A meeting of Faculty Board will be held on Friday, October 11, 2013 at 3:30 p.m. in Macdonald 001

AGENDA

1. Adoption of the Agenda

2. Approval of the Minutes
   The Minutes of September 20, 2013 have been posted.

3. Business Arising from the Minutes

4. Dean’s Report
   a. General Report
   b. Report on Senate Action

5. Arts and Science Undergraduate Society Report

6. Question Period

7. Communications

8. Bachelor of Music/Music and Digital Media Diploma Joint Program with St. Lawrence College – Appendix A(i) – for approval
   Ms. Walker will move “that a new concurrent Bachelor of Music/Music and Digital Media Diploma Program offered jointly by the School of Music at Queen’s University and the Faculty of Arts at St. Lawrence College, to be first offered in 2014-15, be approved.”

9. Curriculum Committee Omnibus Report – Appendix A(ii) – for approval
   Mr. Greenfield will move “that the Curriculum Committee Omnibus Report II, be approved”

10. Report of the Nominating Committee – Appendix B – for approval
      Mr. Kavanagh will move “that the Report of the Nominating Committee be approved.”

11. School of Religion – Theology Programs – for information

12. Curriculum Committee – Notice of Motion
      The following Plans and Sub-Plans will be submitted to Curriculum Committee this year for approval.
      i. Sub-Plan in Computing and Gaming Theory (Sub-Plan to Software Design)
      ii. General in Liberal Arts
      iii. Specialization in Cognitive Neuroscience
      iv. Specialization in Biotechnology
      v. Certificate in Writing

Pat Costigan, Secretary                         Richard Ascough, Chair
Faculty Board                                  Faculty Board
Program/Plan Introduction:

School of Music proposes a new concurrent Bachelor of Music / Music and Digital Media Program between Queen’s University and St. Lawrence College, to be first offered in 2014-15.

Proposal attached.

Respectfully Submitted,
Richard Greenfield
Chair, Curriculum Committee
Faculty of Arts and Science
**NEW UNDERGRADUATE PROGRAM PROPOSAL**

**Full Submission Form**

This template is to be used when seeking approval for a brand new Undergraduate program of study leading to a degree, for-credit Senate-approved Diploma or Certificate. For further information, see Section III of the QUAQPs Guide: [https://qshare.queensu.ca/xythoswfs/webui/ xy-4436779_1-t_m9UKO6LZ](https://qshare.queensu.ca/xythoswfs/webui/ xy-4436779_1-t_m9UKO6LZ).

New Program submissions must receive the approval of Faculty Board prior to being externally reviewed. The submission, external review, and the internal response to the review will, as a package, be submitted to the Senate Office for referral to the Senate Committee on Academic Development (SCAD) which will then make its recommendations to Senate. Academic Units should contact the relevant Dean’s Office(s) during the development of the proposal. Refer also to the QUAQPs website at: [http://www.queensu.ca/provost/responsibilities/qualityassurance.html](http://www.queensu.ca/provost/responsibilities/qualityassurance.html).

**NOTE:** the textboxes in this template will expand as needed.

### Part A – General Summary

<table>
<thead>
<tr>
<th>Name of Proposed Program:</th>
<th>Concurrent Bachelor of Music / Music and Digital Media Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit(s):</td>
<td>School of Music, Queen’s University and Music and Digital Media Program, St. Lawrence College</td>
</tr>
<tr>
<td>Proposed Start Date:</td>
<td>September 2014</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contact Information (1)</th>
<th>Contact Information (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name: Margaret Walker</td>
<td>Name: Gordon Smith</td>
</tr>
<tr>
<td>Title: Director of the School of Music</td>
<td>Title: Associate Dean of Music</td>
</tr>
<tr>
<td>Unit: School of Music</td>
<td>Unit: Faculty of Arts and Science</td>
</tr>
<tr>
<td>E-mail: <a href="mailto:margaret.walker@queensu.ca">margaret.walker@queensu.ca</a></td>
<td>E-mail: <a href="mailto:gordon.smith@queensu.ca">gordon.smith@queensu.ca</a></td>
</tr>
</tbody>
</table>

**Executive Summary (1 page maximum suggested – Minimum font size 11 pp)**

_Briefly summarize the rationale for introducing this new program and how it fits with the academic goals of the Faculty/School and University. Briefly describe: the educational goals and learning outcomes; internal or external collaboration required to deliver this program; how the relevant stakeholders (e.g. faculty, staff, students) were consulted in preparing the proposal; and additional resources required to deliver this program._

This document proposes a new collaborative program between Queen’s University and St. Lawrence College allowing students to work concurrently for a Bachelor of Music Degree at the School of Music, Queen’s and a Music and Digital Media Diploma at St. Lawrence. Currently, students with interest in both the Bachelor of Music (BMus) Degree, which focuses on the performance and academic analysis of music, and the Music and Digital Media (MDM) Diploma, which introduces leading-edge audio and visual production skills, need to take six years to complete both programs (four years for the BMus and two for the MDM). A concurrent BMus/MDM would allow completion in five years and encourage students to find creative ways to combine practically and to reflect philosophically on what are very different approaches to the post-secondary study of music. Students in the program would be exempt from theory, history and performance courses at St...
Lawrence as they would cover that material more extensively through their BMus theory, history, and performance courses. This would remove redundancy and allow students to complete the two programs in less time. Graduates of the proposed concurrent program would furthermore have a competitive and unique set of competencies that would serve them well in their futures whether in graduate school, as music educators, or the professional world of music.

Within the BMus Degree program, students learn specialized skills in the performance, composition and theoretical analysis of Western art music which are then contrasted with more diverse academic competencies in the fields of music education, history, and culture. The MDM diploma similarly introduces some procedural knowledge in the performance and analysis of Western music, which is combined with a markedly different practical skill-set in innovative multimedia production. Although both degree and diploma broadly speaking teach music, they prepare students to function in very different musical worlds. The combination of university and college learning outcomes and skill-sets thus enhances student prospects for active learning and discovery and provides extra opportunities for BMus students to learn by doing.

Finally, it has been said that community college has become the “new grad school” for many university students. Armed with a Bachelor Degree and the critical writing, creative thinking and problem-solving skills that it teaches, many university students then turn to community colleges for a one or two-year diploma that will equip them with current, and practical skills that lead to specific employment. The proposed concurrent BMus Degree and MDM Diploma program facilitates this trend with an attractive and professionally useful combination.
Part B – Evaluation Criteria

Part B is to be completed by the Unit/Faculty.

In accordance with Queen’s University Quality Assurance Processes (QUQAPs), the criteria should be regarded as the minimum criteria upon which the new program submission will be assessed. Further information can be found in the QUQAPs Guide: https://qshare.queensu.ca/xythoswfs/webui/xy-4436779_1-l_m9UK06LZ.

1. Introduction

1.1 Describe how the Program is consistent with the University’s mission and values as well as the academic goals of the Faculty(ies) and Unit(s).

Both the BMus and MDM curricula emphasize active learning and learning by doing, part of Pillar One of the Academic Plan, The Student Learning Experience. Students in both programs combine academic courses with practical skills and project-based learning. The proposed concurrent program will broaden the students’ opportunities for experiential learning by combining the virtuosic performance skills in the BMus degree with the technological and practical skills of the MDM diploma.

Pillar Two in the Academic Plan is Disciplinarity / Interdisciplinarity, recognizing the need for expertise within a discipline while strongly encouraging students to make the most of the types of interdisciplinary experiences that ‘contextualize and enrich the disciplinary’ (The Academic Plan, p. 12). The proposed concurrent BMus/MDM program will accomplish exactly this as students enrolled the program will complete both degree and diploma in keeping with the separate programs standards and requirements, yet have the opportunity to apply skills from one area of expertise to the problems and issues of the other.

Interdisciplinarity is also a key principle in the Where Next document, and the proposed concurrent program takes the step of crossing not only curricular but institutional boundaries (p.7). This partnership furthermore provides an important opportunity for experiential learning and one closely connected to the music industry (p.10). Although both BMus degree and MDM diploma programs teach “music” (broadly conceived), they prepare students for very different professional worlds. The combination of skill sets, communicative modes, and potential careers will offer a unique and exciting program that is very much in keeping with Queen’s mission, values, and academic goals.

1.2 List the Objectives of the Program (or Programs) and specify the anticipated learning outcomes and career paths [Refer to Undergraduate Degree Level Expectations (UDLEs, p.31 of QUQAPs)]

Objectives:
1. Provide incoming students with an opportunity to complete the Bachelor of Music Degree from Queen’s and the Music and Digital Media Diploma from St. Lawrence College in a concurrent curriculum.
2. Provide students in the concurrent program with access both to cutting-edge audiovisual technology and instruction by professionals actively working in multi-media production and to a substantial education in musical scholarship and performance.
3. Widen opportunities for educational breadth and excellence in music performance, music scholarship, and digital production methods for both Queen’s and St. Lawrence students through shared expertise and resources.

Anticipated Learning Outcomes:
1. Depth and Breadth of Knowledge: Both Diploma and Degree programs currently offer curricula that develop musical knowledge and critical understanding in both intellectual and procedural realms. The integration of the two curricula in a concurrent program will allow students to increase breadth, comparing and combining the creative options available through traditional acoustic means with those provided by current technology.
2. Knowledge of Methodologies and Application of Knowledge: Knowledge of methodologies in the BMus program will be balanced with knowledge of technologies in the MDM program. Students will learn to move between these professional worlds both critically and creatively.
3. Autonomy and Professional Capacity: Students will learn first-hand how to transfer their skills between degree and diploma courses and develop key professional abilities such as flexibility, adaptability, and working in contrasting environments.
Career Paths:
Around the world, performance art has evolved into interdisciplinary forms in which traditional concert/dance/theatre settings include visual projections (as in the collaboration between Berlin Philharmonic and multimedia artist Jack Ox), as well as music video projects that reach beyond that of pop genres into great works of art (for example SONY and the visualisation of the Bach Suites performed by Yo Yo Ma). Major companies based in Canada are hired by pop artists to create multimedia shows that are sometimes more complex than the music they enhance. Opportunities for trained musicians with skills in multimedia technology are vast in the field of film, commercials, web-based interactive products and video gaming.

Thus the concurrent BMus/MDM program would produce a sophisticated graduate with an expansive range of career possibilities including:

- the combination traditional performance practices with work in new media
- the development of new creative practices built on an expanded awareness of current trends in music and multimedia
- the integration of digital technologies supporting artistry within the new media industry
- the integration of media production in music education and performance careers

1.3 Explain how the objectives will be achieved (e.g. course work, teaching and research seminars, independent research, laboratory and technical training, internships, practica, major research papers, and thesis)

The BMus Degree Program currently consists of a two-year core of required courses in music history and culture, music theory, musicianship, applied music, and ensembles. This leads into a more flexible final two years where students can create a personalized combination of courses in music education, composition, performance, and history and culture. The MDM Diploma Program currently comprises two years which combine courses in history, theory, musicianship and applied music with courses in graphics, motion graphics, video, editing, recording, multimedia, and the study of contemporary trends in integrated arts.

Courses in the BMus Degree include lectures, seminars, practical lab-type courses, one-on-one applied music lessons, and ensembles. Assessment is through essays, written tests and exams, presentations, micro-teaching, community placements, and juried performances.

Courses in the MDM Diploma include lectures, practical lab-type courses, one-on-one applied music lessons, and individual projects. Assessment is in-class through written and practical course work, individual creative projects, and juried performances.

The proposed concurrent program would require students to complete all BMus degree requirements. The MDM courses history, theory, musicianship, and applied music would be replaced with the more rigorous versions in the BMus. Students would take one or two of the remaining MDM courses per year to a total of six MDM courses over the four-year BMus Degree and then finish the remaining seven courses in the fifth year to complete the MDM Diploma. Taking MDM courses at the same time as BMus courses will allow students to experience and experiment with creative ways to transfer their musical, methodological, and technological skills between university and college environments. Students will normally graduate with a BMus degree after four years, and then spend the fifth year solely in MDM courses, bringing the breadth of knowledge from both programs to their final portfolios and capstone creative projects.

1.4 Address the appropriateness of the proposed nomenclature (e.g., BAH, BSCH [degree programs only]).

The BMUS degree designation continues to be appropriate for these collaborative students.

2. Program Regulations

2.1 Admission Standards - Provide the Program’s admission standards, including degree, diploma or certificate and course requirements and any other specific standards with reference to learning outcomes and expectations of the Program (e.g. Grade 12, undergraduate degree, etc.). If applicable, indicate policies/procedures to encourage applications from qualified under-represented groups (e.g. Aboriginal people, visible minorities or persons with disabilities).

