

ACADEMIC CALENDAR 2020–2021



The Royal
Conservatory®

THE GLENN GOULD SCHOOL



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MESSAGE FROM THE DEAN

Welcome to The Royal Conservatory's Glenn Gould School!

As you all are aware, the global pandemic we are experiencing means that 2020-2021 will be an academic year unlike any other. There will be challenges in accomplishing even simple things in our daily lives, and formidable challenges in ensuring the proper and safe functioning of a performance-based school such as the GGS.

Having said that, I want you to know that every person at the GGS - from your teachers to the entire administrative team - is committed to rising to the challenge and making this year a stimulating and valuable one for you.

We are first and foremost mindful of the essence of a performance school, which is your individual studio lessons. We have gone to great lengths to provide the safety protocols needed to make these lessons available to you in-person, from moving them to larger venues such as Mazzoleni Hall, Temerty Theatre, and RCM's larger classrooms, to purchasing numerous impermeable barriers and upgraded air filters.

We also have equipped five RCM studios with state-of-the-art audio equipment for those of you who will do online lessons with our international faculty until the border re-opens.

Performance opportunities are of course a central and exciting part of a normal academic year at GGS. We are looking at all possible ways to ensure that you have as many opportunities to perform as possible, despite the pandemic-related challenges that live performances present.

Our faculty has embraced presenting academic courses online, which we will be doing this year. We presented our academics online last March when COVID 19 appeared, and we are confident that these classes can be stimulating and enriching for you when delivered in this fashion.

Make no mistake - it will be a different year! But at the same time be assured that we will do everything possible to provide the mentorship and nurturing environment that we strive for at GGS, one in which your artistry can truly blossom.

I am looking forward to welcoming you to the GGS, likely on a computer screen, but also in person, with a physically safe 2 metre distance between us!

Practice hard, and I hope you have a wonderful year!



James Anagnoson
Dean, The Glenn Gould School

ABOUT THE ROYAL CONSERVATORY

The Royal Conservatory of Music is one of the largest and most respected music education institutions in the world, providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.

The mission of The Royal Conservatory – to develop human potential through leadership in music and the arts – is based on the conviction that the arts are humanity's greatest means to achieve personal growth and social cohesion. Advancing the transformative effect that music and the arts have on society lies at the heart of everything The Royal Conservatory does.

The **more than five million alumni** of The Royal Conservatory have enjoyed the many benefits of music study and carried these benefits into subsequent careers in a wide range of fields, including medicine, business, politics, education, science, and sports. Others, such as Glenn Gould, Oscar Peterson, Diana Krall, Teresa Stratas, Sir Roger Norrington, and Jon Vickers, have achieved international musical acclaim.

The curriculum for the study of music developed by The Conservatory is considered the foremost music education system in Canada, the United States, and many other countries around the world. Its broad use has served to bind together individuals from these nations with the thread of shared creative experiences.

The Royal Conservatory is also committed to enabling greater access to music through digital solutions, with a focus on: supporting and engaging the teaching community, cultivating and inspiring students and their families, bolstering and highlighting Canadian talent, and enriching and enhancing the future of music and music education.

The Royal Conservatory Certificate Program provides a recognized standard of musical achievement through an effectively sequenced system of study and individual student assessments, from preparatory to advanced levels. Considered the foremost music education system in Canada, the United States, and many other countries around the world, its broad use has bound together individuals from these nations with the thread of shared creative experiences.

The Royal Conservatory is also a leader in the development of arts-based programs designed to address a wide range of social issues, such as the academic achievement of youth at risk, the development of children in their early years, and the wellness of seniors. The Conservatory's **Learning Through the Arts®** and **Living Through the Arts®** programs, as well as **The Marilyn Thomson Early Childhood Education Centre**, use the latest research findings in neuroscience and the social sciences to address important health, social, and development issues.

At its national base, the **TELUS Centre for Performance and Learning in Toronto**, The Royal Conservatory offers classes and lessons for individuals of all ages and abilities, and an extensive set of training programs for gifted young artists through **The Glenn Gould School** and **The Phil and Eli Taylor Performance Academy for Young Artists**. The Conservatory also presents and produces a wide range of concerts featuring the finest Canadian and international artists in its magnificent performance spaces, including the internationally acclaimed **Koerner Hall**, as well as **Mazzoleni Concert Hall** in historic **Ihnatowycz Hall**.

Entrenched in the minds and hearts of Canadians, The Royal Conservatory has united generations of citizens since its inception in 1886.



IMPORTANT DATES 2020-2021

SEPTEMBER 2020

1-4	Registration, Orientation, Placement Auditions
7	CLOSED: Labour Day
8	First Day of Classes – Fall Semester
11	Make-up for Sep. 7
28	DEADLINE: Fall Semester Tuition
28-30	Project Week (RCO 1 and Opera Staging – Classes Suspended)

OCTOBER 2020

1-2	Project Week (RCO 1 and Opera Staging – Classes Suspended)
12	CLOSED: Thanksgiving Holiday
16	Make-up for Thanksgiving – Monday Classes
16	DEADLINE: Add/Drop Fall Semester Classes

NOVEMBER 2020

6	Fall Opera – Performance 1
7	Fall Opera – Performance 2
23-27	Project Week (RCO 2 - Classes Suspended)

DECEMBER 2020

2	Rebanks Fellows Concert
7	Joaquin Valdepeñas Conducts
7-11	Orchestral Repertoire Prep. Auditions
11-18	Final Exams and Chamber Music Juries
19-31	Seasonal Break
25-26	Building Closed

JANUARY 2021

1	Building Closed
2-6	Seasonal Break
7	First Day of Classes – Spring Semester
7	Make-up for Jan. 27
8	Make-up for Jan. 28
15	21C/ New Music Ensemble
18	Concerto Competition Prelims
20	Concerto Competition Finals
24	21C/ GGS Interlude
27-28	21C/ Kronos Project – Classes Suspended
30	Vocal Showcase

FEBRUARY 2021

1	DEADLINE: Spring Semester Tuition
5	Make-up for Feb 15
8-12	Project Week (Opera Staging – Classes Suspended)
8-12	Reading Week – Non-Vocal
15	CLOSED: Family Day
19	DEADLINE: Add/Drop Spring Semester Classes
22-26	Project Week (RCO 3 - Classes Suspended)
22-26	Reading Week – Vocal

MARCH 2021

1	DEADLINE: Graduation Request Form
8-12	Practice Week - Classes Suspended
15-19	Project Week (Spring Opera - Classes Suspended)
17	Spring Opera – Performance 1
19	Spring Opera – Performance 2

APRIL 2021

2	CLOSED: Good Friday
7	Rebanks Fellows Concert
10	Piano Showcase
12-16	Project Week (RCO 4 - Classes Suspended)
19	Chamber Competition Prelims
21	Chamber Competition Finals

MAY 2021

3	New Music Ensemble
3-7	Orchestral Repertoire Prep Auditions
7-14	Final Exams and Chamber Music Juries
24	CLOSED: Victoria Day
30	Convocation

CLASS REGISTRATION INFORMATION

The academic year is comprised of 26 to 32 weeks, depending on your program and ends on May 31, 2021.

- Fall Semester Classes begin:
Tuesday, September 8, 2020
- Fall Semester Classes end:
Friday, December 11, 2020
- Fall Semester Final Examinations:
December 11-18, 2020
- Spring Semester Classes begin:
Thursday, January 7, 2021
- Spring Semester Classes end:
Friday, May 7, 2021
- Spring Semester Final Examinations:
May 7-14, 2021

IMPORTANT NOTICES

The Academic Calendar of The Glenn Gould School (GGS) is published in both online and printed editions. Every effort has been made to ensure the compatibility of both versions. In the case of any discrepancy, the online version shall apply. Any post-publication corrections and/or updates to the print edition of the Academic Calendar will be posted on The GGS Registrar's webpage at ggs.rcmusic.ca Students are strongly advised to check back regularly to keep informed of changes.

The School reserves the right to change without notice any information contained in this Calendar, including any rule or regulation pertaining to the standards for admission, the requirements for the continuation of study in, or the requirements for the granting of diplomas in any or all of its programs. The publication of information in this Calendar does not bind The School to the provision of courses, programs, schedules of studies, or facilities as listed herein. The School will not be liable for any interruption in, or cancellation of, any academic activities as set forth in this Calendar for any cause of any kind, which is beyond the reasonable control of The School.

CHANGES IN PROGRAMS

The programs and courses that this Calendar lists and describes are available for the academic year(s) to which the Calendar applies. These programs and courses may not necessarily be available in subsequent years. If The School must change the content of programs, or withdraw them, all reasonable possible advance notice and alternative instruction will be given. The School will not, however, be liable for any loss, damages, or other expenses that such changes might cause.

CHANGES IN COURSES

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

CHANGES IN REGULATIONS AND POLICIES

The School has several policies that are approved by The GGS Divisional Committee and the Royal Conservatory's Academic Council that apply to all students registered in courses and programs offered by The School. The School's rules and regulations are presented in the pages that follow. The School assumes that each student has become familiar with these policies. In applying for admission to the School, the student assumes certain responsibilities to the School and, if admitted and registered, shall be subject to these rules, regulations, and policies cited in the Calendar, as amended from time to time. Policy changes are prevailing and previous policy statements may not be invoked retroactively unless otherwise stated.

FEES AND OTHER CHARGES

The School reserves the right to alter the fees and other charges described in the Calendar.

CALENDAR AND REGISTRATION LIMITATIONS

The School makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available. In such cases, we must reserve the right to limit enrolment in the programs, courses or sections listed in the Calendar, and to withdraw

courses or sections for which enrolment or resources are insufficient. The School will not be liable for any loss, damages, or other expenses that such limitations or withdrawals might cause.

NON-DISCRIMINATION POLICY

The GGS is an educational institution that admits academically qualified students without regard to gender, age, race, national origin or disability and affords students all rights, privileges, programs, employment services and opportunities. GGS complies with all Canadian and provincial laws and regulations in this area.

