

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

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

**BACHELOR OF MUSIC**

**COMPREHENSIVE - Classical**

*Credits per year*

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>HMU111H1 – Introduction to Music &amp; Society</b>	0.5			
<b>HMU126H1 – Historical Survey II</b>	0.5			
<b>HMU225H1 - Historical Survey I</b>		0.5		
<b>HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics</b>		0.5		
<b>MMU100H1 – Lives in Music</b>	✓			
<b>PMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music</b>	0.5	0.5	(0.5)*	(0.5)*
<b>PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 – Major Ensemble</b>	1.0	1.0	(1.0)*	(1.0)*
<b>TMU130H1, 131H1, 230H1, 231H1 – Music Theory</b>	1.0	1.0		
<b>TMU132H1, 133H1, 232H1 – Musical Skills</b>	0.67	0.33		
<b>TMU105Y1/107Y1 – Keyboard Harmony/Skills</b>	0.33			
EMU130Y1 – Introduction to Music Education		0.67		
Music Electives**			2.5	2.5
Free Electives (i.e. Music or Arts & Science)			2.0	2.0
Arts & Science Electives	1.0	1.0	1.0	1.0
<b>TOTAL</b>	<b>GRAND TOTAL: 22.0</b>	<b>5.5</b>	<b>5.5</b>	<b>5.5</b>
*Applied Music & Major Ensemble taken in Year 3 & 4 may be counted as Music Electives				
**A minimum of 2.0 credits of Music Electives at the 300-level or above, excluding Applied Music, Major Ensemble, Chamber Music, and Instrumental Performance Class.				

**BACHELOR OF MUSIC  
COMPREHENSIVE – Jazz**

*Credits per year*

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
MMU100H1 – Lives in Music	✓			
JMU210H1, 215H1 – Jazz History I & II		1.0		
JMU100Y1, 200Y1 – Jazz & Traditional Materials	0.67	0.67		
JMU101Y1, 201Y1, 301Y1 – Jazz & Traditional Ear Training	0.67	0.67	0.67	
JMU104Y1 – Jazz Keyboard Skills	0.33**			
JMU184Y1, 284Y1, 384Y1, 484Y1 – Applied Music	0.5	0.5	(0.5)*	(0.5)*
JMU189Y1, 289Y1, 389Y1, 489Y1 – Jazz Orchestra	1.0	1.0	(1.0)*	(1.0)*
JMU193Y1, 293Y1, 393Y1, 493Y1 – Vocal Jazz Ensemble	1.0++	1.0++	(1.0)*++	(1.0)*++
EMU130Y1 – Introduction to Music Education		0.67		
Music Electives***	0.5		2.0	2.17
Free Electives (i.e. Music or Arts & Science)			2.0	2.0
Arts & Science Electives	1.0	1.0	1.0	1.0
<b>TOTAL</b>	<b>5.67</b>	<b>5.5</b>	<b>5.67</b>	<b>5.17</b>
*Applied Music & Major Ensemble taken in Year 3 & 4 may be counted as Music Electives.				
**Required of all Jazz students except keyboard majors.				
++ Jazz Voice majors only.				
***A minimum of 2.0 credits of Music Electives at the 300-level or above, excluding Applied Music, Major Ensemble, Chamber Music, and Instrumental Performance Class.				

**BACHELOR OF MUSIC (PERFORMANCE)  
ORGAN**

*Credits per year*

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

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

*Credits per year*

	1	2	3	4
HMU111H1 - Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1- Historical Survey I		0.5		
HMU240H1 - Music in N. America or HMU245H1 - Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU110Y/115Y/175Y/192Y1 - Major Ensemble	1.0*	1.0*	(1.0)*	(1.0)*
PMU187Y1/189Y1 - Early Music Ensemble	1.0**	1.0**	1.0**	
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU105Y1 - Keyboard Harmony	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Instrumental Performance Class	0.33*	0.33*	0.33*	0.33*
PMU163Y1 (263Y1 if 163Y1 mark less than 80%) – Sight Reading	0.33	(0.33)		
PMU251Y1, 351Y1, 451Y1 - Piano-Inst. Master Class		0.5*	0.5*	0.5*
PMU252Y1, 352Y1, 452Y1 - Piano-Vocal Master Class		0.5*	0.5*	0.5*
PMU260Y1- Teaching Methods - Piano I			0.67*	
PMU376Y1, 476Y1 - Departmental Literature			0.33	0.33
Music Electives			0.33*- 1.33***	0.33*- 1.33***
Arts & Science Electives	0.5	0.5	1.5	1.5
<b>TOTAL</b>		<b>Harpischord Total: 20.0</b>	<b>5.83</b>	<b>4.83</b>
		<b>Piano Total: 22.0</b>	<b>6.17</b>	<b>6.17</b>
			<b>5.17</b>	<b>4.17</b>
			<b>5.17</b>	<b>4.5</b>

\* piano only    \*\* harpsichord only  
 \*\*\* Harpsichord majors require 2.67 credits of Music Electives. Piano majors require 0.67 music electives  
 + HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.  
 Note: Piano majors must take both PMU251Y1, 252Y1 in Year 2; PMU351Y1, 352Y1 in Year 3; PMU451Y1, 452Y1 in Year 4.

**BACHELOR OF MUSIC (PERFORMANCE)  
BRASS, STRINGS, WOODWINDS**

*Credits per year*

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

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

## BACHELOR OF MUSIC (PERFORMANCE)

### VOICE

*Credits per year*

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

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

++1.0 credit of Performance electives may be substituted for 4<sup>th</sup> year Choral Ensemble; PMU489Y1, PMU482Y1, and PMU445Y1 are options.