Students will be admitted to the BMus/MDM Concurrent Program following Queen’s University admission standards including a successful audition for the Bachelor of Music, and St. Lawrence College Music and Digital Media Diploma admission standards.
Admission standards for the BMus Degree require performance level at a Royal Conservatory of Music Examinations level of Grade 8 (Grade 9 for Piano); Advanced Rudiments; and Grade 6 Piano Proficiency.

Admission standards for the MDM Diploma require a recording demonstrating theory and performance proficiency, and a written description of musical background.

### 2.2 Language Requirements

**Language Requirements** – Please specify the Program’s English language requirement, including, if applicable, required English as a Second Language Assessment scores.

Language requirements as stated in the Queen’s University Admission Regulations will be adhered to.

### 3. Program Structure and Requirements

**Describe the Program under the following headings (where applicable)**

#### 3.1 General Program Requirements

- Bachelor of Music Degree: 4-year direct entry program: 129 units (see below)
- Music and Digital Media Diploma: six courses to be taken concurrently with the BMus program, then the rest completed in a 5th year: 13 courses in total (see below).

#### 3.2 Course Requirements

In Table 1 below, list core (required) courses, optional courses (e.g. select X from the following list) and elective courses (indicate level and disciplines).

<table>
<thead>
<tr>
<th>Course/Credit (number and name)</th>
<th>(C)ore, (O)ptional or (E)lective</th>
<th>Proposed Instructor(s)</th>
<th>Academic Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queen’s University</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSC 103 Music and Society / 3.0</td>
<td>C</td>
<td>M. Walker</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 121 Applied Music I / 6.0</td>
<td>C</td>
<td>I. Zuk / Adjunct Faculty</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC127 Ear Training and Sight Singing I / 3.0</td>
<td>C</td>
<td>C. Tormann</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 128 Keyboard Harmony I / 3.0</td>
<td>C</td>
<td>C. Tormann / T. Davidson</td>
<td>School of Music</td>
</tr>
<tr>
<td>3.0 Units from MUSC 180-188</td>
<td>C</td>
<td>Adjunct Faculty</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC191 Theory and Analysis I / 6.0</td>
<td>C</td>
<td>J. Burge</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 203 Romantic and Twentieth-Century Music / 3.0</td>
<td>C</td>
<td>C. Marvin</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 204 Baroque and Classical Music / 3.0</td>
<td>C</td>
<td>C. Marvin</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 205 Medieval and Renaissance Music / 3.0</td>
<td>C</td>
<td>O. Malyshko</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 221 Applied Music II / 6.0</td>
<td>C</td>
<td>I. Zuk / Adjunct Faculty</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 227 Ear Training and Sight Singing II / 3.0</td>
<td>C</td>
<td>C. Tormann</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 228 Keyboard Harmony II / 3.0</td>
<td>C</td>
<td>T. Davidson</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 291 Theory and Analysis II / 6.0</td>
<td>C</td>
<td>S. Lind</td>
<td>School of Music</td>
</tr>
<tr>
<td>MUSC 392 Theory and Analysis III / 3.0</td>
<td>C</td>
<td>S. Lind</td>
<td>School of Music</td>
</tr>
<tr>
<td>6.0 units from MUSC 160-169; 178; 260-269; 278; 360-369; 378; 460-</td>
<td>C</td>
<td>M. Sirett; G. Craig; D. Tremblay / Adjunct Faculty</td>
<td>School of Music</td>
</tr>
</tbody>
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### 469: 478 Ensembles

<table>
<thead>
<tr>
<th>Units</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.0</td>
<td>MUSC 380/3.0; MUSC 381/3.0; MUSC 385/3.0; MUSC 386/3.0; MUSC 388/3.0; MUSC 393/3.0; MUSC 394/3.0; MUSC 396/3.0; MUSC 398/3.0; MUSC 399/3.0; MUSC 443/3.0; MUSC 445/3.0; MUSC 446/3.0; MUSC 480/3.0; MUSC 481/3.0; MUSC 485/3.0; MUSC 486/3.0; MUSC 488/3.0 Musicology; Ethnomusicology; Theory; or Music Education</td>
</tr>
</tbody>
</table>

C School of Music Faculty School of Music

### St. Lawrence College

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
<th>Instructor</th>
<th>School</th>
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</thead>
<tbody>
<tr>
<td>MUSC 6</td>
<td>Integrated Arts</td>
<td>3.0</td>
<td>Dr. J. Innis</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>MUSC 21</td>
<td>Creative Project</td>
<td>3.0</td>
<td>Dr. A. Shannon</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>MUSC 22</td>
<td>Photography: The Creative Eye / 3.0</td>
<td>3.0</td>
<td>Richard Martin</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>MUSC 23</td>
<td>Language of Visual Experience / 3.0</td>
<td>3.0</td>
<td>Marta Scythes</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>MUSC 24</td>
<td>Recording I / 3.0</td>
<td>3.0</td>
<td>Mike Cassells</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>MUSC 26</td>
<td>Recording II / 3.0</td>
<td>3.0</td>
<td>Mike Cassells</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>MUSC 28</td>
<td>Portfolio I / 3.0</td>
<td>3.0</td>
<td>Dr. A. Shannon</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>MUSC 29</td>
<td>Portfolio II / 3.0</td>
<td>3.0</td>
<td>Dr. A. Shannon</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>COMP 16</td>
<td>Digital Motion Graphics I / 3.0</td>
<td>3.0</td>
<td>Josh Lyon</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>COMP 17</td>
<td>Digital Motion Graphics II / 3.0</td>
<td>3.0</td>
<td>Josh Lyon</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>COMP 18</td>
<td>Multimedia Authoring / 3.0</td>
<td>3.0</td>
<td>Kate Yuksel</td>
<td>St. Lawrence College</td>
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<tr>
<td>COMP 42</td>
<td>Digital Graphics / 3.0</td>
<td>3.0</td>
<td>Richard Martin</td>
<td>St. Lawrence College</td>
</tr>
<tr>
<td>GENE</td>
<td>Video Production / 3.0</td>
<td>3.0</td>
<td>Lenny Epstein</td>
<td>St. Lawrence College</td>
</tr>
</tbody>
</table>

### 3.3 Course Descriptions

For each undergraduate course that is part of the proposed Program, provide a calendar description and append the course outline; also indicate if the course currently exists.

Please see Appendix One.
### Program Timelines

In a table or figure, summarize the expected progress through the Program by term, to degree completion.

#### Year One (34.5 units)
**Queen’s Courses**
- MUSC 103/3.0, MUSC 121/6.0, MUSC 127/3.0, MUSC 128/3.0, MUSC 191/6.0, MUSC 203/3.0
- One ensemble/1.5
- Electives/6.0

**St Lawrence Courses**
- One of:
  - MUSC 22/3.0 Photography, COMP 42/3.0 Digital Graphics

#### Year Two (34.5 units)
**Queen’s Courses**
- MUSC 204/3.0, MUSC 205/3.0, MUSC 221/6.0, MUSC 227/3.0, MUSC 228/3.0, MUSC 291/6.0
- One ensemble/1.5
- Electives/3.0

**St Lawrence Courses**
- Other of:
  - MUSC 22/3.0 Photography, COMP 42/3.0 Digital Graphics
  - MUSC 23/3.0 Language of Visual Experience

#### Year Three (28.5 units)
**Queen’s Courses**
- MUSC 392/3.0
- One ensemble/1.5
- Electives at the 300 level or above/18.0
- Electives/6.0

**St Lawrence Courses**
- MUSC 6/3.0 Integrated Arts

#### Year Four (31.5 units)
**Queen’s Courses**
- One ensemble/1.5
- Electives at the 300 level or above/18.0
- Electives/6.0

**St Lawrence Courses**
- GENE/3.0 Video Production
- COMP 16/3.0 Digital Motion Graphics I

#### Year Five (21.0 units)
**St Lawrence Courses**
- MUSC 24/3.0 Recording I, MUSC 28/3.0 Portfolio I, MUSC 26/3.0 Recording II, MUSC 29/3.0 Portfolio II, MUSC 21/3.0 Creative Project
- COMP 17/3.0 Digital Motion Graphics II, COMP 18/3.0 Multimedia Authoring
3.5 **Part-Time Studies** - If the Program is offered on a part-time basis describe how the delivery differs from that of the full-time Program and summarize the pathway to completion.

The proposed program would not be offered on a part-time basis.

3.6 **Progress Evaluation** - Describe the frequency and method of monitoring student progress and how it will be administered.

Progress evaluation will be normally be assessed on an annual basis at the end of Winter Term, according to Faculty of Arts and Science regulations. In addition, students will have a Degree/Diploma check list, which will be reviewed by the Chair of Undergraduate Studies in the School of Music. When necessary the Chair of Undergraduate Studies will consult with students on their progress to ensure appropriate course selection for a successful and timely completion of the concurrent program.

3.7 **Other** - Comment on any special matters and innovative features (e.g., the Program will be fully accredited by Canadian Association of Schools of Nursing).

Regular review and discussion of the concurrent program will be a joint process involving the Director of the School of Music, the Coordinator of the MDM Program, and Associate Deans from both St. Lawrence and Queen’s. The program will also be openly discussed through the MDM Advisory Board, which includes faculty members from the School of Music as well as St. Lawrence faculty and students, and community members.

4. **Program Content**

4.1 **Explain how the curriculum addresses the current state of the discipline and fields of study.**

Bachelor of Music graduates most typically have continued their studies in Faculties of Education, completing B.Ed. degrees and becoming music educators. A talented few are able to pursue performance careers and those with a strong academic record enter graduate school in music, medicine, law, and various fields in culture, politics, history and literature. Most intend to pursue some sort of career in music, and as school boards hire fewer music specialists and graduate programs overflow, they increasingly turn to community college programs to gain employable skills while remaining connected to the performing arts. The Music and Digital Media Diploma at St. Lawrence College is already a unique combination of music and technology that prepares students for careers in the film and recording industry, as audio and video technicians for performing arts productions, and as sound engineers in a variety of contexts. The combination of the two degrees maintains the academic rigour and opportunities of the BMus while connecting students to the much more current and industry-driven world of the MDM.

4.2 **Identify any unique curriculum or program innovations or creative components.**

The combination of a high-quality traditional BMus degree program with its demanding focus on the theory, practice and teaching of Art Musics with the dynamic, leading-edge mandate of the MDM is both innovative and unique. Furthermore, although the Ontario Ministry of Training, Colleges and Universities is encouraging collaborative efforts between colleges and universities, to my knowledge there is no other initiative like this involving music.

4.3 **Academic Integrity** - Explain how the Program educates students on the importance and role of academic integrity.

Although it is the student’s responsibility to familiarize themselves with the regulations, each course description will display the Academic Integrity description and faculty will bring this to the attention of students during the first class. [http://www.queensu.ca/academicintegrity/index.html](http://www.queensu.ca/academicintegrity/index.html)
5. **Assessment of Teaching and Learning**

5.1 *Degree Level Expectations (DLE)* – In Table 3 below, summarize how the Program’s structure and requirements address each DLE listed as well as any additional program-specific DLEs (Refer to Undergraduate Degree Learning Outcomes UDLE, p.31 of QUQAPs for more information about undergraduate DLEs).