2020-2021 GLENN GOULD SCHOOL INSTRUCTORS

For all faculty biographies and academic credentials, see the final section of this document

Bassoon

Glenn Einschlag

Harp

Judy Loman

Piano

James Anagnoson
David Louie
John O'Connor
Marietta Orlov
John Perry
Li Wang

Cello

Andrés Díaz*
Hans Jørgen Jensen
Joseph Johnson
*The Alexandra Koemer Yeo Chair
in Cello

Horn

Gabriel Radford
Christopher Gongos

Trombone

Jeffrey Hall (Bass)
Gordon Wolfe

Trumpet

Andrew McCandless

Tuba

Sasha Johnson

Clarinet

Joaquin Valdepeñas

Double Bass

Jeffrey Beecher

Oboe

Sarah Jeffrey

Violin

Atis Bankas
Victor Danchenko
Paul Kantor
Erika Raum
Barry Shiffman
Mayumi Seiler

Viola

Steven Dann

Flute

Susan Hoepfner
Nora Shulman

Percussion

Charles Settle

Voice

Stephanie Bogle
Jason Howard
Dr. Joel Katz
Jean MacPhail
Adrienne Pieczonka*
Monica Whicher
*Vocal Chair, Head of the Vocal
Department

Acting and Stagecraft

Tom Diamond

Collaborative Piano

Jeanie Chung
David Louie
Erika Raum
Jennifer Tung
Joaquin Valdepeñas

Piano Duos

Michael Berkovsky

Conducting

Ivars Taurins

Historical Performance

Kathleen Kajioka
Alison Melville
Shannon Mercer

Languages and Vocal Study

Adreana Braun
John Greer
Jean MacPhail
Dr. Sara Maida-Nicol
Jason Nedecky
Ilana Zarankin

Career Studies

Andrew Kwan

Technology

Mike Ardagh
Damon Groves

Teaching Methodology

Kathy Gould Lundy
Dr. Joel Katz
Janet Lopinski
Kelly Parkins-Lindstrom
Gabriel Radford
Dr. Angela Schwarzkopf

Master Class Coordinators

James Anagnoson
Judy Loman
Adrienne Pieczonka
Gabriel Radford
John Rudolph
Dr. Kathleen Rudolph
Paul Widner

Humanities

Katherine Connell

Social Science

Dr. Simona Chiose
Jessica Caporusso

Science

Ivan Semeniuk

Music Theory and History

Dr. Julia Galieva-Szokolay
Patrick Jordan
Dr. Joel Katz
Dr. Kevin Lau
Dr. Angela Schwarzkopf
Bradley Thachuk
Dr. George Thurgood

New Music Ensemble

Dr. Brian Current

Vocal Coaching

Rachael Kerr
Peter Tiefenbach
Jennifer Tung

Orchestral Repertoire

Heidi Elise Bearcroft
Michael Sweeney

1. ACADEMIC POLICIES

1.1 ADMISSIONS POLICY

Admission to The Glenn Gould School (GGS) for both the Bachelor of Music, Performance (Honours) and the Artist Diploma Program is based upon a combination of music and academic preparedness.

BACHELOR OF MUSIC, PERFORMANCE (HONOURS)

Disciplines: Piano, Voice and Orchestral Instruments

Level: Bachelor's degree

Program length: 4 years

Academic Requirements

Applicants must meet one of the following minimum academic requirements:

Ontario High School Curriculum Applicants:

- Ontario Secondary School Diploma (OSSD) with at least six Grade 12 U or M courses with a minimum 70% average.
- If first language is not English and if 4 full years of high school were not completed in an approved Ontario high school, the applicant must submit additional proof of proficiency in English (see below)
- Canadian High School Curriculum

Applicants from outside Ontario:

- Grade 12 High School Diploma or CEGEP equivalent with a minimum average of 70% in university preparatory courses. If first language is not English and if 4 full years of high school were not completed in a Canadian school, the applicant must submit additional proof of proficiency in English (see below)

International High School Applicants:

- High school graduation, equivalent to Grade 12 in Ontario, with a 70% (or letter grade equivalent) average in the final year. If first language is not English or if 4 years of high school were not completed in the English language, the applicant must submit additional proof of proficiency in English (see below)
- SAT scores are not required for US applicants

Postsecondary Applicants:

- Completion of one or more years of an accredited post-secondary college or university program. If first language is not English, the applicant must submit additional proof of proficiency in English (see below)
- Transfer credits may be awarded for qualifying courses passed with a minimum of B- (70-73%), provided that the sending institution is recognized by GGS. Students applying for transfer credit must

declare all previous formal studies and arrange for official transcripts as well as course descriptions and detailed course outlines from all previously attended post-secondary institutions at the time of initial application for transfer credit.

- Authenticated translation is required for official documents submitted in a language other than English
- Credit may be granted on a course-by-course basis or for a combination of courses

Home Based Learner Applicants:

- A document detailing the courses that have been covered in grades 11 and 12
- A statement from your home educator explaining your readiness to handle university-level subject matter
- A confidential evaluation letter from a third-party indicating readiness for university-level study
- In addition to these documents, the prospective student must complete ONE of the following standardized tests:
 - GED: Successful completion
 - SAT 1: minimum combined score of 1100 (critical reading-550 and math-550)
 - SAT 2: minimum score of 650 on one subject examination
 - ACT: minimum average of 24
 - University: minimum grade of 60% in one university course in a relevant admission subject
 - High School: minimum grade of 70%

Mature Learner Applicants:

- Students aged 21 or older who have not graduated from high school and have not completed a GED may be considered for admission under certain circumstances, pending a successful audition. To be considered a mature learner, a student must have been out of school for at least two years. Prospective students must provide the following materials during the application process:
 - Two letters of reference
 - One letter of intent
 - A full record of employment
 - All academic records

Only applicants who can demonstrate clear evidence of their ability to cope with the program requirements will be considered

Prior Learning Assessment and Recognition:

Course Challenge is a Prior Learning Assessment mechanism which enables students to receive credit for specified courses by examination, instead of in the classroom. For a list of these courses, consult the Registrar. Course Challenge examinations will be scheduled by the Instructors. A "PC" (Passed Challenge) grade is recorded on the student's permanent record for students who satisfactorily complete a Course Challenge examination. The PC grade is GPA-neutral.

Challenge Restrictions:

Students who are registered in a course and have submitted two or more assignments or have written the final examination are not permitted to write a challenge examination for the course. Students are not permitted to challenge a course for which they have previously received credit at GGS.

Challenge examinations will be administered prior to each semester's deadline date to drop a course.

A Challenge examination may be attempted only once.

Music Requirements:

A competitive live entrance audition of selected repertoire from the published audition repertoire page found on www.rcmusic.ca/ggs, including pre-screening recordings as indicated for certain disciplines:

- Two recommendation letters
- Current repertoire list
- Musical resume/CV

Students entering the GGS BMus program who have completed RCM Certificate Program Theory examinations with marks of 75% or higher will be exempted from some GGS Theory courses. Contact the Registrar for further information.

ARTIST DIPLOMA PROGRAM

Disciplines: Piano, Voice and Orchestral Instruments

Level: Post-Bachelor

Program Length: 2 years

Academic Requirements:

Bachelor's Degree in music or equivalent music conservatory diploma. ADP applicants are also required to provide post-secondary school transcripts. Minimum GPA 2.67 (B- or 70%)

If first language is not English, the applicant must submit additional proof of proficiency in English (see below)

Music Requirements:

A competitive live entrance audition of selected repertoire from the published audition page found on www.rcmusic.ca/ggs, including pre-screening recordings as indicated for certain disciplines:

- Two recommendation letters
- Current repertoire list
- Musical resume/CV
- Possess previous professional work experience

PROGRAM	TEST	MINIMUM SCORE
BMus, Artist Diploma (Voice)	TOEFL	80 iBT / 550 Paper / 213 Computer <i>with no section below 20</i>
Artist Diploma (Orchestral Instruments and Piano)	TOEFL	61 iBT / 500 Paper / 173 Computer
BMus, Artist Diploma (Voice)	IELTS	6.0 <i>with no bands below 5.5</i>
Artist Diploma (Orchestral Instruments and Piano)	IELTS	5.0 <i>with all bands at or above 5.0</i>
BMus, Artist Diploma (Voice)	MELAB	77
Artist Diploma (Orchestral Instruments and Piano)	MELAB	69

1.2 REGISTRATION

All students confirmed for an upcoming academic year will be pre-registered by the Registrar in the suggested course-load based on their academic progress to date. Each student will meet individually with the Registrar to confirm these selections, and to return his/her completed student contracts.

A minimum first installment of tuition fees (the 1st Semester tuition) must be paid, or fees deferred (through Scholarship or OSAP) by the deadline date specified in the "Important Dates" section of the Calendar in order for a student to be considered registered.

1.3 ADDITION OF A COURSE

A student may add a course selection to his/her academic schedule at any time up to the deadline date specified in the "Important Dates" section of this Calendar. This can be done in the form of an email.

1.4 WITHDRAWAL FROM A COURSE

A student may withdraw from a course by way of submitting an Add/Drop Request to the Registrar's Office. This can be done in the form of an email.

After the first month of instruction, the student may drop the course freely and without penalty by informing the Registrar in writing.

At the midterm of any class, the student requires written permission from the instructor to drop the class.

Students in extreme cases can drop a course immediately before the final examination by petitioning the Director, Academics. Petitions are heard on a case-by-case basis.

All requirements must be met by the student in order to graduate. Dropped courses must be completed at a

later date.

1.5 ATTENDANCE

Regular and punctual attendance is required at all lessons, classes and rehearsals.

Students are required by The Glenn Gould School to be in attendance for all classes, master classes, rehearsals and concerts. The maximum allowable number of unexcused absences is three. Three or more incidents of late arrival for a given class shall constitute one absence.

Individual instructors may set attendance policies for a specific class. Such policies may include provision for a grace period and/or specific details about how tardiness affects the grade for that particular class. Three or more consecutive days away from the School will require a medical note to be considered an excused absence.

Failure to attend the minimum requirements of any class shall seriously affect a student's grade and will place the student at risk for probation or de-registration/expulsion/dismissal.

Early departures for or late returns from vacations, for any reasons including reduced travel cost, are not considered valid excuses for missing class, exams, or rehearsal work. Students should plan to make reservations for travel well in advance in order to take advantage of any reduced fares that may be available. Since GGS vacations coincide with those of many other institutions, it may be necessary to do this several months before the trip.

In the case of the Royal Conservatory Orchestra, Opera, or other large ensembles, planned absences must be pre-approved by GGS via the Absence Request process. Students may be required to make arrangements for a suitable replacement at their own cost. These absences will be considered as excused if approved.

Students receiving financial assistance through the government, including but not restricted to the Ontario Student Assistance Program (OSAP), are advised that a student who is absent from school for more than twenty-eight (28) consecutive days (including Saturdays and Sundays) may no longer be eligible for OSAP or other loans.

1.6 COURSE OUTLINES

A course outline will be provided by the instructor at the first meeting of a course each semester. Outlines are the guiding documents which establish the number of assignments, tests, exams, as well as their impacts on a student's grade. They also establish which materials are to be studied on a weekly basis, and provide marking guidelines. Students are encouraged to keep and refer to their individual course outlines throughout the year.

1.7 GRADING SYSTEM

A+	90-100	4.33 Distinguished
A	85-89	4.00 First Class
A-	80-84	3.67 First Class
B+	77-79	3.33 Above Average
B	74-76	3.00 Above Average
B-	70-73	2.67 Above Average
C+	67-69	2.33 Average
C	64-66	2.00 Average
C-	60-63	1.67 Average
D+	57-59	1.33 Below Average
D	54-56	1.00 Below Average
D-	50-53	0.67 Below Average
F	49 & below	0.00 Failure
IN	Incomplete	

1.8 GRADE POINT AVERAGE (GPA)

The grade point average is the total number of grade points received over a given period divided by the total number of credits awarded. Courses noted as TC (Transfer Credit) or PC (Passed Challenge) are GPA-neutral. The GGS uses a 4.33 scale.

1.9 ACADEMIC EVALUATION/GRADE APPEALS PROCEDURE

Students who have reason to believe an assignment or examination grade is inaccurate may appeal the grade within thirty (30) days after the date on which the decision was received.

Records of complaints will be kept in the student's file.

Step 1: The student will request a meeting with the instructor responsible for the course to discuss the complaint verbally. If not resolved at this level, the student will proceed to Step 2.