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

\*\* PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Years 3 & 4.

## BACHELOR OF MUSIC (PERFORMANCE)

### JAZZ STUDIES

*Credits per year*

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

\* Required of all Jazz students except keyboard majors.

++ Jazz Voice majors only.

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

**BACHELOR OF MUSIC (PERFORMANCE)**
**HARP**
*Credits per year*

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 - Historical Survey I		0.5		
HMU240H1 – Music in N. America or HMU245H – Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU190Y/195Y/198Y1 - Major Ensemble	1.0	1.0	1.0	1.0
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class	0.33	0.33	0.33	0.33
PMU191Y1, 291Y1, 391Y1 (optional) – Chamber Music	(0.33)	(0.33)	(0.33)	
Music Electives			1.0	1.0
Arts & Science Electives	0.5	0.5	1.5	1.5
<b>TOTAL</b>	<b>5.83</b>	<b>5.17</b>	<b>4.83</b>	<b>4.83</b>
+ HMU240H1/245H1 can be taken in a higher year; must be completed before enrolling in other HMU upper level courses.				

**BACHELOR OF MUSIC (PERFORMANCE)**
**PERCUSSION**
*Credits per year*

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

## BACHELOR OF MUSIC (PERFORMANCE)

### GUITAR, LUTE, RECORDER, FREE BASS ACCORDION

*Credits per year*

	1	2	3	4
HMU111H1 – Introduction to Music & Society	0.5			
HMU126H1 – Historical Survey II	0.5			
HMU225H1 – Historical Survey I		0.5		
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +		
MMU100H1 – Lives in Music	✓			
PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music & Recital	1.0	1.0	1.0	1.0
PMU187Y1/189Y1 - Early Music Ensemble	1.0*	1.0*	1.0*	1.0*
PMU110Y/115Y/175Y/183Y/190Y/192Y/195Y/198Y – Major Ensemble	1.0**	1.0**	1.0**	1.0**
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0		
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33		
TMU107Y1 - Keyboard Skills	0.33			
PMU105Y, 205Y, 305Y, 405Y–Instrumental Performance Class	0.33***	0.33***	0.33***	0.33***
PMU325Y1 - History & Literature of the Guitar			0.67***	
PMU420H1 - Fretboard Harmony				0.33***
PMU425H1 – Guitar Pedagogy				0.33***
PMU391/491Y (optional) – Chamber Music			(0.33)	(0.33)
Music Electives****	0.5****	1.0****	0.83 - 2.0	1.0 – 2.0
Arts & Science Electives	0.5	0.5	1.5	1.5
<b>TOTAL</b>		<b>Guitar Total: 21.83</b>	<b>5.83</b>	<b>5.17</b>
		<b>Lute &amp; Recorder Total: 22.83</b>	<b>6.0</b>	<b>5.83</b>
		<b>Accordion Total: 22.83</b>	<b>6.0</b>	<b>5.83</b>
			<b>5.33</b>	<b>5.5</b>
			<b>5.5</b>	<b>5.5</b>
			<b>5.5</b>	<b>5.5</b>

\* Lute and Recorder only.

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

\*\*\* Guitar only.

\*\*\*\* 5.5 credits total of Music Electives; Guitar requires only 1.83 credits total.

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

## ARTIST DIPLOMA

### PIANO & HARPSICHORD

*Credits per year*

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

\* piano only \*\*harpsichord only

**ARTIST DIPLOMA  
VOICE**

*Credits per year*

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

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

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

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

**ARTIST DIPLOMA  
BRASS, STRINGS, WOODWINDS**

*Credits per year*

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

\* Not required of Saxophone or Euphonium Majors

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

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

## ARTIST DIPLOMA

### GUITAR, LUTE, RECORDER, FREE BASS ACCORDION

*Credits per year*

	1	2	3
HMU111H1 – Introduction to Music & Society	0.5		
HMU126H1 – Historical Survey II	0.5		
HMU225H1 – Historical Survey I		0.5	
HMU240H1 – Music in N. America or HMU245H1 – Global Popular Musics		0.5 +	
MMU100H1 – Lives in Music	✓		
PMU185Y1, 285Y1, 385Y1 – Applied Music & Recital	1.0	1.0	1.0
PMU110Y/115Y/175Y/183Y/187Y/190Y/192Y/195Y/198Y1 - Major Ensemble	1.0*	1.0*	1.0*
PMU187Y1/189Y1 – Early Music Ensemble	1.0**	1.0**	
TMU130H1, 131H1, 230H1, 231H1 – Music Theory	1.0	1.0	
TMU132H1, 133H1, 232H1 – Musical Skills	0.67	0.33	
TMU107Y1 – Keyboard Skills	0.33		
PMU105Y1, 205Y1, 305Y1 – Instrumental Performance Class	0.33***	0.33***	0.33***
PMU325Y1 – History & Literature of the Guitar		0.67***	
PMU420H1 – Fretboard Harmony			0.33***
PMU425H1 – Guitar Pedagogy			0.33***
Music Electives****	0.67	1.0	1.33 - 2.0
<b>TOTAL</b>		<b>Guitar Total: 15.0</b>	<b>5.33</b>
		<b>Lute &amp; Recorder Total: 15.0</b>	<b>5.67</b>
		<b>Accordion Total: 15.0</b>	<b>5.67</b>
			<b>5.33</b>
			<b>4.33</b>
			<b>4.0</b>
			<b>4.0</b>

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

\*\* Lute and Recorder only.

\*\*\* Guitar only.

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

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

## ARTIST DIPLOMA

### HARP, PERCUSSION

*Credits per year*

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

\* Percussion only

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

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