### Table 3. Mapping curriculum and degree level expectations (DLEs) (add rows as needed)

<table>
<thead>
<tr>
<th>DLE</th>
<th>Learning Outcomes</th>
<th>Relevant Courses, Academic Requirement</th>
<th>Indicators of Achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Depth and breadth of knowledge</strong></td>
<td>By themselves, the BMus and MDM offer disciplinary depth. The BMus also encourages breadth of knowledge by not streaming students into particular fields within the study of music. The proposed concurrent program will take this even further by providing students with competencies both in Western Classical Music, its performance, critical study, pedagogy, and theory, and in digital media techniques including recording, editing, and production. Core courses in the BMus and required courses in the MDM will provide students with disciplinary-specific knowledge, while option courses at Queen’s will offer academic breadth. Most crucially, the cross-over between programs, institutions, and competencies will give students a unique breadth of experiential learning and the ability to apply learning across disciplines.</td>
<td>All core and optional courses.</td>
<td>Assessment is appropriate to the focus of the discipline. Students will be assessed through written assignments, tests, creative projects, and musical performance exams. Successful completion of such a variety of courses is indicative of both depth and breadth.</td>
</tr>
<tr>
<td><strong>Knowledge of methodologies</strong></td>
<td>Courses in history and culture will provide opportunities for understanding methods of enquiry and criticism used in current music research. Courses in theory, composition, and digital production will provide opportunities to understand methods of creativity in producing an artistic product, and also encourage the development of problem-solving skills in these areas. Courses in musical performance and creative projects will provide experiential knowledge through artistic process, again requiring ongoing problem-solving using</td>
<td>All core courses.</td>
<td>Assessment is appropriate to the focus of the discipline. Students will be assessed through written assignments, tests, creative projects, and musical performance exams.</td>
</tr>
</tbody>
</table>

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### Application of knowledge

The is a key element to the program as students will learn to transfer skills between diploma and degree programs, work effectively with colleagues in both contexts, who may not be concurrent students, and make strategic decisions about appropriate applications depending on the task at hand.

| All core and optional courses. | Maintaining a credible GPA in both BMus and MDM courses will indicate achievement in applications of knowledge. |

### Communication skills

Students will learn written, oral, performing, and mediated modes of communication appropriate to a wide range of musical styles and to both academic and technical audiences.

| MUSC 103; MUSC 203; MUSC 204; MUSC 205; MUSC 121; MUSC 221; MUSC 23; MUSC 6; COMP 18; MUSC 29 and MUSC 21 | As appropriate to the course, students will be assessed through written assignments, oral presentations, musical performance exams, and media projects. Crucial here is the recognition that communication skills comprise more than writing and speaking, and that non-verbal, mediated, musical, and visual communication are developed and assessed as key parts of the program. |

### Awareness of limits of knowledge

Moving between institutional contexts and adjusting to the requirements of different competencies will give students a very practical awareness of the limits of their knowledge.

| All courses. | The strong interdisciplinary structure of the program will alert students to the limits of their knowledge as they will be assessed in a variety of ways appropriate to the context and the material. |

### Autonomy and professional capacity

Core and Option courses will furnish students with the ability to function professionally in both classical and popular musical worlds as performers, producers, technicians, composers, and/or teachers. Graduates of the proposed Concurrent program will have had the opportunity to gain specific and transferrable skills, in addition to adjusting to changing work environments.

| All core courses. | This speaks to the central objective of the program, that graduates will gain not only transferrable practical skills, but also the ability to judge and adapt to different professional environments. |

* this refers to certificate, diploma or degree as appropriate

### 5.2 Describe how the proposed methods of assessing student achievement relate to the Program learning outcomes and degree level expectations.

As above, core, option, and elective courses in the BMus and required courses in the MDM use a variety of assessment methods as appropriate to the course and discipline. The variety – written assignments, oral presentations, tests, creative projects and music performance exams – assess student achievement in both academic and practical subjects and contribute to the interdisciplinarity, breadth, and depth of the program.
5.3 **Outline the plans for documenting and demonstrating the level of performance of students (must be consistent with the OCAV’s Undergraduate Degree Level Expectations - Refer to p.31 of QUQAPs)**

The documentation and demonstration of student performance levels in the Bachelor of Music degree will not change from the current Undergraduate Degree Level Expectations currently in use at the Faculty of Arts and Science. The documentation and demonstration of student performance levels in the Music and Digital Media diploma will remain in keeping with standards currently in place at St. Lawrence College.

See Table 3 for more detail.

6. **Mode of Delivery**

6.1 **Explain how the proposed mode(s) of delivery meets the Program learning outcomes and the degree level expectations. Comment on the relationship between mode of delivery and accessibility requirements.**

The disciplinary requirements for both the BMus and MDM programs necessitate a variety of modes of delivery. Lecture courses, labs, practical courses, seminars and one-on-one lessons in both programs provide diverse learning opportunities that meet both learning outcomes and degree level expectations. The variety of pedagogies and teaching modes include visual, tactile, and aural learning styles and engage linguistic, musical, kinaesthetic, analytical, and interpersonal intelligences. Assessment through writing, speaking, creating, performing, and critical analysis will ensure that multiple competencies are both encouraged and recognized.

6.2 **Distance Delivery** - Where students may take the same Program or elements of it in two different modes of delivery, indicate how consistency in Program requirements and standards will be assured. Describe how a learning community will be fostered, how regular interactions with faculty, students, etc., will be assured, and comment on access to materials, resources, and technology.

N/A

7. **Anticipated Enrolment**

7.1 **Describe the recruitment strategy for the Program. Indicate how many new students the Program will attract to Queen’s, and how many students must be accommodated by other departments/units. Indicate which departments/units will be affected and how.**

The program will take in its first students in fall 2014, coinciding with the opening of the Isabel Bader Performing Arts Centre. Recruitment will be through University and College Fairs in collaboration with St. Lawrence College and their recruiting strategies. The new program will increase enrolment in the BMus program, which has room for 75 students a year, but generally has an incoming class of 40-55. Anticipated enrolment will be ten incoming students a year, to a total of forty in the complete program after four years. As the program becomes established, it may be possible to increase enrolment, but this would need to match enrolment targets and capacity at St. Lawrence.

7.2 **In Table 4 below, summarize the projected intake and enrolments by year until steady-state is reached.**

**Table 4. Intake and enrolment in Degree Program***

<table>
<thead>
<tr>
<th></th>
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</table>
8. **Resources**

Provide evidence that the Academic Unit(s) has the necessary resources to implement and deliver the proposed new Program under the following headings (where applicable).

8.1 **Budget** – Submit completed Budget module and template

8.2 **Faculty** - Comment on the adequacy of the faculty complement to teach and/or supervise in the Program and by field as appropriate AND complete Table 5 below. Submit completed CV modules for faculty members not listed as core in the new Program (core faculty are defined as tenured, tenure-track, and emeritus faculty). Submission of CV modules for core faculty is not required but may be done at the discretion of the Academic Unit submitting the proposal if felt appropriate.

The current faculty complement in both institutions are more than adequate to teach the proposed concurrent program as no new courses are being added. Courses offered through the Computer and Creative Arts (COCA) program, and several of the IDIS courses offered by Creative Arts faculty will enhance the regular offerings of the School of Music. Every effort will be made to maintain and facilitate open communication between the School of Music and the MDM Program faculty and administration.

A 2.0 sabbatical replacement for MUSC 191 and MUSC 153 will be required in 2014-15. All other core courses in the BMus program can be covered by existing faculty and option course offerings can be adjusted to account for academic leaves and retirements. An additional administrative position may need to be created for the Concurrent students to have a dedicated academic advisor, but this can be covered by existing administrative capacity.

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<tr>
<th>Faculty Member</th>
<th>Rank/Status (Tenured, tenure track, continuing adjunct, term adjunct, special appointment, emeritus, etc.)</th>
<th>Field</th>
<th>Home Unit</th>
<th>Total Undergrad Teaching (incl new Program)</th>
<th>Total Grad Teaching</th>
<th>Total Undergraduate Theses Supervised*</th>
<th>Current Undergraduate Theses Supervised *</th>
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**St. Lawrence College**

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<th>Name</th>
<th>Title</th>
<th>Department</th>
<th>Music and Digital Media</th>
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<tr>
<td>A. Shannon</td>
<td>Coordinator, Full time faculty</td>
<td>Ear-Training, History, Portfolio</td>
<td>Music and Digital Media</td>
</tr>
<tr>
<td>J. Innis</td>
<td>Full time faculty</td>
<td>Theory, History, Integrated Arts, Portfolio</td>
<td>Music and Digital Media</td>
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<tr>
<td>M. Cassells</td>
<td>Part time faculty</td>
<td>Recording</td>
<td>Music and Digital Media</td>
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<tr>
<td>J. Lyons</td>
<td>Part time faculty</td>
<td>Digital Motion Graphics, Multimedia Authoring</td>
<td>Music and Digital Media</td>
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<td>R. Martin</td>
<td>Part time faculty</td>
<td>Photography, Digital Graphics</td>
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<td>M. Scythes</td>
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<td>Language of Visual Experience</td>
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<td>L. Epstein</td>
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<td>Video Production</td>
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<td>J. Elyot</td>
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<td>Effective Communications</td>
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<td></td>
<td>New faculty position – new hire for winter 2013</td>
<td>Creative Project</td>
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</tbody>
</table>
### 8.3 **Staff** - Comment on the adequacy of the staff complement to support the Program (administrative, technical, IT, laboratory, etc.).

The School of Music has a staff complement of two administrative assistants, a secretary/auditions coordinator, and a technician who support School of Music academic and creative needs. The proposed concurrent program will not require any additional staff.

### 8.4 **Space Requirements** - Describe the work space, laboratory space, office, classroom and equipment needed to support students’ scholarship and research activities.

**Queen’s Resources:**
- Harrison LeCaine Hall – 29 teaching and practice studios; 4-room Electronic Music Studio; 4 ensemble-sized classrooms; 1 large rehearsal room and 1 lecture theatre; 1 technical support staff member
- IBCPA – 1 large rehearsal room; 5 percussion practice studios; 560-seat concert hall; recording and media studios (as part of Film and Media Department); art and media lab;

**St. Lawrence Resources:**
- Classrooms: one main classroom equipped with piano and music whiteboard, full A/V podium
- Non-music subjects such as Integrated Arts, lectures in Video Production can be taught in other equipped classrooms - available upon request
- Computer labs: 11320 – 45-seat PC Lab equipped with Adobe Creative Suite – upgraded yearly
- This lab has “open” hours available to students to work during the week and on weekends
- Newcourt House: a self-contained building on the campus designated as the music building with a small Mac Lab – 5 workstations with CS5 and Logic Pro 9; 3 recording studios, lesson/rehearsal rooms.
- This available space will more than adequately support students in the new program.

### 8.5 **Information Technology** - Describe the information technology needed to support students’ scholarship and research activities. Indicate the resource implications for hardware, software/internet, audio-visual, telecommunications, etc.

The Electronic Music Studio computer hardware and software is upgraded regularly through applications to alumni, innovation, and Bartlett Funds. New resources are expected to be part of the IBCPA.

No new resources are thus needed for this program.

### 8.6 **Library** - Provide information about library support holdings, availability of and access to library resources relevant to the proposed Program(s).

Jordan Music Library – current and varied collection including music scores, audio-visual material, scholarly resources in musicology, ethnomusicology, music education and theory, and a rare books collection.

**Indicate what new library resources will be needed (e.g. journals, print monographs, audio-visual material, historical documents, electronic databases, statistical/geospatial data)**

No new library resources will be needed as resources on music technology (digital media) have been growing in the library’s music collection over the past few years to accommodate MUSC255 (electroacoustic music composition) and MUSC258 (science and technology of music), as well as courses in Interdisciplinary Studies (IDIS311, IDIS410), and the Computing and Creative Arts (COCA) program.

**Indicate the likelihood of the Program having an impact on the Library staffing. Provide date that consultation with the Library staff took place.**

There will be no impact on library staffing as the concurrent students will be part of the normal enrollment for the BMus program. Consultation with Special Collections, Music and Art Librarian Lucinda Walls took place on Wednesday, 6 March 2013.
8.7 **Research Funding** – If applicable to proposed program, provide evidence of adequate research funding to sustain the research activities of undergraduate students. Complete Table 6 (below) as relevant.

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<th>Year</th>
<th>Field (if applicable)</th>
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<th>Other Peer Reviewed</th>
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N/A

**Table 6. Research funding (operating) by source** (do not include conference grants, SSHRC minor grants or equipment grants). **Include last 3 years only.**

8.8 Describe any additional resources required that are not currently available. Provide evidence of institutional commitment to supplement existing resources as needed (See Budget module).

The Faculty of Arts and Science Office will contribute $20K one-time start funds to St. Lawrence College for the purchase of additional equipment required for the joint Bachelor of Music degree/Music and Digital Media diploma program (Queen’s and St. Lawrence) projected to begin in the 2014-15 academic year.

9. **Other Matters**

9.1 Provide evidence of student demand for the Program and describe how this information was obtained.

Since the inception of the MDM Diploma program, graduates have sought entry into university music programs. Seven students have entered the BMus program at the School of Music at Queen's University, and others have gone on to music at Carlton, Wilfred Laurier, U of T, and York as well as Musicians Institute in California (information from Joy Innis, co-director of MDM Diploma program). School of Music students, on the other hand, show growing interest in courses in music and media, sound recording, and cross-over between classical and professional worlds generally (information is from my observations of course enrollments and conversations with students). Both parents and students at recruiting fairs are also increasingly requesting information about potential careers, a need this program addresses directly.

9.2 Explain how the Program will fulfill societal need. Comment on similar programs offered elsewhere and why the proposed program will be attractive to applicants (include any unique or innovative elements/features).