Step 2: The student will submit a completed written complaint to the Director, Academics, GGS. The complaint should include:

- A clear and concise statement of the decision the student wishes to appeal.
- A chronology of events involved in the appeal, including details of attempts to resolve the issue informally and the results of Step 1.
- The desired outcome.
- All documentation the applicant wants to be reviewed. Students who request a review of a decision on work which has been returned to them must submit the original work with their request.

The Director, Academics will arrange a meeting with the student within five (5) working days of receipt of the written complaint. The student will have an opportunity to make an oral presentation of the complaint at this meeting and to have another person present or another person make the oral presentation on his/her behalf. Minutes will be taken during this meeting with a copy of

said minutes provided to the student and filed with the complaint.

The Director, Academics will discuss the complaint with the instructor(s) in question and will evaluate the positions of both the student and the instructor. The Director, Academics will provide a written response to the student, outlining the discussion and any proposed and/or agreed upon solution(s) within five (5) working days of the meeting. This response will include a copy of the complaint, a copy of any submissions filed, and a decision statement, together with the reasons on which the decision is based. If not resolved at this level, the student will have five (5) working days to proceed to Step 3.

Step 3: The student will submit a completed written complaint to the Dean. The Dean will arrange a meeting with the student within seven working (7) days of receipt of the written complaint (which should include the Director, Academics' response and the student's objections or comments regarding these solutions). The student will have an opportunity to make an oral presentation of the complaint at this meeting and to have another person present or another person make the oral presentation on his/her behalf. Minutes will be taken at this meeting. The Dean will provide a written response to the student, outlining the discussion and any proposed and/or agreed upon solution(s) within seven (7) working days of the meeting. This response will include a copy of the complaint, a copy of any submissions filed, and a decision statement, together with the reasons on which the decision is based. The decision of the Dean is final and irrevocable.

1.10 ACADEMIC APPEALS POLICY

This document sets out GGS's policy under which students may appeal an academic decision such as a final grade or other academic decisions. Academic appeals will not be considered when they relate to matters more properly dealt with under other policies and procedures (e.g., individual grade appeals) or when they relate to program requirements, minimum number of credits for graduation or minimum evaluation average required to graduate.

Students who wish to file an appeal of an academic decision must do so within ten (10) days of the date on which the decision was received. The student will submit a completed written appeal to the Director, Academics. The document should include a clear and concise statement of the decision which is being appealed, together with supporting documentation, if relevant, including but not limited to medical certificates, letters from professional counsellor(s) and/or death certificates. The Director, Academics will review the appeal and may request additional documentation and/or convene a meeting with the student or relevant faculty. Upon request, it is the responsibility of the faculty and/or student to provide requested materials.

The Director, Academics will make a decision on the appeal and will advise the student and the faculty of

his/her decision by email within ten (10) business days of receipt of the academic appeal. Timelines may be extended beyond ten (10) business days if there are extenuating circumstances (e.g. if the Director, Academics has been unable to schedule a meeting with the student and/or faculty member).

The decision on the appeal complete with the rationale for the decision will be documented and emailed to the student and to the Registrar. All documentation will be retained by the Registrar for one year. The student may request to meet with the Director, Academics to discuss the decision of the appeal. If a meeting is to take place, it must be scheduled within five (5) business days of notification of the decision.

A student may further appeal this decision to the Dean, provided one of the following grounds has been met:

1. A significant procedural error has occurred in the appeal.
2. Compelling new evidence is available that could potentially influence the appeal and that could not reasonably have been obtained during the appeal.
3. Sanctions imposed are unreasonable or substantially disproportionate to the circumstance or offence.

If the student wishes to proceed to the stage of appeal to the Dean, he/she must outline in a letter to the Dean the reasons for the appeal within ten (10) business days of the notification of the Director, Academics' decision. The Dean will review the application for appeal to determine whether the rationale supplied by the student justifies the request.

If the Dean determines that the request for the appeal is not justified, s/he will inform the student in writing, including both the decision and the rationale. The decision of the Dean is final. Thus, the original decision of the Director, Academics will stand and no further action will be taken.

If the Dean determines that the request for appeal is justified, s/he will review all documentation, ask for further information or a meeting as required, and come to a decision based on the evidence, including the rationale. S/he will inform the student and relevant administrators via email within ten (10) business days of the outcome of the appeal, including any actions required. The decision of the Dean is final.

1.11 ACADEMIC STANDING

The academic performance of each student is reviewed after every semester. Academic Standing is officially determined at the end of the Winter Semester.

Minimum Standards

- Bachelor of Music, Performance (Honours): In order to progress to the next year of study, students must achieve an overall minimum GPA of 2.00 (C) AND a minimum GPA of 3.67 (A-) in their Applied Music. In addition they must obtain a GPA of at least 2.67 (B-) on their yearly recitals or 1st year jury. BMus students with a GPA below 2.00 (C) will be placed on academic probation.

- Artist Diploma: In order to progress to the next year of study, Artist Diploma students must achieve an overall GPA of 3.00 (B) AND a minimum GPA of 3.67 (A-) in Applied Music. In addition they must obtain a GPA of at least 2.67 (B-) on each of their recitals. ADP students with a GPA between 2.67 and 2.99 will be placed on academic probation.

A student who earns all averages above the Minimum Standards is considered to be in satisfactory academic standing.

NOTE: In order to guarantee a scholarship, students must maintain a minimum 75% average (3.00 GPA – B).

Incomplete (IN):

An **IN** grade will be considered when a student is late in completing course work due to sudden medical, family, personal situations or professional engagements through the Office of the Registrar. Late work will not be accepted without proper documentation. Once the course work has been completed and a grade has been issued, the **IN** will be changed accordingly. *Students have one month from the close of the semester to complete and submit course work.*

Academic Probation

Academic Probation lasts for a period of one academic year. Students who do not maintain the sufficient GPA (as above) or students who fail two (2) or more courses in an academic year will be placed on Academic Probation the following year. Additionally, students who are not meeting expectations at the end of Fall semester may be placed on Academic Probation for the remainder of the academic year. This status is recorded on the academic transcript.

Students on Academic Probation must meet with the Registrar to discuss the terms of their probation and its implications, both academically at GGS and in their future endeavors. In addition, during the Probationary period, they must:

- maintain a grade of **no less than a C** in any class with no Incompletes or Failed courses
- **maintain excellent class attendance**, and request absence exemptions with sufficient advanced notice, as outlined in the Academic Calendar
- understand that failure to meet these conditions will jeopardize their ability to attend GGS in the following academic year
- understand that **a review will occur at the end of the Fall semester to determine eligibility for Winter term**

Failure to meet the terms of Academic Probation may lead to further disciplinary action, including de-registration and expulsion. *Students placed on Academic Probation may be ineligible for future Royal Conservatory scholarships or face a reduction in their current level of funding.*

Dean's List

The Dean's List is a means of recognizing students who have achieved a standard excellence in both academic and performance courses.

- ADP students achieving a GPA of 4.10 or higher will qualify for the Dean's List
- BMus, Perf (Hons) students achieving a GPA of 3.85 or higher will qualify for the Dean's List

Deferred Examinations

A student who is absent from a final examination for medical or other valid reasons must apply for a deferred examination or Aegrotat standing through the Registrar. The application must be made **within three (3) business days** of the missed examination along with documentary evidence. Failure to do so will result in the student's final grade reflecting a result of 0% on the examination.

De-Registration, Expulsion and Dismissal

The GGS may de-register a student if s/he has provided false or incomplete information, if tuition payments have not been honoured, for poor academic performance, for failing to meet the terms of academic or disciplinary probation, or for being in breach of the Enrollment Contract in any way. A student who has been de-registered is usually required to be away for a full academic year. If the student wishes to return the following year, s/he must re-apply and re-audition. An application fee will apply. If the student is re-accepted, GGS reserves the right to alter the level of financial support provided upon re-admission.

Grounds for dismissal or expulsion may include any form of cheating, plagiarism, falsification of academic information, or violation of the Student Code of Conduct. Students dismissed at the conclusion of the Fall semester are ineligible to attend GGS for the remainder of the academic year. Students dismissed at the end of the Winter semester are ineligible to attend GGS during the following academic year. Dismissal or expulsion are generally used as a last resort, and are usually reserved only for repeated offences, or very serious ones in the case of first-offenders. Any potential refunds are subject to the Refund Policy found in the Academic Calendar.

Leave of Absence

A Leave of Absence may be granted upon the approval of the Academic Appeals Committee. A student should address a request to the Registrar or Director, Academics via email, preferably thirty (30) days in advance, providing all informational details to explain the reasons for the proposed Leave. A student on an approved Leave of Absence will remain registered for the semester and will still be responsible for all course work, examinations, juries, outstanding or incomplete course activities, and for all associated and ancillary fees.

Students are advised that absence from school for twenty-eight (28) days (including Saturdays and Sundays) is grounds for forfeiture of government

funding, including but not restricted to the funds from the Province of Ontario (OSAP). Students absent for more than 28 consecutive days will be considered as having withdrawn.

Withdrawal

Students who wish to be away from GGS for a semester or more must formally withdraw in writing to the Registrar. Students who withdraw and who wish to return to GGS must re-apply, and in most cases, re-audition. An application fee will apply.

Re-Admission

Students who have been absent or not registered for one or more consecutive semester(s) are considered to have withdrawn and must re-apply for admission. An application fee is required and students may be asked to re-audition. GGS reserves the right to alter the level of financial support provided upon re-admission.

Progress Reports and Transcripts

Fall Semester and Spring Semester Report Cards are emailed to students following receipt of final marks from all instructors. Any errors or omissions must be reported to the Office of the Registrar within thirty (30) days. To order transcripts, students must fill out a Transcript Request Form available on our website. No partial transcripts of a record are issued. See the Fees List in the Academic Calendar.

1.12 FAILURE IN A COURSE

A student who receives a grade of 49% or less in a given course must repeat the course. If credit is not obtained in the repeated attempt, the student may undertake one more attempt to achieve the credit. If credit is not obtained in the third attempt, the student will be given the status of "Failed – Refused Further Registration."

1.13 REPEATING A CREDITED COURSE

A student may not repeat a course for credit when a passing grade has been achieved. However, a student who has achieved credit for a course may enroll to audit said course in subsequent semester offerings in order to improve his/her understanding of the subject material.

1.14 EXAM CONFLICT POLICY

Upon publication of the exam schedule: if a student has an exam conflict, she/he must alert the Registrar, who will make the necessary adjustments to resolve the issue.

A conflict is defined as:

- Two (2) exams at the same time
- Three (3) exams on the same calendar day
- An exam at the same time as a religious observance

1.15 EXAMINATIONS REGULATIONS

Violations of any of the following examination regulations are punishable under the Academic Integrity Policy:

- Food and beverages are not allowed in the room.
- Mobile Phones and other electronic devices must be turned off completely, and must not be accessible during the examination period. Any use of electronic devices will be considered cheating.
- Students shall not bring into the examination room any books, papers or other materials or devices except with the written permission of the examiner in the subject concerned or as indicated on the examination paper.
- No student shall be permitted to enter the examination room later than thirty (30) minutes after the beginning of the examination.
- Students shall hold no communication of any kind with other students within the examination room.
- Unless the supervisor has granted permission, students may leave their seats only to turn in their examination papers.

1.16 DOUBLE MAJOR

GGS does not offer a double major; however, students in the BMus, Perf (Hons) who pursue serious studies in more than one instrument may, after auditioning for both, request to take courses in a second area of study, including recital, lessons and literature courses. Students who choose to take lessons beyond the allotted 1.5 hours per week will be charged an additional fee. Credits earned in this manner will appear on the student's transcript, but not the term "Double Major."