Several government directives have indicated that collaborations between Colleges and Universities fill a niche in the greater public sphere. In addition to producing well-rounded graduates who can function in academic, performance, and music industry contexts, the program addresses student need for employable skills along with university credentials. This collaboration also encourages students to cross what are often seen as class barriers between the “ivory tower” of university programs and the “blue collar” context of college education. Ideally, these types of barriers should become non-existent. College/University collaborations are thus attractive for both social and economic reasons, and the proposed MDM/BMus program reflects this appeal.

9.3 For new Professional Programs, provide evidence that the Program is congruent with the regulatory requirements of the profession.

N/A
### 10. Equity, Diversity and Accessibility

**10.1** Describe how the proposed new Program will address equity considerations, including (but not limited to) issues of particular concern for the groups identified in the University's various Equity programs (http://www.queensu.ca/equity/).

The Strategic Plan for Queen’s University names diversity and equity among key values and principles that define the Queen’s community. Diversity includes, but is not limited to, “a diverse range of experience, nationalities and ethnicities, sexual orientation and gender identity, income levels, ages and cultures”.

The individuals and groups developing this academic plan are, to borrow from the Senate Educational Equity Committee's phrasing, "committed to counteracting discrimination in this institution and developing a climate of educational equity that recognizes and respects the equal dignity and worth of all who seek to participate in the life, work and mission of the University."

Our School strives to promote a positive climate that respects diversity and equity, and a welcoming climate for all students and we will ensure equitable admissions practices. All of our core faculty have taken the Appointments and Renewal, Tenure and Promotion Equity Training Workshop, and five have taken Employment Equity Representative Workshop.

Additionally, in compliance with the Accessibility for Ontarians with Disabilities Act (AODA), Queen’s University requires all faculty, staff and students to complete the University’s online training in Accessible Customer Service at Queen’s.

**10.2** Provide information about the representation rates of members of designated groups within the faculty and identify gaps in representation as compared to the appropriate Canadian workforce population.

See attached.

### 11. Quality and Other Indicators

**11.1** Define indicators that will provide evidence of the quality of the faculty and how they will be used (e.g. qualifications, teaching effectiveness, supervisory/mentorship ability, research impact, innovation and scholarly record; appropriateness of collective faculty expertise to contribute substantively to the proposed program).

The faculty members teaching in both the MDM Diploma and in the BMus Degree are substantial and effective instructors in the proposed program because of their ongoing involvement in the professional world of music performance, composition, digital technology, and sound engineering. The collective level of expertise combined with active roles in the “real” world of the music industry ensures up-to-date teaching and mentoring of the concurrent students in both institutions. Academic courses through the School of Music taught by active researchers and composers combined with performance instruction and technological training by professionals at both St Lawrence College and the School of Music will ensure both quality and up-to-date instruction at all levels.

**11.2** Comment on the Program structure and faculty attributes (including research activity) that will ensure the intellectual quality of the student experience.

Academic faculty at the School of Music include both Juno-winning composers and active musicologists holding major research grants (SSHRC and ERC). Research activity into music and the military, indigenous modernities, post-colonial revival cultures, settings of 18th-century poetry, and Canadian post-tonal composition has produced peer-reviewed articles, book chapters, and several edited volumes in recent years, in addition to many national and international refereed conference presentations. The core musicology and theory courses taught by these faculty members ensure the intellectual quality of the program.
Supporting documentation

Embed relevant documents supporting the proposal (e.g. letters of support from Deans, Department Heads, collaborators, external agencies, etc.) by inserting the letters as Word Documents. If the letters are .pdf documents, it is essential that they are first converted to Word documents using Adobe Acrobat Software to avoid loss of resolution and formatting. If you do not have Adobe Acrobat, please consult your faculty office.

Letters of support are attached.
Part C – Administration & Government Reporting Information

Part C is to be completed by the Department/Faculty in consultation with the Office of the University Registrar and the Faculty Office(s).

### 12. Information for and/or from the Office of the University Registrar and/or the Faculty Office(s)

#### 12.1. Academic Administration

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<td>Department(s)</td>
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<td>Music and Digital Media Program, St. Lawrence College</td>
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<th>Degree (max 4 characters) (e.g., BSCH)</th>
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<th>Academic Plan (e.g. Life Sciences)</th>
<th>Academic Sub-Plan (e.g. Biomedical Discovery Track)</th>
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<td>Music Specialization, Concurrent with St. Lawrence College, MUSC-P-BMS</td>
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**Collaborative Program Sub-Plan**

List all departments/plans that may admit students into the Collaborative Sub-Plan. Indicated department with primary responsibility for Sub-Plan (underline)

#### 12.2. Complete the following:

<table>
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<tr>
<th>Will students be admitted part-time?</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>Will all or part of the program be offered at the BISC campus?</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Will all or part of this program be offered via distance learning (e.g. online or blended learning?)</td>
<td>Yes</td>
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#### 13. Course Information

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<th>New Courses with new subject code required?</th>
<th>Yes</th>
<th>No</th>
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If yes, suggested Subject Code

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### 14. Tuition and Student Activity Fees

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<td><strong>Fee Assessment Protocol</strong></td>
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<tr>
<td><em>(Annual? Per term or per course?)</em></td>
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<td><strong>UGRD - AMS</strong></td>
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<td><strong>Non-Tuition Fees</strong></td>
<td>In addition to tuition, a supplemental annual fee of $450 is charged for one-hour applied instrumental or voice lessons associated with enrolment in each of MUSC 120/6.0, MUSC 121/6.0, MUSC 220/6.0, MUSC 221/6.0, MUSC 320/6.0, MUSC 321/6.0, MUSC 420/6.0, MUSC 421/6.0.</td>
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### 15. Government Reporting

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<tr>
<td><strong>Proposed CIP Code</strong></td>
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## Part D - Authorizations

Part D is to be completed by the Faculty Office following Faculty Board approval.

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<tr>
<th>Chief Information Officer &amp; Associate VP (Information Technology Services)</th>
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<th>Vice-Provost (Budgeting and Planning)</th>
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Appendix 1 - MUSC Course Descriptions / Calendar Copy

MUSC P04/0.0  Functional Piano
Intermediate-level piano instruction in class format. Successful completion of the course fulfills the piano entrance requirement for non-pianists.
NOTE  In addition to the regular tuition fee, B.Mus. students are also charged $400 to cover the cost of piano lessons if they have not completed the entrance requirement of Grade VI in Piano.
NOTE  Placement test and permission of the School is required for registration.

MUSC P06/0.0  Rudiments
An introduction to musical notation, ear-training and analysis.
NOTE  For B.Mus. students who score less than an A- on the audition diagnostic test. These students are required to achieve a grade of A- in MUSC P06/0.0.

MUSC 103/3.0  Music and Society
An introductory examination of the fundamental place of music in human society through a broad survey of music systems from around the world, as well as foundations in the critical listening, research, and writing skills used in music scholarship.
NOTE  Students registered in the MUSC Minor/General Plan should not enroll in this course.
NOTE  Students holding First-Class Honours standing in the Royal Conservatory Grade II Rudiments may enroll in the course with permission of the School.
PREREQUISITE  A grade of A- in MUSC P52/3.0.
COREQUISITE  MUSC 191/6.0.

MUSC 120/6.0  Applied Study I (Performance)
A first year study of the student’s applied subject (instrument or voice) in the performance concentration.
NOTE  B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.
NOTE  Open only to students who have demonstrated a considerably higher level of performance ability than the minimum required for B.Mus. admission.
PREREQUISITE  Permission of the School.
COREQUISITE  MUSC 125/6.0.
EXCLUSION  No more than 6.0 units from MUSC 120/6.0; MUSC 121/6.0.

MUSC 121/6.0  Applied Study I
The first year of study of the student’s chief practical subject (instrument or voice).
NOTE  B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.
EXCLUSION  No more than 6.0 units from MUSC 120/6.0; MUSC 121/6.0.
EXCLUSION  No more than 6.0 units from MUSC 121/6.0; MUSC 125/6.0.

MUSC 125/6.0  Applied Study I (Performance Recital)
Students will perform in a public recital in accordance with the guidelines established by the School of Music.
COREQUISITE  MUSC 120/6.0.
EXCLUSION  No more than 6.0 units from MUSC 121/6.0; MUSC 125/6.0.

MUSC 127/3.0  Ear Training and Sight Singing I
Training in sight reading and dictation.

MUSC 128/3.0  Keyboard Harmony I
The development of keyboard skills in diatonic harmony, elementary transposition, realization of figured bass, and improvisation.
RECOMMENDATION  Grade VI piano or equivalent.

MUSC 153/6.0  Composition Seminar
A study of composition with an emphasis on traditional and 20th-century techniques.
NOTE  Students holding First-Class Honours standing in the Royal Conservatory Grade II Rudiments may enroll in the course with permission of the School.
LEARNING HOURS  246 (48L;6I;192P)
COREQUISITE  MUSC 191/6.0.

MUSC 160/1.5  Choral Ensemble
Large group choral ensemble experience for mixed voices. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 162/1.5  Symphony Orchestra
Large ensemble for qualified players of orchestral instruments. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 164/1.5  Polyhymnia
A small choir of approximately 30 women's voices. For experienced choral singers. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 165/1.5  Brass Choir
Ensemble experience for qualified brass performers. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 166/1.5  Jazz Ensemble
An ensemble devoted to the performance of Big Band music. Ability to improvise in a jazz idiom preferred but not essential. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 167/1.5  Jazz Choir
A mixed voice choir devoted to the performance of jazz vocal music. For students with choral music experience. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 168/1.5  Clarinet Choir
Ensemble experience for qualified clarinetists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 169/1.5  Flute Choir
Ensemble experience for qualified flutists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 171/3.0  Social History of Popular Music
A survey of important trends in 20th century Western popular music. Topics include genres, individual artists and groups, record labels and stylistic trends, and sociological issues.
MUSC 178/1.5  Wind Ensemble
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 179/1.5  Symphonic Band
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 180/3.0  Vocal Techniques and Methods
An introduction to the study of the singing voice through class instruction. Fundamental techniques that can be used in a teaching situation will be emphasized. Includes the study of the changing voice (male and female), breathing techniques, vowel formations, warm-ups, method books and teaching techniques.
NOTE  Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
EXCLUSION  No more than 6.0 units from MUSC 180-189/3.0 (BMUS excepted).

MUSC 181/3.0  Woodwind Techniques and Methods I
An introduction to the study of woodwind instruments through class instruction on selected instruments. Fundamental playing techniques and diagnostics will be emphasized. Includes the study of ranges, fingerings, transpositions, basic instrument maintenance, method books and teaching techniques. Rental instruments available.
NOTE  Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
EXCLUSION  No more than 6.0 units from MUSC 180-189/3.0 (BMUS excepted).

MUSC 183/3.0  Brass Techniques and Methods I
An introduction to the study of brass instruments through class instruction on trumpet, trombone, and euphonium. Fundamental playing techniques and diagnostics will be emphasized. Includes the study of ranges, fingerings, transpositions, basic instrument maintenance, method books and teaching techniques. Rental instruments available.
NOTE  Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
EXCLUSION  No more than 6.0 units from MUSC 180-189/3.0 (BMUS excepted).

MUSC 185/3.0  String Techniques and Methods I
An introduction to the orchestral strings through class instruction. Fundamental playing techniques will be emphasized. Includes the study of ranges, fingerings, bowings, transpositions, tunings, basic instrument maintenance, method books and teaching techniques. Rental instruments available.
NOTE  Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
EXCLUSION  No more than 6.0 units from MUSC 180-189/3.0 (BMUS excepted).

MUSC 187/3.0  Percussion Techniques and Methods I
An introduction to playing techniques, management of the percussion section, notation, and performance practice on band, orchestral and keyboard percussion instruments. Includes the study of ranges, transpositions, basic instrument maintenance, method books and teaching techniques. Rental instruments available.
NOTE  Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
EXCLUSION  No more than 6.0 units from MUSC 180-189/3.0 (BMUS excepted).

MUSC 188/3.0  Guitar Techniques and Methods
An introduction to the guitar through class instruction. Fundamental note-playing and chording techniques to accompany singing will be emphasized. Includes the study of ranges, fingerings, transpositions, basic instrument maintenance, method books and teaching techniques. Students must provide their own instruments.
NOTE  Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
EXCLUSION  No more than 6.0 units from MUSC 180-189/3.0 (BMUS excepted).

MUSC 189/3.0  Techniques and Methods of Non-Western Instruments
Group instruction in the basic techniques and methods of a selected non-Western instrument and their application to teaching. Rental instruments available.
NOTE  Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
EXCLUSION  No more than 6.0 units from MUSC 180-189/3.0 (BMUS excepted).

MUSC 191/6.0  Theory and Analysis I
Diatonic voice-leading and harmony, principles of form and small structures (binary, ternary) through part-writing and analysis.
NOTE   Students holding First-Class Honours standing in the Royal Conservatory Grade II Rudiments may enroll in the course with permission of the School.
PREREQUISITE   A minimum grade of A- in MUSC P52/3.0.

MUSC 193/3.0  The Collegium Musicum
An historical performance practice course and ensemble, dealing with the performance and authentic performance practice traditions of vocal and instrumental music from the Middle Ages to the Renaissance (900-1600) through investigation of iconographic data, notation and performance treatises. A major concert is presented at the end of the academic year.
RECOMMENDATION   Some music background is recommended.
PREREQUISITE   Admission by consultation with the instructor.

MUSC 203/3.0  Romantic and Twentieth-Century Music
Examination of musical styles and movements in the nineteenth and twentieth centuries, in their sociocultural contexts.
Discussion of foundation topics introduced in MUSC 103/3.0 is continued.
NOTE   Non-Music students holding Royal Conservatory Grade III Harmony may enroll in this course with permission of the School.
PREREQUISITE   MUSC 103/3.0.
COREQUISITE   MUSC 191/6.0.
EXCLUSION   No more than 3.0 units from MUSC 101/3.0; MUSC 203/3.0.

MUSC 204/3.0  Baroque and Classical Music
Examination of musical styles and movements in the Western tradition between about 1580 and 1820 in their sociocultural contexts.
NOTE   Non-Music students holding Royal Conservatory Grade III Harmony may enroll in this course with permission of the School.
PREREQUISITE   MUSC 103/3.0.
COREQUISITE   MUSC 191/6.0.
EXCLUSION   No more than 3.0 units from MUSC 101/3.0; MUSC 204/3.0.
EXCLUSION   No more than 3.0 units from MUSC 102/3.0; MUSC 204/3.0.

MUSC 205/3.0  Mediaeval and Renaissance Music
An examination of musical styles, structures and historical movements of the Western art tradition from the Age of Antiquity, to the Middle Ages, through to the Renaissance from circa 500 B.C.E. to circa 1600 A.D.
NOTE   Non-Music students holding Royal Conservatory Grade III Harmony may enroll in this course with permission of the School.
PREREQUISITE   MUSC 103/3.0.
COREQUISITE   MUSC 191/6.0.
EXCLUSION   No more than 3.0 units from MUSC 101/3.0; MUSC 205/3.0.

MUSC 220/6.0  Applied Study II (Performance)
Continuation of MUSC 120/6.0.
NOTE   B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.
NOTE   Students who do not hold the prerequisite may audition for admission to this course. They must obtain a grade of A- in the jury examination component of MUSC 121/6.0 or MUSC 124/6.0 and receive recommendation of the jury.
PREREQUISITE   A grade of B in both MUSC 120/6.0 and MUSC 125/6.0.
COREQUISITE   MUSC 225/6.0.
EXCLUSION   No more than 6.0 units from MUSC 220/6.0; MUSC 221/6.0.

MUSC 221/6.0  Applied Study II
Continuation of MUSC 121/6.0.
NOTE   B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.
PREREQUISITE   MUSC 121/6.0.
EXCLUSION   No more than 6.0 units from MUSC 220/6.0; MUSC 221/6.0.
EXCLUSION   No more than 6.0 units from MUSC 221/6.0; MUSC 225/6.0.

MUSC 225/6.0  Applied Study II (Performance Recital)
Students will perform in a public recital in accordance with guidelines established by the School of Music.
COREQUISITE   MUSC 220/6.0.
EXCLUSION  No more than 6.0 units from MUSC 221/6.0; MUSC 225/6.0.

MUSC 227/3.0  Ear Training and Sight Singing II
A continuation of MUSC 127/3.0.
PREREQUISITE  MUSC 127/3.0.

MUSC 228/3.0  Keyboard Harmony II
The continued development of keyboard skills (harmonization, figured bass and improvisation) using traditional harmony, and a comprehensive study of score reading and analysis leading to a practical command of open score.
PREREQUISITE  MUSC 128/3.0.

MUSC 253/3.0  Introduction to Jazz Improvisation
An introduction to the skills required to improvise in the jazz style. Students will develop their ability to improvise by analyzing, listening and performing repertoire from the Swing and Bebop eras.
NOTE  Open to non-B.Mus. students by audition.
PREREQUISITE  Level 2 and registration in the B.Mus. program or permission of the instructor.

MUSC 255/6.0  Electroacoustic Music Composition
Basic techniques of electroacoustic music composition, including recording, sound editing, synthesis, MIDI, sequencers and synthesizer voicing. Emphasis is also placed on the history and aesthetics of electroacoustic music through listening, discussion and analysis.
RECOMMENDATION  Experience in music composition is encouraged but not a prerequisite.

MUSC 258/3.0  Science and Technology of Music
Practical aspects of the physics of musical instruments, architectural acoustics, physiology of the ear and of the voice, tuning and temperament, psychoacoustics, and audio electronics including analog and digital technologies for recording, synthesis and broadcasting. Attention will also be given to the history and literature of electroacoustic music.

MUSC 260/1.5  Choral Ensemble
Large group choral ensemble experience for mixed voices. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 160/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 261/1.5  Keyboard Accompaniment
Development of sight reading and accompaniment skills for pianists in close co-ordination with vocal and instrumental students.

MUSC 262/1.5  Symphony Orchestra
Large ensemble for qualified players of orchestral instruments. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 162/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 263/1.5  Unspecified Chamber Ensemble
Chamber music experience for qualified instrumentalists and singers. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  Level 2 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 264/1.5  Polyhymnia
A small choir of approximately 30 women's voices. For experienced choral singers. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 164/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.
MUSC 265/1.5  Brass Choir
Ensemble experience for qualified brass performers. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 165/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 266/1.5  Jazz Ensemble
An ensemble devoted to the performance of Big Band music. Ability to improvise in a jazz idiom preferred but not essential. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 166/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 267/1.5  Jazz Choir
A mixed voice choir devoted to the performance of jazz vocal music. For students with choral music experience. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 167/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 268/1.5  Clarinet Choir
Ensemble experience for qualified clarinetists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 168/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 269/1.5  Flute Choir
Ensemble experience for qualified flutists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 169/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 270/3.0  Conducting Techniques
An introduction to basic principles of conducting, baton and rehearsal techniques.
PREREQUISITE  MUSC 191/6.0 and (MUSC 121/6.0 or MUSC 124/6.0) and (6.0 units from MUSC 180/3.0; MUSC 181/3.0; MUSC 183/3.0; MUSC 185/3.0; MUSC 187/3.0; MUSC 188/3.0).

MUSC 273/3.0  An Introduction to Music Education
An introduction to the historical, psychological, sociological, and philosophical foundations of music education in North America. Three school-based observations may be included.
PREREQUISITE  (MUSC 103/3.0 and registration in the MUSC Medial Plan or B.Mus. Program) or ([MUSC 101/3.0 or MUSC 102/3.0] and [MUSC 171/3.0 or MUSC 289/3.0] and registration in the MUSC Minor/General Plan).
COREQUISITE  MUSC 191/6.0.

MUSC 274/3.0  Music Education: Partnership Placement
A laboratory course emphasizing weekly field-based observations and supervised practice teaching experiences in music within schools and/or community organizations in conjunction with music education theory.
PREREQUISITE  MUSC 273/3.0.

MUSC 278/1.5  Wind Ensemble
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 178/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.
MUSC 279/1.5  Symphonic Band
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS 168 (72Pc;96P)
PREREQUISITE MUSC 179/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 280/3.0  Vocal Techniques and Methods II
Continuation of MUSC180/3.0. Study of more advanced topics of vocal instruction with emphasis on classroom teaching techniques and choral conducting. Topics include vocal technique, diction, ensemble blend and balance, rehearsal techniques, building age- and grade-appropriate repertoire, and long and short-term lesson planning.
NOTE Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
LEARNING HOURS 114 (36L;78P)
PREREQUISITE MUSC 180/3.0 or permission of the instructor.

MUSC 281/3.0  Woodwind Techniques and Methods II
Continuation of MUSC181/3.0. Students study woodwind instruments through class instruction on selected instruments. Emphasis expands to intermediate levels, with further study of playing techniques, ranges, fingerings, transpositions, instrument maintenance, ensemble repertoire and teaching techniques. Rental instruments available.
NOTE Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
LEARNING HOURS 114 (36L;78P)
PREREQUISITE MUSC 181/3.0 or permission of the instructor.
EQUIVALENCY MUSC 182/3.0.

MUSC 283/3.0  Brass Techniques and Methods II
Continuation of MUSC 183/3.0. A more advanced study of the complete brass family of instruments. Emphasis includes playing techniques, ranges, fingerings, transpositions, instrument maintenance, method books, ensemble repertoire and teaching techniques. Rental instruments available.
NOTE Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
LEARNING HOURS 114 (36L;78P)
PREREQUISITE MUSC 183/3.0 or permission of the instructor.

MUSC 285/3.0  String Techniques and Methods II
Continuation of MUSC 185/3.0. Students study orchestral stringed instruments through class instruction on selected instruments. Emphasis includes further study of playing techniques, ranges, fingerings, bowings, transpositions, tunings, instrument maintenance, ensemble repertoire and teaching techniques. Rental instruments available.
NOTE Enrolment is limited to students in a MUSC Plan or the B.Mus. Program.
LEARNING HOURS 114 (36L;78P)
PREREQUISITE MUSC 185/3.0 or permission of the instructor.

MUSC 286/3.0  Women, Gender and Music
A study, from feminist perspectives, of women’s roles in music and relation to music in popular and classical genres of various historic and contemporary traditions. Critical examination of the construct of gender and identity in several musics is included.

MUSC 287/3.0  Opera
An introduction to opera through the study of selected works from the Baroque era to the 20th century. Equal attention will be paid to literary, musical and visual aspects.

MUSC 289/3.0  World Musics
An introduction to the study of music in culture, based on world music traditions. The course focuses on a selection of Native North American, African, European, Eastern and Middle Eastern, as well as other musical contexts.

MUSC 291/6.0  Theory and Analysis II
Tonal and chromatic voice-leading and harmony, larger formal structures, including expanded 19th-century forms, through part-writing and analysis.
PREREQUISITE MUSC 191/6.0 with a minimum grade of C-, or permission of the School.

MUSC 295/1.5  The Collegium Musicum
An historical performance practice course and ensemble, dealing with the performance and authentic performance practice traditions of vocal and instrumental music from the Middle Ages to the Renaissance (900-1600) through investigation of iconographic data, notation and performance treatises. A major concert is presented at the end of the academic year.
NOTE Open only to B.Mus. students.
PREREQUISITE MUSC 195/3.0.
EXCLUSION No more than 1 course from MUSC 295/1.5; MUSC 297/3.0.

MUSC 320/6.0  
**Applied Study III (Performance)**

Continuation of MUSC 220/6.0.

NOTE B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.
NOTE Students who do not hold the prerequisite may audition for admission to this course. They must obtain a grade of A- in the jury examination component of MUSC 221/6.0 or MUSC 224/6.0 and receive recommendation of the jury.
PREREQUISITE A grade of B in both MUSC 220/6.0 and MUSC 225/6.0.
COREQUISITE MUSC 325/6.0.
EXCLUSION No more than 6.0 units from MUSC 320/6.0; MUSC 321/6.0.

MUSC 321/6.0  
**Applied Study III**

Continuation of MUSC 221/6.0 at an advanced level.

NOTE B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.
PREREQUISITE A grade of B- in (MUSC 220/6.0 or MUSC 221/6.0).
EXCLUSION No more than 6.0 units from MUSC 320/6.0; MUSC 321/6.0.
EXCLUSION No more than 6.0 units from MUSC 321/6.0; MUSC 325/6.0.

MUSC 325/6.0  
**Applied Study III (Performance Recital)**

Students will perform in a public recital in accordance with guidelines established by the School of Music.
COREQUISITE MUSC 320/6.0.
EXCLUSION No more than 6.0 units from MUSC 321/6.0; MUSC 325/6.0.