1.17 GENERAL STUDIES

General Studies is a non-diploma and non-degree status that is available for current Glenn Gould School students who:

- In the previous academic year, failed to meet the Minimum Standards as outlined in the Academic Calendar concerning course failures.
- Have completed the full scheduled duration of their program, but have not acquired all of the necessary credits to obtain their diploma or degree.
- Need a reduced course load due to personal or professional reasons.

Please Note: This classification is not open to incoming students and is not eligible for Provincial or Federal Student Loan Programs.

Eligibility

- This classification is *only* open to current students who are Canadian citizens and/or landed immigrants.

Course Load

- General Studies students will be limited to eight (8) courses.
- The General Studies classification is not fulltime, and for that reason, is not open to international students.

Accreditation of General Studies

- Students who successfully complete a course within the General Studies classification may seek to have the course credited within the relevant program, provided the minimum grade requirement has been met per The Glenn Gould School academic requirements. The decision to grant the credit will be at the discretion of the Director, Academics.

Length of Study

- The General Studies classification is limited to one year of study, unless special permission is obtained from the Academic Appeals Committee.

Cost and Financial Information

- Costs for General Studies will be set on an individual basis and will take into account the current direct cost per course.
- Students who are in General Studies due to unsatisfactory academic standards will not be eligible for Ontario Student Assistant Program (OSAP) or any other provincial or federal loan program, tuition remission, scholarships, bursaries, or work study positions.

1.18 GRADUATION POLICY

In order to be eligible for graduation, students must complete a "Request to Graduate Form" and submit it to the Registrar by the deadline.

Students must have successfully satisfied all published course requirements for their program of study in effect at the time of the signing of their most recent Enrollment Contract.

Students must have met the minimum cumulative grade point average (GPA) required for their credential and meet GGS residency requirements in order to graduate.

Students applying to graduate from the Artist Diploma must have the following minimum grade point averages (GPA) in order to graduate:

- Overall: 3.00 (B)
- Applied Music: 3.67 (A-)
- Each recital: 2.67 (B-)

Students applying to graduate from the Bachelor of Music, Performance (Honours) must have the following minimum grade point averages (GPA) in order to graduate:

- Overall: 2.00 (C)
- Applied Music: 3.67 (A-)
- Each recital: 2.67 (B-)

No fewer than 50% of all required credits for a student's program must be completed through courses at GGS. Any transfer credits, recognition of prior learning, or any courses completed through off-campus study (Letter of Permission and/or any credit(s) gained through Course Challenge) cannot be used to fulfill GGS residency requirements.

Graduation status will be withheld if students have outstanding unpaid accounts with the Office of the Registrar, the Dean's Office, the Service Desk and/or the Library.

NOTICE

The GGS has been granted a consent by the Minister of Training, Colleges and Universities to offer this program for a seven-year term starting Oct 12, 2017. Prospective students are responsible for satisfying themselves that the program and the degree will be appropriate to their needs (e.g., acceptable to potential employers; professional licensing bodies or other educational institutions.)

2. BACHELOR OF MUSIC, PERFORMANCE (HONOURS)

The program is designed for the high school graduate who is preparing for a career as a performer. It is an intensely practical program that provides the hands-on training required to succeed as a professional artist. Students receive a thorough grounding in theory, history, and musicianship, as well as instruction in communications, technology, teaching methods, and materials.

Disciplines: Piano, Voice, All Orchestral Instruments

Program Length: 4 Years

Admission Requirements: See Admissions Policy (Section 1.1)

All programs are offered on a full-time basis only, and all courses listed within a given program outline are compulsory, except when otherwise stated. This program is recognized and approved by the Ministry of Training, Colleges and Universities, Province of Ontario.

BACHELOR OF MUSIC, PERFORMANCE (HONOURS) – PIANO

Established by Royal Conservatory alumni Ian Ihnatowycz and Marta Witer, The Ihnatowycz Piano Program makes a significant contribution to the high standards of the academic and performance-based learning opportunities that distinguish GGS. The Program is comprised of The Ihnatowycz Chair in Piano as well as support for the activities of the piano faculty and visiting artists, and funding for piano maintenance and restoration. In addition, the Program supports The Ihnatowycz Prize in Piano, a full-tuition scholarship and living stipend awarded each year to a student in the undergraduate or ADP piano program.

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Bachelor of Music, Performance (Honours) – Piano	Number of Credits			
	Lower Level		Upper Level	
Year	1	2	3	4
APPLIED				
Applied Music I-VIII (PINO 100, 101, 200, 201, 300, 301, 400, 401)	3	3	3	3
Recital I-III (RECT 200, 300, 400)		3	3	3
Master Class I-VIII (PERF 100, 101, 200, 201, 300, 301, 400, 401)	2	2	2	2
	5	8	8	8
TOTAL APPLIED CREDITS				29
CAREER				
Technology for Performers I (CRST 200)		1		
Technology for Performers II (CRST 201)		1		
Career Management (CRST 310)			1	
Communications I (CRST 400)				1.5
Communications II (CRST 401)				1.5
Performance Awareness (CRST 210)*			1	
Teaching Methodology I (CRST 300)*			1	
Teaching Methodology II (CRST 301)*			1	
	0	2	4	3
TOTAL CAREER CREDITS				9
PERFORMANCE				
Choir I, II (ENSM 120, 121)*	3			
Sonata Repertoire I-VIII (CHMB 100, 101, 200, 201, 300, 301, 400, 401)	3	3	3	3
Collaborative Piano I, II (CHMB 120, 121)*	3			
Piano Duos I, II (CHMB 110, 111)	2			
Advanced Keyboard Harmony I (THRY 320)*			1	
Advanced Keyboard Harmony II (THRY 321)*			1	
Advanced Keyboard Harmony III (THRY 420)*				1
Advanced Keyboard Harmony IV (THRY 421)*				1
Historical Performance Practices (PERF 210)*			2	
Conducting I, II (PERF-220, 221) (Elective)		(2)		
	11	3	7	5
TOTAL PERFORMANCE CREDITS				26

	Year	1	2	3	4
MUSIC THEORY					
Theory I (THRY 100)		1.5			
Theory II (THRY 101)		1.5			
Theory III (THRY 200)			1.5		
Theory IV (THRY 201)			1.5		
Theory V (THRY 300)				1.5	
Theory VI (THRY 301)				1.5	
Keyboard Harmony I (THRY 120)		0.5			
Keyboard Harmony II (THRY 121)		0.5			
Keyboard Harmony III (THRY 220)			0.5		
Keyboard Harmony IV (THRY 221)			0.5		
Aural Skills I (THRY 110)		0.5			
Aural Skills II (THRY 111)		0.5			
Aural Skills III (THRY 210)			0.5		
Aural Skills IV (THRY 211)			0.5		
Advanced Aural Skills I (THRY 400) (Elective)					(1.5)
Advanced Aural Skills II (THRY 401) (Elective)					(1.5)
		5	5	3	0
TOTAL MUSIC THEORY CREDITS					13
MUSIC HISTORY					
Music History Survey I (MHIS 100)		3			
Music History Survey II (MHIS 101)		3			
Piano Literature I (MHIS 202)*			2		
Piano Literature II (MHIS 203)*			2		
Contemporary Repertoire I (MHIS 400)					1.5
Contemporary Repertoire II (MHIS 401)					1.5
		6	4	0	3
TOTAL MUSIC HISTORY CREDITS					13
For all students entering in Fall 2019 onward, six Academic Electives in addition to the two compulsory English courses are required for graduation from the BMus, Performance (Honours) programs.					
ENGLISH					
Introductory English I (ENGL 110)		3			
Introductory English II (ENGL 111)		3			
		6	0	0	0
TOTAL ENGLISH CREDITS					6
HUMANITIES ELECTIVES					
Humanities Elective I (HUMN XXX)			3		
Humanities Elective II (HUMN XXX)			3		
<i>Humanities Elective III (HUMN XXX) – for students who enter in Fall 2019 onward</i>					3
		0	6	0	0
TOTAL HUMANITIES CREDITS					6
SOCIAL SCIENCE ELECTIVES					
Social Science Elective I (SOSC XXX)				3	
Social Science Elective II (SOSC XXX)				3	
<i>Social Science Elective III (SOSC XXX) – for students who enter in Fall 2019 onward</i>					3
		0	0	6	0
TOTAL SOCIAL SCIENCE CREDITS					6

Year	1	2	3	4
MATH/SCIENCE ELECTIVE				
Science for Citizens (SCNM 300)				3
	0	0	0	3
TOTAL MATH/SCIENCE CREDITS				3
Total Credits Required for BMus, Perf (Hons) – Piano (111)				

* indicates course offered in alternating years

BACHELOR OF MUSIC, PERFORMANCE (HONOURS) – ORCHESTRAL INSTRUMENTS

TEMERTY ORCHESTRAL PROGRAM

At the heart of the Temerty Orchestral Program is the comprehensive practical training to prepare students of GGS for careers as orchestral musicians. Every aspect of the curriculum is designed to provide students with the skills required to secure positions in major orchestras.

The Royal Conservatory Orchestra (RCO) is the cornerstone of an orchestral student's experience at the GGS. Each year, students benefit from working with four internationally recognized conductors, such as Zubin Mehta, Sir Roger Norrington and Leon Fleisher, as well as the conductors of many of Canada's major symphony orchestras. Each guest conductor spends a week rehearsing with the orchestra, culminating in a performance in breathtaking Koerner Hall.

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Bachelor of Music, Performance (Honours) – Orchestral Instruments	Number of Credits			
	Lower Level		Upper Level	
Year	1	2	3	4
APPLIED				
Applied Music I-VIII (100, 101, 200, 201, 300, 301, 400, 401)	3	3	3	3
Recital I-III (RECT 200, 300, 400)		3	3	3
Master Class I-VIII (PERF 100, 101, 200, 201, 300, 301, 400, 401)	2	2	2	2
	5	8	8	8
TOTAL APPLIED CREDITS				29
CAREER				
Technology for Performers I (CRST 200)		1		
Technology for Performers II (CRST 201)		1		
Career Management (CRST 310)			1	
Communications I (CRST 400)				1.5
Communications II (CRST 401)				1.5
Performance Awareness (CRST 210)*			1	
Teaching Methodology I (CRST 300)*			1	
Teaching Methodology II (CRST 301)*			1	
	0	2	4	3
TOTAL CAREER CREDITS				9
PERFORMANCE				
Royal Conservatory Orchestra I-VIII (ENSM 110, 111, 210, 211, 310, 311, 410, 411)	3	3	3	3
Sonata Repertoire I, II (PERF 330, 331) (not required for Double bass, Harp, or Percussion)			3	(3)
Chamber Music: Strings (ENSM 200, 201, 300, 301, 400, 401)		3	3	3
Chamber Music: Woodwinds/Harp/Percussion/Brass (ENSM 100, 101, 200, 201, 300, 301, 400, 401)	3	3	3	3
Conducting I, II (PERF 220, 221)		2		
Conducting III, IV (PERF 320, 321)			2	
Orchestral Repertoire I, II (PERF 310, 311)			2	
Orchestral Repertoire III, IV (PERF 410, 411)				2
Historical Performance Practices (PERF 210) (not required for Double bass, Harp, Brass, or Percussion)			2	
New Music Ensemble (Elective) (ENSM 140, 141, 240, 241, 340, 341, 440, 441)	(3)	(3)	(3)	(3)

	Year	1	2	3	4
PERFORMANCE - Continued					
		3	8	15	8
TOTAL PERFORMANCE CREDITS – STRINGS (excluding Double bass)					33
		3	8	10	8
TOTAL PERFORMANCE CREDITS – STRINGS (Double bass only)					29
		6	8	15	8
TOTAL PERFORMANCE CREDITS – WINDS					36
		6	8	13	8
TOTAL PERFORMANCE CREDITS – BRASS					34
		6	8	10	8
TOTAL PERFORMANCE CREDITS – HARP AND PERCUSSION					32
MUSIC THEORY					
Theory I (THRY 100)		1.5			
Theory II (THRY 101)		1.5			
Theory III (THRY 200)			1.5		
Theory IV (THRY 201)			1.5		
Theory V (THRY 300)				1.5	
Theory VI (THRY 301)				1.5	
Keyboard Harmony I (THRY 120)		0.5			
Keyboard Harmony II (THRY 121)		0.5			
Keyboard Harmony III (THRY 220)			0.5		
Keyboard Harmony IV (THRY 221)			0.5		
Aural Skills I (THRY 110)		0.5			
Aural Skills II (THRY 111)		0.5			
Aural Skills III (THRY 210)			0.5		
Aural Skills IV (THRY 211)			0.5		
Advanced Aural Skills I (THRY 400) (Elective)					(1.5)
Advanced Aural Skills II (THRY 401) (Elective)					(1.5)
		5	5	3	0
TOTAL MUSIC THEORY CREDITS					13
MUSIC HISTORY					
Music History Survey I (MHIS 100)		3			
Music History Survey II (MHIS 101)		3			
Music Literature I (MHIS 200)*			1.5		
Music Literature II (MHIS 201)*			1.5		
Contemporary Repertoire I (MHIS 400)					1.5
Contemporary Repertoire II (MHIS 401)					1.5
		6	3	0	3
TOTAL MUSIC HISTORY CREDITS					12
For all students entering in Fall 2019 onward, six Academic Electives in addition to the two compulsory English courses are required for graduation from the BMus, Performance (Honours) programs.					
ENGLISH					
Introductory English I (ENGL 110)		3			
Introductory English II (ENGL 111)		3			
		6	0	0	0
TOTAL ENGLISH CREDITS					6

	Year	1	2	3	4
HUMANITIES ELECTIVES					
Humanities Elective I (HUMN XXX)			3		
Humanities Elective II (HUMN XXX)			3		
<i>Humanities Elective III (HUMN XXX) – for students who enter in Fall 2019 onward</i>					3
		0	6	0	0
TOTAL HUMANITIES CREDITS					6
SOCIAL SCIENCE ELECTIVES					
Social Science Elective I (SOSC XXX)				3	
Social Science Elective II (SOSC XXX)				3	
<i>Social Science Elective III (SOSC XXX) – for students who enter in Fall 2019 onward</i>					3
		0	0	6	0
TOTAL SOCIAL SCIENCE CREDITS					6
MATH/SCIENCE ELECTIVE					
Science for Citizens (SCNM 300)					3
		0	0	0	3
TOTAL MATH/SCIENCE CREDITS					3
Total Credits Required for BMus, Perf (Hons) – Orchestral Strings (117), Double Bass (113), Woodwinds (120), Harp and Percussion (116), Brass (118)					

* indicates course offered in alternating years

BACHELOR OF MUSIC, PERFORMANCE (HONOURS) – VOICE

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Bachelor of Music, Performance (Honours) - Voice	Number of Credits			
	Lower Level		Upper Level	
Year	1	2	3	4
APPLIED				
Applied Music I-VIII (VOIC 100, 101, 200, 201, 300, 301, 400, 401)	3	3	3	3
Recital I-III (RECT 200, 300, 400)		3	3	3
Master Class I-VIII (PERF 100, 101, 200, 201, 300, 301, 400, 401)	2	2	2	2
Vocal Coaching I-VIII (VCLC 100, 101, 200, 201, 300, 301, 400, 401)	1	1	1	1
	6	9	9	9
TOTAL APPLIED CREDITS				33
CAREER				
Technology for Performers I (CRST 200)		1		
Technology for Performers II (CRST 201)		1		
Career Management (CRST 310)			1	
Communications I (CRST 400)				1.5
Communications II (CRST 401)				1.5
Performance Awareness (CRST 210)*			1	
Teaching Methodology I (CRST 300)*			1	
Teaching Methodology II (CRST 301)*			1	
	0	2	4	3
TOTAL CAREER CREDITS				10
PERFORMANCE				
Choir I, II (ENSM 120, 121)*	3			
Vocal Stagecraft I (VCST 100)	1			
Vocal Stagecraft II (VCST 101)	1			
Vocal Stagecraft III (VCST 200)		1		
Vocal Stagecraft IV (VCST 201)		1		
Vocal Stagecraft V (VCST 300)			1	
Vocal Stagecraft VI (VCST 301)			1	
English Diction I (VCST 240)*		1		
English Diction II (VCST 241)*		1		
Italian Diction (VCST 230)*		1		
German Diction (VCST 220)*	1			
French Diction (VCST 210)*	1			
Oratorio I (VCST 312)*			1.5	
Oratorio II (VCST 313)*			1.5	
20/21st Century Repertoire I (VCST 310)*			1.5	
20/21st Century Repertoire II (VCST 311)*			1.5	
Mélodie I (VCST 314)*				1.5
Mélodie II (VCST 315)*				1.5
Lied I (VCST 316)*				1.5
Lied II (VCST 317)*				1.5

	Year	1	2	3	4
PERFORMANCE - Continued					
Sight Singing I (VCST 320)*		1			
Sight Singing II (VCST 321)*		1			
Historical Performance Practices (PERF 210)*				2	
Conducting I, II (PERF 220, 221) (Elective)			(2)		
		9	5	10	6
TOTAL PERFORMANCE CREDITS					30
MUSIC THEORY					
Theory I (THRY 100)		1.5			
Theory II (THRY 101)		1.5			
Theory III (THRY 200)			1.5		
Theory IV (THRY 201)			1.5		
Theory V (THRY 300)				1.5	
Theory VI (THRY 301)				1.5	
Keyboard Harmony I (THRY 120)		0.5			
Keyboard Harmony II (THRY 121)		0.5			
Keyboard Harmony III (THRY 220)			0.5		
Keyboard Harmony IV (THRY 221)			0.5		
Aural Skills I (THRY 110)		0.5			
Aural Skills II (THRY 111)		0.5			
Aural Skills III (THRY 210)			0.5		
Aural Skills IV (THRY 211)			0.5		
Advanced Aural Skills I (THRY 400) (Elective)					(1.5)
Advanced Aural Skills II (THRY 401) (Elective)					(1.5)
		5	5	3	0
TOTAL MUSIC THEORY CREDITS					13
MUSIC HISTORY					
Music History Survey I (MHIS 100)		3			
Music History Survey II (MHIS 101)		3			
Music Literature I (MHIS 200)*			1.5		
Music Literature II (MHIS 201)*			1.5		
Contemporary Repertoire I (MHIS 400)					1.5
Contemporary Repertoire II (MHIS 401)					1.5
		6	3	0	3
TOTAL MUSIC HISTORY CREDITS					12
LANGUAGES FOR VOCALISTS					
German 100 (VCST 120)*		1.5			
German 101 (VCST 121)*		1.5			
French 100 (VCST 110)*			1.5		
French 101 (VCST 111)*			1.5		
Italian 100 (VCST 130)*		1.5			
Italian 101 (VCST 131)*		1.5			
		6	3	0	0
TOTAL LANGUAGES FOR VOCALISTS CREDITS					9

	Year	1	2	3	4
For all students entering in Fall 2019 onward, six Academic Electives in addition to the two compulsory English courses are required for graduation from the BMus, Performance (Honours) programs.					
ENGLISH					
Introductory English I (ENGL 110)		3			
Introductory English II (ENGL 111)		3			
		6	0	0	0
TOTAL ENGLISH CREDITS					6
HUMANITIES ELECTIVES					
Humanities Elective I (HUMN XXX)			3		
Humanities Elective II (HUMN XXX)			3		
<i>Humanities Elective III (HUMN XXX) – for students who enter in Fall 2019 onward</i>					3
		0	6	0	0
TOTAL HUMANITIES CREDITS					6
SOCIAL SCIENCE ELECTIVES					
Social Science Elective I (SOSC XXX)				3	
Social Science Elective II (SOSC XXX)				3	
<i>Social Science Elective III (SOSC XXX) – for students who enter in Fall 2019 onward</i>					3
		0	0	6	0
TOTAL SOCIAL SCIENCE CREDITS					6
MATH/SCIENCE ELECTIVE					
Science for Citizens (SCNM 300)					3
		0	0	0	3
TOTAL MATH/SCIENCE CREDITS					3
Total Credits Required for BMus, Perf (Hons) – Voice (128)					

* indicates course offered in alternating years, () Credits indicated in parentheses are elective courses

APPLIED STUDIES – ALL INSTRUMENTS

APPLIED MUSIC I-VIII

3 credits

Each student receives 1.5 hours of private instruction per week, the equivalent of 39 hours per academic year. First year students perform a juried evaluation in the spring, or if chosen, a first year recital. Jury and first year recital marks represent 40% of the first year applied music mark. Students are required to practice a minimum of two hours each day.

RECITAL I-III (RECT 200, 300, 400)

3 credits

The Recital is the culmination of the student's work throughout the year; it tests the performer's technical, musical and communicative abilities, while demanding a high standard of poise, focus and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire to ensure that they may become well-rounded musicians. The ultimate goal is to achieve a near-professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of three (3) public recitals is required for the completion of the BMus, Perf (Hons). Please refer to Section 8.0 of this Calendar for complete information on recital guidelines.

MASTER CLASS I-VIII (PERF 100, 101, 200, 201, 300, 301, 400, 401)

2 credits

Piano – James Anagnoson, Coordinator

Harp – Judy Loman, Coordinator

Voice – Adrienne Pieczonka, Coordinator

Brass – Gabriel Radford, Coordinator

Percussion – John Rudolph, Coordinator

Woodwinds – Dr. Kathleen Rudolph, Coordinator

Strings – Paul Widner, Coordinator

Master classes are group classes, usually open to the public, with reputed master performers and educators from around the world. Students are exposed to the different teaching styles, techniques, ideas about and approaches to making music embraced by some of the world's top musicians. Students selected to perform have a chance to learn directly from the master, while other attendees benefit from the group-lesson style of presentation. Master classes focus on improving all aspects of musicianship, but most often explore the fundamentals of tone, rhythm, phrasing, pitch and imagination. Please note: Student performance opportunities are at the discretion of the visiting artist, the Master Class Coordinator, and the Dean. The Master Class Schedule will be available at the beginning of each academic year. Updates and changes will be posted regularly outside the GGS Administrative Offices and on our website.

NOTE: Master Class is compulsory for all BMus students.