MUSC 326/3.0  
**Lyric Diction**

Introduction to phonetics, the International Phonetic Alphabet and voice physiology together with a study of the rules of pronunciation in English, Italian, French and German. Emphasis on active skills, singing and discussion. Highly recommended for all voice students and students planning graduate study in voice, choral conducting or collaborative piano.
LEARNING HOURS 120 (36L:84P)
PREREQUISITE (MUSC 120/6.0 or MUSC 121/6.0) or (permission of the coordinator of the voice area and [MUSC 124/6.0 or MUSC 180/3.0]).
EQUIVALENCY MUSC 226/3.0.

MUSC 328/3.0  
**Applied Pedagogy I**

The practical study of teaching techniques of standard musical repertoire (solo, chamber, orchestral, operatic, etc.) of a particular instrument. The course requires student performances of representative musical works. The instruments studied will rotate from year to year as resources permit.
LEARNING HOURS 120 (36S:84P)
PREREQUISITE (MUSC 120/6.0 or MUSC 121/6.0 or MUSC 124/6.0) and permission of the School.

MUSC 329/3.0  
**Applied Pedagogy II**

The practical study of teaching techniques of standard musical repertoire (solo, chamber, orchestral, operatic, etc.) of a particular instrument. The course requires student performances of representative musical works. The focus of study will rotate from year to year as resources permit.
LEARNING HOURS 120 (36S:84P)
PREREQUISITE (MUSC 120/6.0 or MUSC 121/6.0 or MUSC 124/6.0) and permission of the School.

MUSC 332/3.0  
**Music in Early Adolescence**

An introduction to the methods, materials, and curriculum design suitable for teaching music to pupils in grades 5 through 8.
PREREQUISITE MUSC 273/3.0 and MUSC 274/3.0.

MUSC 333/3.0  
**Dalcroze, Kodaly and Orff**

An historical overview and introduction to the philosophical and pedagogical views of Emile Jaques-Dalcroze, Zoltan Kodály and Carl Orff to teaching music.
PREREQUISITE MUSC 273/3.0 and MUSC 274/3.0.
EXCLUSION No more than 3.0 units from MUSC 233/3.0; MUSC 333/3.0.

MUSC 336/3.0  
**Music in Early Childhood and Primary Education**

An introduction to the methods, materials, and curriculum design suitable for teaching music to pre-school and primary-aged school pupils.
PREREQUISITE MUSC 273/3.0 and MUSC 274/3.0.
MUSC 338/3.0  Music in Senior High School
An introduction to the methods, materials, and curriculum design suitable for teaching music to senior high school students.
PREREQUISITE  MUSC 273/3.0 and MUSC 274/3.0 and (3.0 units from MUSC 180-188/3.0) and (MUSC 332/3.0 or MUSC 336/3.0).

MUSC 351/3.0  Acoustic Composition
Guidance in the development of the student as a composer for instruments and voice.
NOTE  Students must submit a portfolio of compositions to the School of Music Office by the last day of classes in the Winter Term. Admission is determined through evaluation of portfolios by a Faculty jury. Submission of a portfolio does not guarantee admission.

MUSC 352/3.0  Electroacoustic Composition
Guidance in the development of the student as a composer of electroacoustic music.
NOTE  Students must submit in writing to the School of Music Office their request to apply for this course by the last day of classes in the Winter Term.
PREREQUISITE  MUSC 255/6.0 and permission of the School.

MUSC 354/6.0  Acoustic Composition
Guidance in the development of the student as a composer for instruments and voice.
NOTE  Students must submit a portfolio of compositions to the School of Music Office by the last day of classes in the Winter Term. Admission is determined through evaluation of portfolios by a Faculty jury. Submission of a portfolio does not guarantee admission.

MUSC 355/6.0  Electroacoustic Composition
Guidance in the development of the student as a composer of electroacoustic music.
NOTE  Students must submit in writing to the School of Music Office their request to apply for this course by the last day of classes in the Winter Term.
PREREQUISITE  MUSC 255/6.0 and permission of the School.

MUSC 358/3.0  Jazz and Popular Music Arranging
Notation, symbols and format of popular music, jazz and music theatre. Scoring and arranging for small jazz groups, studio bands, rock bands, and commercial orchestra.
PREREQUISITE  MUSC 291/6.0 or permission of the School.

MUSC 360/1.5  Choral Ensemble
Large group choral ensemble experience for mixed voices. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 260/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 361/1.5  Keyboard Accompaniment
Development of sight reading and accompaniment skills for pianists in close co-ordination with vocal and instrumental students.
PREREQUISITE  MUSC 261/1.5.

MUSC 362/1.5  Symphony Orchestra
Large ensemble for qualified players of orchestral instruments. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 262/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 363/1.5  Unspecified Chamber Ensemble
Chamber music experience for qualified instrumentalists and singers. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 263/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.
MUSC 364/1.5  Polyhymnia
A small choir of approximately 30 women's voices. For experienced choral singers. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 264/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 365/1.5  Brass Choir
Ensemble experience for qualified brass performers. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 265/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 366/1.5  Jazz Ensemble
An ensemble devoted to the performance of Big Band music. Ability to improvise in a jazz idiom preferred but not essential. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 266/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 367/1.5  Jazz Choir
A mixed voice choir devoted to the performance of jazz vocal music. For students with choral music experience. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 267/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 368/1.5  Clarinet Choir
Ensemble experience for qualified clarinetists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 268/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 369/1.5  Flute Choir
Ensemble experience for qualified flutists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 269/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 373/3.0  Music Theatre Practicum
Preparation and production of the school or community musical. Practical examination of planning and rehearsal techniques. Analysis of relevant factors.
NOTE  Students in a DRAM Plan may apply to register in this course with permission of both the Departments of Drama and Music.
PREREQUISITE  (MUSC 273/3.0 and MUSC 274/3.0) or (3.0 units from MUSC 180-188/3.0).

MUSC 378/1.5  Wind Ensemble
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 278/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.
MUSC 379/1.5  Symphonic Band
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 279/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 380/3.0  Topics in Music History and Culture I
An intensive study of a topic within historical musicology, ethnomusicology, or popular music(s).
PREREQUISITE  (MUSC 191/6.0 and MUSC 103/3.0 and [MUSC 203/3.0 or MUSC 204/3.0 or MUSC 205/3.0]) or permission of the School.

MUSC 381/3.0  Topics in Music History and Culture II
An intensive survey of a topic within historical musicology, ethnomusicology, or popular music(s).
PREREQUISITE  (MUSC 191/6.0 and MUSC 103/3.0 and [MUSC 203/3.0 or MUSC 204/3.0 or MUSC 205/3.0]) or permission of the School.

MUSC 385/3.0  Research Issues and Methodologies in Musicology
An introduction to the discipline of historical musicology, its literature and methodology.
NOTE  Students planning to enter graduate programs are strongly encouraged to enroll. Offered every other year, in alternation with MUSC 386/3.0.
LEARNING HOURS  108 (36L;72P)
PREREQUISITE  (Level 3 and MUSC 103/3.0 and [MUSC 203/3.0 or MUSC 204/3.0 or MUSC 205/3.0]) or permission of the School.

MUSC 386/3.0  Research Issues and Methodologies in Ethnomusicology
An introduction to the discipline of ethnomusicology, its literature and methodology.
NOTE  Students planning to enter graduate programs are strongly encouraged to enroll. Offered every other year, in alternation with MUSC 385/3.0.
LEARNING HOURS  108 (36L;72P)
PREREQUISITE  (Level 3 and [MUSC 289/3.0 or MUSC 103/3.0] and [MUSC 203/3.0 or MUSC 204/3.0 or MUSC 205/3.0]) or permission of the School.

MUSC 388/3.0  Canadian Music since 1930
A study of art music in Canada since 1930 with an emphasis on specific composers and their works.
PREREQUISITE  MUSC 103/3.0 and (MUSC 203/3.0 or MUSC 204/3.0 or MUSC 205/3.0).
COREQUISITE  MUSC 291/6.0.

MUSC 392/3.0  Theory and Analysis III
Introductory study of 20th-century systems of musical organization through analysis and writing.
PREREQUISITE  MUSC 291/6.0 or permission of the School.

MUSC 393/3.0  Introduction to Computers in Multimedia
The technology of computer music and multimedia with an emphasis on education. Topics include music synthesis, analysis, computer-aided instruction and multimedia. Enrolment is limited due to equipment limitations.
PREREQUISITE  Level 3 or above.

MUSC 394/3.0  Contrapuntal Analysis
Study, through analysis, of contrapuntal procedures and styles, from the earliest use of counterpoint through to contemporary contrapuntal compositions.
NOTE  Priority will be given to students who have not yet completed one of the counterpoint courses.
PREREQUISITE  MUSC 291/6.0 or permission of the School.

MUSC 395/1.5  The Collegium Musicum
An historical performance practice course and ensemble, dealing with the performance and authentic performance practice traditions of vocal and instrumental music from the Middle Ages to the Renaissance (900-1600) through investigation of iconographic data, notation and performance treatises. A major concert is presented at the end of the academic year.
NOTE  Open only to B.Mus. students.
PREREQUISITE  MUSC 295/1.5.
EXCLUSION  No more than 1 course from MUSC 395/1.5; MUSC 397/3.0.
MUSC 396/3.0  Introduction to Orchestration
The examination of individual instruments in the string, woodwind, brass and percussion sections. Course includes score analysis, transcription, arranging and orchestration. A recommended course for B.Mus. composition students.  
PREREQUISITE  MUSC 191 or permission of the School.

MUSC 398/3.0  Modal Counterpoint
Study, through rule-based writing, of 16th century modal counterpoint, from two-part species exercises to free counterpoint in Renaissance style.  
NOTE  Priority will be given to students who have not yet completed one of the counterpoint courses.  
PREREQUISITE  MUSC 291/6.0 or permission of the School.

MUSC 399/3.0  Tonal Counterpoint
Study, through composition, of the contrapuntal procedures of the 18th century, with an emphasis on J.S. Bach’s two-part inventions and fugues.  
NOTE  Priority will be given to students who have not yet completed one of the counterpoint courses.  
PREREQUISITE  MUSC 291/6.0 or permission of the School.

MUSC 420/6.0  Applied Study IV (Performance)
Continuation of MUSC 320/6.0.  
NOTE  B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.  
NOTE  Students who do not hold the prerequisite may audition for admission to this course. They must obtain a grade of A- in the jury examination component of MUSC 321/6.0 or MUSC 324/6.0 and receive recommendation of the jury.  
PREREQUISITE  A grade of B in both MUSC 320/6.0 and MUSC 325/6.0.  
COREQUISITE  MUSC 425/6.0.  
EXCLUSION  No more than 6.0 units from MUSC 420/6.0; MUSC 421/6.0.

MUSC 421/6.0  Applied Study IV
Continuation of MUSC 321/6.0.  
NOTE  B.Mus. students are charged a supplemental annual fee of $450 for one-hour applied instrument or voice lessons.  
PREREQUISITE  A grade of B- in (MUSC 320/6.0 or MUSC 321/6.0).  
EXCLUSION  No more than 6.0 units from MUSC 420/6.0; MUSC 421/6.0.  
EXCLUSION  No more than 6.0 units from MUSC 421/6.0; MUSC 425/6.0.

MUSC 425/6.0  Applied Study IV (Performance Recital)
Students will perform in a public recital in accordance with guidelines established by the School of Music.  
COREQUISITE  MUSC 420/6.0.  
EXCLUSION  No more than 6.0 units from MUSC 421/6.0; MUSC 425/6.0.

MUSC 438/3.0  Music Education Seminar
Advanced study and synthesis of educational theories and practices in music introduced in music education courses. Students are expected to engage in independent and cooperative study of agreed upon topics.  
PREREQUISITE  (MUSC 273/3.0 and MUSC 274/3.0 and [MUSC 332/3.0 or MUSC 336/3.0 or MUSC 338/3.0]) or permission of the School.

MUSC 439/3.0  Studies in Music Education: Creativity
An exploration of creativity in music education broadly defined, e.g., classroom, applied studio, religious or community organizations. The focus is on research, theories and practices of musical creativity, including improvisation and aspects of composition.  
PREREQUISITE  MUSC 153/6.0 or MUSC 255/6.0 or MUSC 320/6.0 or MUSC 321/6.0 or MUSC 324/6.0 or MUSC 328/3.0 or MUSC 393/3.0 or (MUSC 273/3.0 and MUSC 274/3.0).

MUSC 443/3.0  Introduction to Schenkerian Analysis
The concepts and principles of a reductive/linear approach to the analysis of music named after its first proponent, Heinrich Schenker. Both theoretical and practical applications are studied.  
LEARNING HOURS  126 (36S;90P)  
PREREQUISITE  MUSC 291/6.0.

MUSC 445/3.0  Topics in Advanced Analysis
Intensive study of a particular style or method of analysis, usually of a specific musical genre.  
PREREQUISITE  MUSC 392/3.0 or permission of the School.
MUSC 446/3.0  Advanced Analysis of 20th-Century Music  
Advanced study of an aspect of organization in 20th-century music through analysis of the repertoire and analytical readings.  
PREREQUISITE MUSC 392/3.0 or permission of the School.  

MUSC 451/3.0  Acoustic Composition  
A continuation of MUSC 351/3.0, MUSC 354/6.0.  
NOTE In addition to the prerequisites, students must submit a portfolio of compositions to the School of Music Office by the last day of classes in the Winter Term. Admission is determined through evaluation of portfolios by a Faculty jury. Submission of a portfolio does not guarantee admission.  
PREREQUISITES MUSC 351/3.0 or MUSC 354/6.0.  

MUSC 452/3.0  Electroacoustic Composition  
A continuation of MUSC 352/3.0, MUSC 355/6.0.  
NOTE Students must submit in writing to the School of Music Office their request to apply for this course by the last day of classes in the Winter Term.  
PREREQUISITES (MUSC 352/3.0 or MUSC 355/6.0 or MUSC 356/6.0) and permission of the School.  

MUSC 454/6.0  Acoustic Composition  
A continuation of MUSC 351/3.0, MUSC 354/6.0.  
NOTE In addition to the prerequisites, students must submit a portfolio of compositions to the School of Music Office by the last day of classes in the Winter Term. Admission is determined through evaluation of portfolios by a Faculty jury. Submission of a portfolio does not guarantee admission.  
PREREQUISITE MUSC 351/3.0 or MUSC 354/6.0.  

MUSC 455/6.0  Electroacoustic Composition  
A continuation of MUSC 352/3.0, MUSC 355/6.0.  
NOTE Students must submit in writing to the School of Music Office their request to apply for this course by the last day of classes in the Winter Term.  
PREREQUISITE (MUSC 352/3.0 or MUSC 355/6.0 or MUSC 356/6.0) and permission of the School.  

MUSC 460/1.5  Choral Ensemble  
Large group choral ensemble experience for mixed voices. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.  
NOTE Placement is made at the discretion of the School of Music, after audition.  
LEARNING HOURS 168 (72Pc;96P)  
PREREQUISITE MUSC 360/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.  

MUSC 462/1.5  Symphony Orchestra  
Large ensemble for qualified players of orchestral instruments. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.  
NOTE Placement is made at the discretion of the School of Music, after audition.  
LEARNING HOURS 168 (72Pc;96P)  
PREREQUISITE MUSC 362/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.  

MUSC 463/1.5  Unspecified Chamber Ensemble  
Chamber music experience for qualified instrumentalists and singers. Credit attained only with regular attendance, active participation, and ample preparation.  
NOTE Placement is made at the discretion of the School of Music, after audition.  
LEARNING HOURS 168 (72Pc;96P)  
PREREQUISITE MUSC 363/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.  

MUSC 464/1.5  Polyhymnia  
A small choir of approximately 30 women's voices. For experienced choral singers. Course includes weekly rehearsals of a wide variety of repertoire, and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.  
NOTE Placement is made at the discretion of the School of Music, after audition.  
LEARNING HOURS 168 (72Pc;96P)  
PREREQUISITE MUSC 364/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.
MUSC 465/1.5  Brass Choir
Ensemble experience for qualified brass performers. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE   Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS   168 (72Pc;96P)
PREREQUISITE   MUSC 365/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 466/1.5  Jazz Ensemble
An ensemble devoted to the performance of Big Band music. Ability to improvise in a jazz idiom preferred but not essential. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE   Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS   168 (72Pc;96P)
PREREQUISITE   MUSC 366/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 467/1.5  Jazz Choir
A mixed voice choir devoted to the performance of jazz vocal music. For students with choral music experience. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE   Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS   168 (72Pc;96P)
PREREQUISITE   MUSC 367/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 468/1.5  Clarinet Choir
Ensemble experience for qualified clarinetists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE   Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS   168 (72Pc;96P)
PREREQUISITE   MUSC 368/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 469/1.5  Flute Choir
Ensemble experience for qualified flutists. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE   Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS   168 (72Pc;96P)
PREREQUISITE   MUSC 369/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 470/3.0  Topics in Music Education I
Seminars offered by faculty related to their music education research/interests. Content varies year to year. See departmental brochure for further details.
PREREQUISITE   (MUSC 273/3.0 and MUSC 274/3.0 and [MUSC 332/3.0 or MUSC 36/3.0 or MUSC 338/3.0]) or permission of the School.

MUSC 471/3.0  Topics in Music Education II
Seminars offered by faculty related to their music education research/interests. Content varies year to year. See departmental brochure for further details.
PREREQUISITE   (MUSC 273/3.0 and MUSC 274/3.0 and [MUSC 332/3.0 or MUSC 36/3.0 or MUSC 338/3.0]) or permission of the School.

MUSC 473/3.0  Directed Special Study I
Advanced supervised study in a specific area of musicology/ethnomusicology, music theory/analysis or music education. Regulations pertaining to the courses are available in the School of Music Office.
PREREQUISITE   Level 4 and a GPA of 3.50 in MUSC at the 300-level and permission of the instructor and of the Chair of Undergraduate Studies.

MUSC 474/3.0  Directed Special Study II
Advanced supervised study in a specific area of musicology/ethnomusicology, music theory/analysis or music education. Regulations pertaining to the courses are available in the School of Music Office.
PREREQUISITE   Level 4 and a GPA of 3.50 in MUSC at the 300-level and permission of the instructor and of the Chair of Undergraduate Studies.
MUSC 475/3.0  Special Topics in Music I
An intensive analysis of a particular topic within a specific area of music: ethnomusicology, musicology or theory/analysis. Details regarding specific topics will be available from the School of Music on an annual basis.
PREREQUISITE  Level 3 or above and permission of the School.

MUSC 476/3.0  Special Topics in Music II
An intensive analysis of a particular topic within a specific area of music: ethnomusicology, musicology or theory/analysis. Details regarding specific topics will be available from the School of Music on an annual basis.
PREREQUISITE  Level 3 or above and permission of the School.

MUSC 477/3.0  Special Topics in Music III
An intensive analysis of a particular topic within a specific area of music: ethnomusicology, musicology or theory/analysis. Details regarding specific topics will be available from the School of Music on an annual basis.
PREREQUISITE  Level 3 or above and permission of the School.

MUSC 478/1.5  Wind Ensemble
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 378/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 479/1.5  Symphonic Band
Ensemble experience for qualified players of wind and percussion instruments. Course includes weekly rehearsals and a minimum of one concert per term for all students. Credit attained only with regular attendance, active participation, and ample preparation.
NOTE  Placement is made at the discretion of the School of Music, after audition.
LEARNING HOURS  168 (72Pc;96P)
PREREQUISITE  MUSC 379/1.5 and registration in a B.Mus. Program, or permission of the School upon audition.

MUSC 480/3.0  Genre Studies
An intensive study of the development of a particular musical genre. Emphasis will be placed on the analysis of significant contributions to the genre and the place of the genre in the total cultural milieu of a given period. Content varies from year to year.
PREREQUISITE  (MUSC 291/6.0 and MUSC 103/3.0 and [MUSC 203/3.0 or MUSC 204/3.0 or MUSC 205/3.0]) or permission of the School.

MUSC 481/3.0  Composer Studies
A detailed examination of the life, times and works of a particular composer. Content varies from year to year.
PREREQUISITE  (MUSC 291/6.0 and MUSC 103/3.0 and [MUSC 203/3.0 or MUSC 204/3.0 or MUSC 205/3.0]) or permission of the School.

MUSC 485/3.0  Introduction to Palaeography
A study of the theory and practice of musical notations from circa 1000 to circa 1600. Representative compositions from the mediaeval and Renaissance periods will be transcribed and considered in conjunction with contemporary theoretical writings. Discussions will focus on current scholarly views concerning the rhythmic interpretations of ambiguous notations.
PREREQUISITE  (MUSC 103/3.0 and MUSC 205/3.0) or permission of the School.

MUSC 486/3.0  Area Studies in Ethnomusicology
An intensive study of the music culture of a specific country or geographical area.
PREREQUISITE  (Level 3 or above and [MUSC 103/3.0 or MUSC 289/3.0]) or permission of the School.

MUSC 488/3.0  North American Native Music
An intensive study of the music cultures of First Peoples in North America. Both traditional and non-traditional musics will be examined.
PREREQUISITE  (Level 3 or above and [MUSC 103/3.0 or MUSC 289/3.0]) or permission of the School.

MUSC 495/1.5  The Collegium Musicum
An historical performance practice course and ensemble, dealing with the performance and authentic performance practice traditions of vocal and instrumental music from the Middle Ages to the Renaissance (900-1600) through investigation of iconographic data, notation and performance treatises. A major concert is presented at the end of the academic year.
NOTE    Open only to B.Mus. students.
PREREQUISITE    MUSC 395/1.5.
EXCLUSION    No more than 1 course from MUSC 495/1.5; MUSC 497/3.0.

MUSC 592/6.0    Honours Thesis
A critical essay of at least 7500 words on a topic of the student’s choice in the field of musicology, ethnomusicology, or music theory and analysis, written under the supervision of a faculty member.
NOTE    Students should consult the coordinator of the music history program or music theory program, preferably in the spring of their third year.
PREREQUISITE    Level 4 and registration in a MUSC Major Plan.
COREQUISITE    MUSC 385/3.0 or MUSC 386/3.0.
Music – Specialization (Music) – Concurrent Bachelor of Music/Music and Digital Media Diploma

MUSC-P-BMS

Subject: Administered by the School of Music and the Music and Digital Media Program, St. Lawrence College.

Plan: Consists of 93.0 units as described below.

Program: The Plan, with sufficient Queen’s electives to total 129.0 units, and in combination with 36.0 units of courses specified by the Music and Digital Media Program at St. Lawrence College, will lead to both a Bachelor of Music Degree and a Diploma in Music and Digital Media from St. Lawrence College, Kingston.

1. CORE COURSES (63.0 units)

Musicology
A. 12.0 units in MUSC 103/3.0, MUSC 203/3.0, MUSC 204/3.0, MUSC 205/3.0

Music Theory
B. 15.0 units in MUSC 191/6.0, MUSC 291/6.0, MUSC 392/3.0

Music Education
C. 3.0 units from MUSC 180/3.0; MUSC 181/3.0; MUSC 183/3.0; MUSC 185/3.0; MUSC 187/3.0; MUSC 188/3.0

Musicianship
D. 12.0 units in MUSC 127/3.0, MUSC 128/3.0, MUSC 227/3.0, MUSC 228/3.0

Applied Study
E. 12.0 units from (MUSC 121/6.0 and MUSC 221/6.0) or (MUSC 120/6.0 and MUSC 220/6.0)

Music Theory or Musicology
F. 3.0 units from MUSC_Specialization_Additional

Ensembles
G. 1.5 units from MUSC_Ensembles_Vocal

H. 4.5 units from MUSC_Ensembles_Vocal; MUSC_Ensembles_Instrumental

2. OPTION COURSES (30.0 units)

A. 30.0 units from Option List 2Ai or 2Aii

i. Music Education (30.0 units)
   1. 3.0 units from MUSC 180-189/3.0
   2. 6.0 units in MUSC273/3.0 and MUSC 274/3.0
   3. 6.0 units from MUSC 332/3.0; MUSC 336/3.0; MUSC 338/3.0
   4. 6.0 units in MUSC 438/3.0 and MUSC 439/3.0
   5. 9.0 units in MUSC

ii. Music Comprehensive (30.0 units)
   1. 30.0 units in MUSC

3. SUPPORTING COURSES (0.0 units)

   (none)

4. ADDITIONAL REQUIREMENTS

A. A minimum of 36.0 units in any subject from the ASC_Course Catalogue list at the 300 level or above, excluding MUSC_Ensembles_Vocal; MUSC_Ensembles_Instrumental.

B. A maximum of 111.0 units may be from MUSC; a minimum of 18.0 units must be non-MUSC courses.

C. A maximum of 9.0 units may be from MUSC_Ensembles_Vocal; MUSC_Ensembles_Instrumental (i.e. only 2 more ensemble courses may be taken beyond the core requirements of the Plan).
5. SUBSTITUTIONS  
(none)

6. NOTES

A. Students choosing music education as their main area of study and who intend to enter or are registered concurrently in a Bachelor of Education Program should choose the Music Education Option (2.A.i).