MUSIC THEORY – ALL INSTRUMENTS

THEORY I, II (THRY 100, 101)

1.5 credits

Instructor – Dr. Julia Galieva-Szokolay

The course examines, through creative compositional and practical work, approaches to harmonic language and form building in a variety of musical styles of the Baroque and Classical periods. Students learn to harmonize passages, write melodies, and analyze simple formal procedures of tonal music.

Corequisites: Keyboard Harmony I, II (THRY 120, 121) and Aural Skills I, II (THRY 110, 111)

KEYBOARD HARMONY I, II (THRY 120, 121)

0.5 credits

Instructor – Dr. George Thurgood

The course targets first-year students and focuses on study of basic harmonic skills at the keyboard, including playing chord progressions, realizing figured bass, score reading, improvising and harmonizing melodies, transposing, and other related skills. The course is designed to supplement Theory and Aural Skills by providing a 'hands-on' practical approach, which allows translating theoretical concept into sounds at the keyboard.

Corequisites: Theory I, II (THRY 100, 101) and Aural Skills I, II (THRY 110, 111)

AURAL SKILLS I, II (THRY 110, 111)

0.5 credits

Instructor – Dr. Julia Galieva-Szokolay

Music reading and related aural skills are developed through the practice and application of sight-reading techniques and ear-training procedures. This course includes singing and/or identification of scales, modes, intervals, cadences, and progressions, rhythmic training, and sight singing of simple rhythms and melodies.

Corequisites: Theory I, II (THRY 100, 101) and Keyboard Harmony I, II (THRY 120, 121)

THEORY III, IV (THRY 200, 201)

1.5 credits

Instructor – Dr. Julia Galieva-Szokolay

The course examines, through creative compositional and practical work, approaches to harmonic style and form building in a variety of musical styles of the Classical and Romantic periods. It builds on concepts learned in Theory I and Theory II, expanding beyond the world of diatonic harmony into the expressive realm of chromaticism. Students will learn to harmonize passages, write melodies, and analyze advanced formal procedures of tonal and post-tonal music.

Prerequisites: Theory II (THRY 101), Keyboard Harmony II (THRY 121), and Aural Skills II (THRY 111)

Corequisites: Keyboard Harmony III, IV (THRY 220, 221) and Aural Skills III, IV (THRY 210, 211)

KEYBOARD HARMONY III, IV (THRY 220, 221)

0.5 credits

Instructor – Dr. George Thurgood

A continuation of Keyboard Harmony, the course targets second-year students and focuses on study of basic harmonic skills at the keyboard, including playing chord progressions, realizing figured bass, score reading, improvising and harmonizing melodies, transposing, and other related skills. The course is designed to supplement Theory and Aural Skills by providing a 'hands-on' practical approach, which allows translating theoretical concepts into sounds at the keyboard.

Prerequisites: Theory II (THRY 101), Keyboard Harmony II (THRY 121), and Aural Skills II (THRY 111)

Corequisites: Theory III, IV (THRY 200, 201) and Aural Skills III, IV (THRY 210, 211)

AURAL SKILLS III, IV (THRY 210, 211)

0.5 credits

Instructor – Dr. Julia Galieva-Szokolay

A continuation of Aural Skills, the course provides a dictation, ear-training and sight-singing element to the harmonic, rhythmic/metric, structural and contrapuntal practices of music from the 19th century to the present, corresponding with related topics in written music theory and keyboard courses.

Prerequisites: Theory II (THRY 101), Keyboard Harmony II (THRY 121), and Aural Skills II (THRY 111)

Corequisites: Theory III, IV (THRY 200, 201) and Keyboard Harmony III, IV (THRY 220, 221)

THEORY V, VI (THRY 300, 301)

1.5 credits

Instructor – Dr. Julia Galieva-Szokolay

A study of the techniques and styles in 20th-century and contemporary music, with an emphasis on the critical analysis of pioneering works. The course

includes discussion of forms and selected compositional procedures of the contemporary tonal and post-tonal music practice, and incorporates assignments in analysis and composition.

Prerequisites: Theory IV (THRY 201), Keyboard Harmony IV (THRY 221), and Aural Skills IV (THRY 211)

MUSIC HISTORY – ALL INSTRUMENTS

MUSIC HISTORY SURVEY I, II (MHIS 100, 101)

3 credits

Instructor – Dr. Joel Katz

This course is a chronological survey of the history of Western music with an emphasis on the development of music after 1600. Through weekly lectures, assigned readings, guided listening and in-class discussion students will become familiar with the development of musical style, principle genres and major composers of the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras. Representative works from each period will be used to help develop basic musical vocabulary, listening skills and research strategies.

Prerequisite: None

***MUSIC LITERATURE I (MHIS 200)**

1.5 credits

Strings – Patrick Jordan

Voice – Loralie Vancourt, Dr. Joel Katz, Dr. Chris Foley

Winds – TBA

Brass – David Pell

Harp – Judy Loman

Percussion – Charles Settle

This course consists of an examination of styles and works for the student's principal area of applied study from ca. 1600-1890. Students will acquire a basic knowledge of the history of music and the repertoire of the Baroque to late Romantic eras. They will also consider performance styles and interpretations.

Prerequisite: Music History Survey II (MHIS 101)

***MUSIC LITERATURE II (MHIS 201)**

1.5 credits

Strings – Patrick Jordan

Voice – Dr. Joel Katz

Winds – TBA

Brass – David Pell

Harp – Judy Loman

Percussion – Charles Settle

This course consists of an examination of styles and works for the student's principal area of applied study from 1890–present. Students will acquire a basic knowledge of the history of music and the repertoire of the 20th-21st centuries. They will also consider performance styles and interpretations.

Prerequisite: Music Literature I (MHIS 200)

MUSIC HISTORY – PIANO

*PIANO LITERATURE I (MHIS 202)

2 credits

Instructor – Dr. Benjamin Smith

This course consists of an examination of styles and works for piano. Students will acquire a basic knowledge of the history of music and the repertoire of the Baroque and Classical eras including Schubert. They will also consider performance styles and interpretations.

Prerequisite: Music History Survey II (MHIS 101)

*PIANO LITERATURE II (MHIS 203)

2 credits

Instructor – Dr. Benjamin Smith

This course consists of an examination of styles and works for piano in the Romantic era to present. Students will acquire a basic knowledge of the history of music and the repertoire of these eras. They will also consider performance styles and interpretations.

Prerequisite: Piano Literature I (MHIS 202)

CONTEMPORARY REPERTOIRE I, II (MHIS 400, 401)

1.5 credits

Instructor – Dr. Kevin Lau

This course is an in-depth examination and exploration of Western music from 1900 to the present. Students will be introduced to the various schools of composition through the music of such seminal composers as Schoenberg, Sibelius, Stravinsky, Cage, Stockhausen, Boulez, Glass, Adams, and Schafer. Cross-disciplinary parallels will also be drawn with visual arts, theatre, literature, dance, and film as well as with trends and practices in economics, politics, media and technology.

Prerequisites: Music History Survey II (MHIS 101), Music Literature II (MHIS 201), Piano Literature II (MHIS 203)

CAREER STUDIES – ALL INSTRUMENTS

TECHNOLOGY FOR PERFORMERS I (CRST 200)

1 credit

Instructor – Mike Ardagh

Students will acquire proficiency in those computer and new media tools useful for a career as a professional musician. Topics covered will include: digital file management, basic microphone techniques, signal flow of audio equipment, physics of sound, hearing/perception of sound, digital audio theory, and Digital Audio Workstations (with an emphasis on Avid's Pro Tools software) and the delivery of audio projects in a professional manner. Students will be expected to

apply lessons learned in the course toward the completion of assignments outside of class-time.

Prerequisite: Completed 1st year

TECHNOLOGY FOR PERFORMERS II (CRST 201)

1 credit

Instructor – Mike Ardagh

Students will acquire proficiency in those computer and new media tools useful for a career as a professional musician. Topics covered will include: the music production process (preproduction, recording, post-production and mastering), room acoustics, effects processors, critical listening, Digital Audio Workstations (with an emphasis on Avid's Pro Tools software), basic video editing (with an emphasis on Final Cut Pro X), basic video theory, and the delivery of audio and video projects in a professional manner. Students will be expected to apply lessons learned in the course toward the completion of assignments outside of class time.

Prerequisite: Technology I (CRST 200)

CAREER MANAGEMENT (CRST 310)

1 credit

Instructor – Andrew Kwan

Designed specifically to prepare the music student for the complex demands of a performing career, this course facilitates the learning of business, writing, marketing, and negotiation skills. Course relies on the expertise of professionals in the field.

Prerequisite: Completed 2nd year

COMMUNICATIONS I, II (CRST 400, 401)

1.5 credits

Instructor – Andrew Kwan

Students will explore the meaning of art, its relation to each individual, the artist, audience, and concert, and then apply performance/psychological aspects in a practicum within the Toronto community. Participants will learn new ways to communicate their art to the public. The goal of this class is to reach out to the community and perform concerts in schools, concert halls, as well as in hospitals, prisons, and other less-fortunate settings.

Prerequisite: Career Management (CRST 310)

*PERFORMANCE AWARENESS (CRST 210)

1 credit

Instructor – David Pell

Students learn the basic concepts of the artists' psychophysiology and ergonomic risk factors for injury and disease. Study is focused on how to identify problems related to the performance activities of motor control, autonomic regulation, and lifestyle.

Prerequisite: Completed 2nd year

***TEACHING METHODOLOGY I (CRST 300)**

1 credit

Instructor – Kathy Gould Lundy

This course is designed to give undergraduate students an overview of various educational and teaching philosophies. Guest lecturers who are distinguished educators with different backgrounds and specializations will introduce topics such as cognitive psychology, unlocking each student's potential through neuro-linguistic programming, developmental issues, and methods to inspire and motivate students.

Prerequisite: None

***TEACHING METHODOLOGY II (CRST 301)**

1 credit

Strings – Kelly Parkins-Lindstrom

Piano – Dr. Janet Lopinski

Voice – Dr. Joel Katz, Loralie Vancourt

Woodwinds – Mike Anklewicz

Harp – Dr. Angela Schwarzkopf

Brass – Gabriel Radford

Percussion – John Rudolph

A continuation of the first Teaching Methodology, this course considers a variety of teaching skills and situations, equipping students to teach effectively. While establishing foundational skills of their instruments, students learn to communicate effectively, utilize teaching materials, and how to engage learners. They will study elements of style, sound production and performance preparation.

Prerequisite: Teaching Methodology I (CRST 300)

ENGLISH STUDIES – ALL INSTRUMENTS

For all students entering in Fall 2019 onward, six Academic Electives in addition to the two compulsory English courses are required for graduation from the BMus, Performance (Honours) programs.

INTRODUCTORY ENGLISH I (ENGL 110)

3 credits

Instructor – Katherine Connell

English Literature is more wide-ranging than it often appears. Students may be surprised by the amount of literary texts they already consume through participating in popular culture. This course provides students with a primer in writing at the undergraduate level. The intersecting disciplines of popular culture and literature form the content of our study. Student familiarity with this content serves as a crucial access point for developing confidence as scholarly readers, writers, and researchers. To prepare for these roles by improving their critical thinking and writing, students will work with a range of media: journalism, graphic novels, film, television, podcasts, advertising, and short fiction. Conceptionally, students obtain the capacity to address

issues of authorship, genre, production and distribution as they relate to popular texts. Technically, students work directly on how to scrutinize a text, build an argument, and clearly express their ideas about these popular texts.