B. Students registered in the Concurrent B.Mus./M.D.M. Diploma program who complete the St. Lawrence College course MUSC 6/3.0 (Integrated Arts) will receive 3.0 units of unspecified MUSC transfer credit that will count toward requirement 2.A.i or 2.A.ii.

C. Ensembles: Membership in all ensembles is by audition. Students may register and participate in a maximum of two ensembles per academic session. All students participate in at least one vocal ensemble, as per Core Requirement 1G, above. Furthermore, students enrolled in Applied Study courses (MUSC #20/6.0; MUSC #21/6.0) must participate in the following ensembles every year in which they do not fulfill the mandatory vocal ensemble requirement:
- Guitar students: any Vocal, Symphony Orchestra, Symphonic Band, Wind or Unspecified Chamber Ensemble.
- Piano students: must take MUSC 261/1.5 and any Piano Accompaniment, Vocal, Symphony Orchestra, Symphonic Band, Wind or Unspecified Chamber Ensemble;
- String students: any Symphony Orchestra Ensemble;
- Voice students: any Vocal Music Ensemble;
- Woodwind, Brass and Percussion students: any Symphony Orchestra, Symphonic Band, or Wind Ensemble.

D. Students who meet higher standards of performing ability, including those entering their first year, may audition in September for acceptance into the “double unit” Applied Study (performance) courses. In addition to their private lessons, students in these courses perform a public recital at the end of the year. Students who audition successfully register in MUSC 120/6.0 and MUSC 125/6.0 instead of MUSC 121/6.0 (and similarly in upper years). The MUSC #25/6.0 courses may be used towards the Music Option components of the B.Mus. degree.

E. Applied Study Requirements: Students registered in MUSC 120/6.0, MUSC 121/6.0, MUSC 220/6.0 and MUSC 221/6.0 are required to attend six concerts per term, to a total of 12 concerts per academic session. This required concert attendance accounts for 10 per cent of the teacher’s component of the Applied Study mark at the end of the year.

F. By the end of the second year, students are expected to have attained the Minimum Degree Level in their instrumental or vocal applied study (A proficiency equivalent to that of Grade X of the Royal Conservatory of Music). Students who do not reach this level will be required to continue to study applied music, without additional credit, until this level is successfully achieved.

Music Course Lists

**MUSC_Ensembles_Instrumental**

Instrumental Music Ensembles

*Note that membership (i.e. registration) in all Music Ensembles is by audition. Non-B.Mus. students may only audit these courses. Depending on their performance specialty, B.Mus students must complete specific ensemble requirements. See the Notes section for details.*

- **Brass Choir**  
  MUSC 165/1.5; MUSC 265/1.5; MUSC 365/1.5; MUSC 465/1.5;
- **Clarinet Choir**  
  MUSC 168/1.5; MUSC 268/1.5; MUSC 368/1.5; MUSC 468/1.5;
- **Flute Choir**  
  MUSC 169/1.5; MUSC 269/1.5; MUSC 369/1.5; MUSC 469/1.5;
- **Jazz Ensemble**  
  MUSC 166/1.5; MUSC 266/1.5; MUSC 366/1.5; MUSC 466/1.5;
- **Symphonic Band**  
  MUSC 179/1.5; MUSC 279/1.5; MUSC 379/1.5; MUSC 479/1.5;
- **Symphony Orchestra**  
  MUSC 162/1.5; MUSC 262/1.5; MUSC 362/1.5; MUSC 462/1.5;
- **Wind Ensemble**  
  MUSC 178/1.5; MUSC 278/1.5; MUSC 378/1.5; MUSC 478/1.5;
**Unspecified Chamber Ensemble**  MUSC 263/1.5; MUSC 363/1.5; MUSC 463/1.5; *these small ensembles can vary from year to year, and can include both instrumental and vocal components*

**Keyboard Accompaniment** MUSC 261/1.5; MUSC 361/1.5.

**MUSC_Ensembles_Vocal**

Vocal Music Ensembles

Note that membership (i.e. registration) in all Music Ensembles is by audition. Other than MUSC 195/3.0 Collegium Musicum, non-B.Mus. students may only audit these courses. Depending on their performance specialty, B.Mus students must complete specific ensemble requirements. See the Notes section for details.

**Choral Ensemble**  MUSC 160/1.5; MUSC 260/1.5; MUSC 360/1.5; MUSC 460/1.5;

**Collegium Musicum**  MUSC 195/3.0; MUSC 295/1.5; MUSC 395/1.5; MUSC 495/1.5;

**Jazz Choir**  MUSC 167/1.5; MUSC 267/1.5; MUSC 367/1.5; MUSC 467/1.5;

**Polyhymnia**  MUSC 164/1.5; MUSC 264/1.5; MUSC 364/1.5; MUSC 464/1.5;

**MUSC_Specialization_Additional**

Music Specialization Additional Options

MUSC 380/3.0; MUSC 381/3.0; MUSC 385/3.0; MUSC 386/3.0; MUSC 388/3.0; MUSC 393/3.0; MUSC 394/3.0;

MUSC 396/3.0; MUSC 398/3.0; MUSC 399/3.0; MUSC 443/3.0; MUSC 445/3.0; MUSC 446/3.0; MUSC 480/3.0;

MUSC 481/3.0; MUSC 485/3.0; MUSC 486/3.0; MUSC 488/3.0.
Hi Hugh,

This is to confirm the agreement between Queen’s and St. Lawrence College that the Faculty of Arts and Science Office will contribute $20K one-time start funds to St. Lawrence for the purchase of additional equipment required for the joint Bachelor of Music degree/Music and Digital Media diploma program (Queen’s and St. Lawrence) projected to begin in the 2014-15 academic year. I am copying this to Terri McDade, the Dean of Arts at St. Lawrence, for her information.

Gordon

Gordon E. Smith, Ph.D.
Associate Dean, Faculty of Arts and Science
Professor, School of Music
Queen’s University
Kingston, Ontario, Canada
Dear Dr. Harrison:

I strongly support the proposed collaborative program combining the Bachelor of Music Degree from the School of Music, Queen's University, and the Music and Digital Media Diploma at St. Lawrence College.

The development of this new collaborative program is consistent with the calls by the provincial government for increased University-College partnerships and with the recent formal agreement between Queen's and St. Lawrence to enter into a number of joint projects. In addition the combined BMus/MDM program coordinates activities and resources across two institutions for the benefit of students. As the proposal points out, many students pursue a set of studies in both these areas but now may do so in a shorter span of time and with less redundancy in course work. Finally, I support the Queen's School of Music in a creative initiative which also raises the profile of the School by offering a new and exciting opportunity for students.

I look forward to the approval of this program.

Yours sincerely,

Alistair W. MacLean, Ph.D., C.Psych.

Dean, Faculty of Arts and Science
Professor, Department of Psychology
9 November, 2012

To whom it may concern:

I am writing to confirm the School of Music’s support for the proposed concurrent program linking the Bachelor of Music Degree at Queen’s University and the Music and Digital Media Diploma at St. Lawrence College. This program will comprise a unique combination of courses and competencies in an area of great interest to many students, while omitting the redundancies present if degree and diploma are pursued consecutively. Graduates will furthermore have increased opportunities for employment in the world of professional music.

The proposed concurrent program was assessed by the School of Music’s Curriculum Committee during September 2012. Notice of motion was communicated to the School of Music Department on 2 October 2012, that the School of Music accept in principle the creation of a new concurrent degree/diploma program between Queen’s University and St. Lawrence College allowing enrolled students to complete the BMUS degree and Music and Digital Media Diploma in four and five years respectively. This motion was passed unanimously at the Departmental Meeting of 9 October 2012.

The proposed plan is in keeping with the Academic Plan of Queen’s University and supports the Ontario Ministry of Training, Colleges and Universities interest in facilitating connections between college and university programs.

Sincerely,

Margaret E. Walker PhD
Associate Professor and Director,
School of Music
Ext: 74210
margaret.walker@queensu.ca
Memo

To: Alan Harrison, Provost and Vice-Principal (Academic), Queen’s University
From: Lorraine Carter, Sr. Vice-President Academic, St. Lawrence College
CC: Gordon MacDougall, Interim President, St. Lawrence College,
Date: 10/10/2013
Re: Concurrent Bachelor of Music Degree, Queen’s/Music and Digital Media Diploma, St. Lawrence College

I am pleased to approve in principle the collaborative development of a concurrent Bachelor of Music Degree, Queen’s University and Music and Digital Media Diploma, St. Lawrence College. This innovative partnership has been enthusiastically endorsed by our Music and Digital Media faculty team, as well as our community-based Program Advisory Committee. Much work has already been accomplished through the cooperative efforts of faculty and administrative teams from both institutions.

Queen’s University will be able to provide Bachelor of Music students with the opportunity to complete two credentials in a reduced timeframe. St. Lawrence College will benefit from increased enrolment in advanced semesters of Music and Digital Media. Students in both programs will be enriched by the differing strengths they share and the opportunities to collaborate in creative projects.

Included in our discussions is consideration of Integrated Arts, a senior course in Music and Digital Media, as an elective transfer credit for Music and Digital Music students who proceed to Queen’s University. We wish to pursue this reciprocal arrangement.

In addition, we will need further discussion to ensure equitable allocation of resources; however, I am confident that we can achieve a solution to all of the outstanding items.

I look forward to our continued collaboration.
Memo

To: Alan Harrison, Provost and Vice-Principal (Academic), Queen’s University
    Lorraine Carter, Sr. Vice-President Academic, St. Lawrence College
From: Dave Barton, Chair, Program Advisory Committee, Music and Digital Media
CC: Gordon MacDougall, Interim President, St. Lawrence College,
Date: November 1, 2012
Re: Concurrent Bachelor of Music Degree, Queen’s/Music and Digital Media Diploma, St. Lawrence College

The members of the Program Advisory Committee have unanimously agreed to endorse the proposed collaborative program between Queen’s University and St. Lawrence College allowing students to work concurrently for a Bachelor of Music Degree at the School of Music, Queen’s University and a Music and Digital Media Diploma at St. Lawrence College.

The Committee understands this concurrent program could be completed in five years. Bachelor of Music students would be credited with all of their music credits and add to their curriculum the lab based media courses offered through MDM. Graduates of the proposed concurrent program would have a competitive and unique set of competencies that would serve them well in their future careers whether in graduate school, as music educators, or the professional world of music.

Signed: [Signature]
David Barton, Chair
Program Advisory Committee, Music and Digital Media
<table>
<thead>
<tr>
<th>Department</th>
<th>Course Subject</th>
<th>Course Catalog Number</th>
<th>New Course Units</th>
<th>New Course Title</th>
<th>New Course Description</th>
<th>New Prerequisite</th>
<th>New Corequisite</th>
<th>New Exclusion</th>
<th>New Equivalency</th>
<th>Application</th>
<th>Timing of Change</th>
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<tbody>
<tr>
<td>BISC</td>
<td>BISC</td>
<td>100</td>
<td>3</td>
<td>Thinking Locally</td>
<td>This introductory course provides first-year students with a selection of key skills and theories from across a number of disciplines (History, Sociology, Geography, Film and Media) that will allow them to engage with their further studies and their role in a globalised environment with confidence, intelligence and ambition.</td>
<td>None</td>
<td>None</td>
<td>GPHY 101; FILM 106</td>
<td>None</td>
<td>BISC 100 will be a required core course.</td>
<td>Fall 2014 and annually thereafter.</td>
</tr>
<tr>
<td>BISC</td>
<td>BISC</td>
<td>101</td>
<td>3</td>
<td>Acting Globally</td>
<td>This is an introductory course, complementing and extending BISC 100, focused on skills and approaches from a number of disciplines (HIST, SOCY, GPHY, FILM, GNDS). Academic skills will be honed by centring on centrifugal forces of mobility, exchange and action. Processes such as warring, colonising, trading, connecting and leading are highlighted.</td>
<td>BISC 100</td>
<td>None</td>
<td>GPHY 101; FILM 106</td>
<td>None</td>
<td>BISC 101 will be a required core course.</td>
<td>Winter 2015 and annually thereafter.</td>
</tr>
</tbody>
</table>

Respectfully Submitted,
Richard Greenfield
Chair,
Curriculum Committee
Appendix B

Faculty of Arts and Science
Report of the Nominating Committee
October, 2013

Terms are generally from September 1st to August 31st annually for a term of three years, unless otherwise indicated.

Curriculum Committee
Alan Ableson, Mathematics and Statistics  2016

Academic Integrity and Conduct Panel
Daryn Lehoux, Classics  2016