Prerequisite: Grade 12 English or equivalent

INTRODUCTORY ENGLISH II (ENGL 111)

3 credits

Instructor – Katherine Connell

This course builds on the reading, writing, and interpretive skills that students developed in Introductory English I. Students learn the time, focus, and attention necessary for engaging complex literary texts that range in form and subject matter: short stories, literature to film adaptations, and two novels. As students have been introduced to the process of writing a research paper in the first term, they will now be given the autonomy to propose and develop their own topic.

Prerequisite: Introductory English I (ENGL 110) or equivalent

HUMANITIES STUDIES – ALL INSTRUMENTS

***THE HUMAN AND THE NONHUMAN IN VISUAL ART (HUMN 200)**

3 credits

Instructor – Katherine Connell

This course explores the ways in which the human subject is central to a Eurocentric canon of art history and—contrastingly—how artists from pre-history to today have explored the non-human. Students will be introduced to Greco-Roman visual cultural society, its revival in both Renaissance humanism and the French Revolution, and the synthesis of these historical periods in shaping a dominant art historical canon. Students will explore artists from within these and other art historical periods, whose works have looked beyond the human and have critiqued the priority of the subject for purposes that range from religion to identity politics to environmental concerns. Topics will include prehistoric cave paintings; Medieval interests in monstrosity and bestiaris; Cubism's primitivism and formal deconstruction of the subject; Dada and Surrealist objects; Indigenous cultural production, the commodities of Pop Art, and new media works.

Prerequisite: Completed 1st year

***THE QUESTION OF THE ARTIST:
IDENTITIES, PROCESSES, PRODUCTS
(HUMN 205)**

3 credits

Instructor – Katherine Connell

This interdisciplinary course introduces students to the practises of art history and visual culture through tracing the concept of “the artist,” beginning with the Renaissance and focusing on Modern and contemporary periods. Through a combination of contextual introductions and selected readings, students will study the artist—as both individual, collective, and construct—being subsequently introduced to an associated range of key artworks, innovative techniques, and unique processes. Questions about identity (i.e. who may be excluded in historical conceptualizations of “the artist”) and what an artist does (i.e. social, political, or environmental responsibilities) will be addressed.

Prerequisite: Completed 1st year

***POPULAR CULTURE: CRITICAL
PERSPECTIVES
(HUMN 210)**

3 credits

Instructor – Katherine Connell

Often popular culture is deeper than it appears. Products of the mainstream might appear superficial but can tell scholars a lot about the societies that make and consume them. This course offers students the opportunity to improve their academic writing and prepares students for critical analysis through close examination of popular media. Throughout the term students will work with a range of media: journalism, graphic novels, film, television, podcasts, advertising, and short fiction. Conceptually, students obtain the capacity to address issues of authorship, genre, production and distribution as they relate to popular texts. Technically, students work directly on how to scrutinize a text, build an argument, and clearly express their ideas about these popular texts at an undergraduate level. Examples of works on the syllabus include (but are not limited to) *The Hunger Games*, Mariko and Jillian Tamaki’s graphic novel *This One Summer*, essays by Roxane Gay, and an episode of Netflix’s *Black Mirror*.

Prerequisite: Completed 1st year

***FILM STUDIES: CINEMA AFTER 1945
(HUMN 220)**

3 credits

Instructor – Katherine Connell

This course examines the trajectory of world cinema after 1945. The end of the Second World War facilitated a cross-pollination between various national cinemas and paved the way for new approaches to filmmaking. Hollywood’s continued centrality raises questions about what films should do and how they are made. This course prepares students to read, analyze, and write about cinema within the discipline of film studies. Students are taught to consider a film within its historical and geographic context, and are introduced to the formal study of genre, narrative, celebrity, industry, and cinematographic technique. Students will sharpen their skills as critics and undergraduate film

scholars with the term culminating in a video essay project. We will look at examples that include films from the Hays Code era in Hollywood, The French New Wave, New German Cinema, the impact of the atomic bomb on Japanese cinema, British Realism, the question of Canadian cinema and Māori cinematic production in New Zealand. We will end the course with a field trip to TIFF Bell Lightbox and a conversation regarding Toronto’s role as a hub of cinematic production.

Prerequisite: Completed 1st year

***CANADA’S CULTURAL
HISTORY
(HUMN 300)**

3 credits

Instructor – Dr. Helmut Reichenbacher

This survey of Canada’s cultural history examines diverse forms of cultural expression produced in the territories now called Canada. Course content ranges from Indigenous pre-contact art to 20th and 21st century forms of expression. We will consider examples from colonial and confederation periods as well as the significant cultural shifts in studying how historical contexts inform these works. By contextualizing artistic practices within the larger narrative of imagining nation, students will see that the history of culture in Canada is more than the sum of the artworks themselves.

Prerequisite: Completed 1st year

**SOCIAL SCIENCE STUDIES –
ALL INSTRUMENTS**

For all students entering in Fall 2019 onward, six Academic Electives in addition to the two compulsory English courses are required for graduation from the BMus, Performance (Honours) programs.

***GLOBALIZATION AND CITIZENSHIP
(SOSC 300)**

3 credits

Instructor – Dr. Simona Chiose

The course will identify the differences between early globalization and the development of post-WWII financial, economic and communication networks. It will consider the effects of globalization historically and assess how globalization has been integrated into the arts, and how artists have alternately attempted to incorporate, synthesize, reflect and question processes of globalization. Questioning existing notions around globalization, the course will investigate how local cultures persist, sometimes using the very technological platforms that have aided economic integration. Turning to the individual acting in concert with others, the course will compare the variety of strategies organized social movements have employed when encountering global forces, including alternative economic and political communities, communication and protest. Finally, the course will explore how artists can engage in conversations, as citizens, that maintain international exchange while being mindful of the inequalities that

globalization may accelerate? Each unit also includes one class on research and writing methods.

Prerequisite: Completed 2nd year

***INTRODUCTION TO CULTURAL ANTHROPOLOGY (SOSC 310)**

3 credits

Instructor – Jessica Caporusso

Focusing on the social science of anthropology, this course introduces students to understanding the beliefs, actions, and political, economic, and social organization of different societies. To this end, this course critically considers global case studies to analyze the concepts of identity, gender, social stratification, and development. By examining how different people advocate for social change and the associated role of the state, students will understand the extent to which people can shape their experience and position in a rapidly changing global world.

Prerequisite: Completed 1st year

***CITIZENSHIP, POLITICAL PARTICIPATION AND ADVOCACY (SOSC 320)**

3 credits

Instructor – Dr. Simona Chiose

Using the Federal Election as an engagement platform, the course will equip students with tools to become effective political actors and citizens rather than passive consumers of political information. We answer questions such as: Why should citizens want to influence politics and public policy? What political and civic avenues are open to policy advocates? How can candidates from under-represented groups win political office? Does increased representation lead to more inclusive politics? Does "fake news" reduce people's engagement with politics and trust in politicians and the media? To facilitate experiential and integrated learning, the classroom will feature guest lectures by local politicians and advocates, as well as group learning techniques such as political simulations.

Prerequisite: Completed 2nd year

***POLITICS AND POLICY IN TIMES OF CRISIS (SOSC 330)**

3 credits

Instructor – Dr. Simona Chiose

We are living through political events that daily raise questions about how voters choose leaders, how governments ensure the health, prosperity and security of their populations, and the power of ordinary citizens to influence government decisions. This class looks at current events from a comparative perspective and seeks to understand differences in political leadership, institutions, culture and ideas between countries.

Prerequisite: Completed 2nd year

SCIENCE AND MATH STUDIES – ALL INSTRUMENTS

For all students entering in Fall 2019 onward, six Academic Electives in addition to the two compulsory English courses are required for graduation from the BMus, Performance (Honours) programs.

***SCIENCE FOR CITIZENS (SCNM 300)**

3 credits

Instructor – Ivan Semeniuk

Science underpins the technology we use, the health care we receive and the environment we depend on. It provides a powerful way of testing our ideas about reality and it allows us to anticipate the future. This course is designed to help students develop a working knowledge of the principles and practice of science by examining its application to a range of issues. The approach is cross-disciplinary and journalistic, aimed at equipping students with the intellectual tools and background they need to interrogate and navigate the growing body of scientific knowledge as citizens and understand its relevance to public policy. Classes are organized to introduce fundamental concepts and then link them to recent findings drawn from current headlines.

Prerequisite: Completed 3rd Year

ELECTIVE STUDIES – ALL INSTRUMENTS

ADVANCED AURAL SKILLS I, II (THRY 400, 01)

1.5 credits

Instructor – Dr. Julia Galieva-Szokolay

In this course, students will develop the ability to understand the main elements of musical form and syntax both aurally and visually. Focusing on the stylistic and aesthetic aspects of the music of the Baroque through Modern periods, topics to be considered are: advanced melodic and harmonic dictation, rhythmic training, sight singing, and aural structural analysis.

Prerequisite: Theory IV (THRY 201) and Aural Skills IV (THRY 211)

PERFORMANCE STUDIES – PIANO

***CHOIR I, II (ENSM 120, 121)**

1.5 credits per term

Instructor – Jennifer Tung

In this performance-based course, students work in small ensemble groups to prepare vocal works of various centuries. Emphasis is on learning the standard

techniques of vocal blending and different styles of vocal ensemble music of various genres and eras, and in improving sight reading skills and abilities in singing harmonies.

Prerequisite: None

**SONATA REPERTOIRE I-VIII:
STRINGS or WINDS/BRASS
(CHMB 100, 101, 200, 201, 300, 301, 400, 401)**

1.5 credits per term

Instructors:

Strings – Jeanie Chung and Erika Raum

Winds/Brass – Virginia Weckstrom, TBA

In this course, students prepare and perform standard sonata repertoire for piano and string instrument. Beginning with chamber sonatas of Bach, a significant portion of the class will be focused on selecting, rehearsing and performing the Classical era masterpieces of Mozart and Beethoven, as well as major sonata repertoire of the 19th century. Students will benefit from coaching and rehearsing. Note: All efforts will be made by GGS Administration to accommodate assignments and student interests.

Prerequisite: None

Note: For pianists, Sonata Repertoire is interchangeable with Chamber Music. However, as pianists are required for Sonata Repertoire classes to function, students may be required to enroll.

***COLLABORATIVE PIANO I, II
(CHMB 120, 121)**

1.5 credits per term

Instructor – Jennifer Tung

This course for vocalists and pianists focuses on collaboration between the two. Pianists learn basic concepts and techniques for vocal accompanying and to improve piano reductions from orchestral accompaniments. Singers learn to communicate and collaborate with pianists about their accompanying needs. They will also hone quick-study skills.

Prerequisite: None

**CHAMBER MUSIC I-VIII
(ENSM 200, 201, 300, 301, 400, 401)**

1.5 credits per term

Coordinator – Paul Widner

Students prepare and perform chamber music. Regular chamber music coaching is provided. A room will be assigned to each group for two hours each week; this time must be used for either rehearsals or coachings. Attendance is mandatory. There will be 3 performance classes per term, to be presented by Glenn Gould School Faculty and guest artists. **NOTE:** All efforts will be made to accommodate student interests in Chamber Music.

Prerequisite: None

Note: For pianists, Chamber Music is interchangeable with Sonata Repertoire. However, as pianists are required for Sonata Repertoire classes to function, students may be required to enroll.

**PIANO DUOS I, II
(CHMB 110, 111)**

1 credit per term

Instructor – Dr. Michael Berkovsky, Lang Ning Liu

This course is a performance class focused on the study of the repertoire for piano duos and duets. Students will be assigned piano duo and piano duet repertoire in teams and will perform in weekly classes and a year-end recital. Each team will perform one large scale work for piano duo in one semester and piano duet in the other semester.

Prerequisite: None

**ADVANCED KEYBOARD HARMONY I, II
(THRY 320, 321)**

1 credit per term

Instructor – Dr. George Thurgood

This course is a survey of techniques of advanced improvising in various musical styles, both classical and popular, score reading, continuo, and analysis. Students improvise theme and variations, ground bass variations, continuo, polyphonic textures, binary and ternary forms, and pieces based on scales and modes such as whole tone, pentatonic, and octatonic. Classroom work is done in pairs or groups using digital pianos.

Prerequisite: Keyboard Harmony IV (THRY 221), Theory IV (THRY 201)

**ADVANCED KEYBOARD HARMONY III, IV
(THRY 420, 421)**

1 credit per term

Instructor – Dr. George Thurgood

Students play and improvise 12-bar blues, and practice exercises in a wide variety of progressions and styles. Mini-survey of styles from ragtime to modern jazz. Course includes pairs and group work.

Prerequisite: Keyboard Harmony IV (THRY 221), Theory IV (THRY 201)

***HISTORICAL PERFORMANCE PRACTICES
(PERF 210)**

2 credits

Instructor – David Louie

This course will introduce pianists to the keyboard instruments of the 17th and 18th centuries, their repertoire, and its interpretation. Issues of performance practice (tempo, rhythm, phrasing, articulation, ornamentation, and expression) will be explored, and solo works by Bach, Handel, Rameau, and Scarlatti will be studied in detail. Students will have a chance to play Haydn or Mozart on early instruments.

Prerequisite: Completed 2nd Year

**CONDUCTING I, II
(PERF 220, 221)**

1 credit per term (Elective)

Instructor – Ivars Taurins

This course will focus on the basics of conducting skills, including baton technique and score study, with emphasis on communication, body language, style and interpretation.

Students will develop their technique and style by studying specific excerpts drawn from a wide range of periods and styles, including orchestral and vocal/choral works. Students will regularly conduct the piano, as well as instrumentalists and singers drawn from the class, when available and appropriate.

Prerequisite: Completed 1st year of RCO (ENSM 110, 111) or by permission of instructor

PERFORMANCE STUDIES - ORCHESTRAL INSTRUMENTS

ROYAL CONSERVATORY ORCHESTRA I-VIII (ENSM 110, 111, 210, 211, 310, 311, 410, 411)

1.5 credits per term

Resident Conductor – Joaquin Valdepeñas

This course is a required ensemble for orchestral instrumentalists for all years of the BMus, Perf (Hons) and ADP. The Royal Conservatory Orchestra prepares representative works from the orchestral literature with the resident conductor, and performs under the baton of prominent guest conductors throughout the academic year. Scheduled rehearsals, reading sessions and concerts are incorporated in the Student Agenda. Attendance policies and course requirements can also be found under the RCO tab of the Student Agenda.

Prerequisite: Placement audition during orientation week and other auditions as scheduled

SONATA REPERTOIRE I, II (PERF 330, 331)

1.5 credit per term

Instructor:

Strings – Jeanie Chung and Erika Raum

Winds/Brass – Virginia Weckstrom, TBA

In this course, students prepare and perform standard sonata repertoire for piano and string instrument. Beginning with chamber sonatas of Bach, a significant portion of the class will be focused on selecting, rehearsing and performing the Classical era masterpieces of Mozart and Beethoven, as well as major sonata repertoire of the 19th century. Students will benefit from coaching and rehearsing. Note: All efforts will be made by GGS Administration to accommodate assignments and student interests.

Prerequisite: None

CHAMBER MUSIC I-VIII (ENSM 100, 101, 200, 201, 300, 301, 400, 401)

1.5 credits per term

Coordinators:

Strings and Piano - Paul Widner

Woodwinds – Dr. Kathleen Rudolph

Brass - Gordon Wolfe

Students prepare and perform chamber music. Regular chamber music coaching is provided. A room will be assigned to each group for two hours each week; this time must be used for either rehearsals or coachings. Attendance is mandatory. There will be 3 performance classes per term, to be presented by Glenn Gould School Faculty and guest artists. **NOTE:** All efforts will

be made to accommodate student interests in Chamber Music.

Prerequisite: None

Note: Strings are not required to take chamber music in Year 1, but may choose to do so as an elective

CONDUCTING I, II (PERF 220, 221)

1 credit per term

Instructor – Ivars Taurins

This course will focus on the basics of conducting skills, including baton technique and score study, with emphasis on communication, body language, style and interpretation. Students will develop their technique and style by studying specific excerpts drawn from a wide range of periods and styles, including orchestral and vocal/choral works. Students will regularly conduct the piano, as well as instrumentalists and singers drawn from the class, when available and appropriate.

Prerequisite: Completed 1st year of RCO (ENSM 111), or by permission of instructor

CONDUCTING III, IV (PERF 320, 321)

1 credit per term

Instructor – Ivars Taurins

This course will focus on the development of conducting skills, including baton technique and score study, with emphasis on interpretation, style, communication, and body language. Students will study specific repertoire drawn from a range of periods and styles, including orchestral and vocal/choral works. Students will regularly conduct the piano, as well as instrumentalists and singers drawn from the class when possible. As well as practical conducting work and skills, study and discussion of the course's repertoire will include such aspects as form, style, harmonic analysis, orchestration, tempo relationships, etc. – in other words, all the aspects required for score preparation. Assignments will include written quizzes, including such topics as transposing instruments, musical terms in various languages, and written assignments on the historical positioning of the composer/piece being studied.

Prerequisite: Conducting II (PERF 221)

ORCHESTRAL REPERTOIRE I-IV (PERF 310, 311, 410, 411)

1 credit per term

Bassoon – Michael Sweeney

Cello – Paul Widner

Clarinet – Joaquin Valdepeñas

Double Bass – Jeffrey Beecher

Flute – Nora Shulman

Harp – Heidi Gorton

Horn – Christopher Gongos

Low Brass – Gordon Wolfe

Trumpet – Andrew McCandless

Oboe – Sarah Jeffrey

Percussion – Charles Settle

Viola – Steven Dann

Violin – Marie Bérard

This instrument-specific course concentrates on the standard orchestral excerpts required for national and international professional auditions. Standard orchestral excerpts (including orchestral solos) are studied in instrumental, sectional and full orchestra settings. Mock auditions, reading sessions, and excerpt classes with guest artists augment classroom work.

Prerequisite: Completed 2nd year of RCO (ENSM 211)

***HISTORICAL PERFORMANCE PRACTICES (PERF 210)**

2 credits

Instructors:

Strings – Kathleen Kajioka

Winds – Allison Melville

This course consists of a study of styles and techniques of performance practice of music composed between ca. 1590-1740. Using historical treatises and Baroque techniques specific to the student's instrument, s/he will learn aesthetic values and paradigms, style/manner/gesture, and bowing techniques of 17th-18th century period music.

Prerequisite: Completed 2nd year

NEW MUSIC ENSEMBLE I-IV (ENSM 140, 141, 240, 241, 340, 341, 440, 441)

1.5 credits per term (Elective)

Instructor – Brian Current

This course examines representative 20th and 21st-century ensemble literature, including many new Canadian works. Students are offered opportunities to discuss works with the composers wherever possible.

Prerequisite: This elective is available to undergraduate students by special approval only.

PERFORMANCE STUDIES –VOICE

VOCAL COACHING I-VIII (VCLC 100, 101, 200, 201, 300, 301, 400, 401)

0.5 credits per term

Instructors – Various

A private instruction forum for specific problems that the student may encounter with any repertoire. Voice students will receive 60 minutes per week of private instruction with a vocal coach to develop expression, emotional content and presentation.

Prerequisite: None

***CHOIR I, II (ENSM 120, 121)**

1.5 credits per term

Instructor – Jennifer Tung

In this performance-based course, students work in small ensemble groups to prepare vocal works of various centuries. Emphasis is on learning the standard techniques of vocal blending and different styles of vocal ensemble music of various genres and eras, and in improving sight reading skills and abilities in singing harmonies.

Prerequisite: None

VOCAL STAGECRAFT I-VI (VCST 100, 101, 200, 201, 300, 301)

1 credit per term

Instructors – Stephanie Bogle, Tom Diamond

Group work in practical exercises dealing with body awareness, concentration, simple co-ordination between physical and mental skills, and improvisatory techniques. An in-class performance incorporates these techniques.

Prerequisite: None

***ENGLISH DICTION I (VCST 240)**

1 credit

Instructor – Jean MacPhail

This introductory course has two objectives: to study, practice and apply the International Phonetic Alphabet to English Repertoire and to introduce the major English language art song composers within a chronological historical context. Attention is paid to the historical lineage of English composers, as well as textual and musical aspects of interpretation. English diction is also emphasized.

Prerequisite: None

***ENGLISH DICTION II (VCST 241)**

1 credit

Instructor – Jean MacPhail

This advanced course builds upon the two objectives of English Diction I: The International Phonetic Alphabet (IPA) and English art song composers. Study and application of the English language is continued, and the students are led through a survey of English song of the 20th century, including Canadian contemporary song with a particular emphasis on various settings of poems of William Blake, Shakespeare and A.E. Housman. Weekly marked written work of the application of IPA, one research paper, and performance are components of the course.

Prerequisite: English Diction I (VCST 240)

***ITALIAN DICTION
(VCST 230)**

1 credit

Instructor – Dr. Sara Maida-Nicol

This course focuses on Italian diction, studying written and sung examples from song and operatic repertoires. It begins by defining standard Italian, its pronunciation and role on the operatic stage, and continues with a brief overview of the language's evolution from Latin. Emphasis is on Italian phonetics as used in lyric diction by means of discussion, drill, and use of the International Phonetic Alphabet.

Prerequisite: None

***GERMAN DICTION
(VCST 220)**

1 credit

Instructor – Dr. Robert Loewen

This course is an introduction to the German language, considering grammar and utilizing written work. Students will become familiar with the basic conventions of German pronunciation, recognize the parts of speech, and read German for general comprehension. Tests will be taken from German writing and vocal music. Students will also practice speech and listening skills in German.

Prerequisite: None

***FRENCH DICTION
(VCST 221)**

1 credit

Instructor – Jason Nedecky

'French Diction for Singers' provides instruction in the French *style soutenu*. Authentic lyric pronunciation is developed through in-class coaching, and with written work using the International Phonetic Alphabet (IPA). Special attention shall be paid to the French art song repertoire in coaching sessions, with recorded examples incorporated into class discussion.

Prerequisite: None

**ORATORIO I, II
(VCST 312, 313)**

1.5 credits per term

Instructor – Jurgen Petrenko

This course will introduce singers to the genre of the oratorio from the 17th to 19th centuries, from its birth in Italy, through its development in France, Germany, and England. The course gives an overview of the history and relevance of the oratorio with a more detailed study of solo ensemble examples drawn from works by Carissimi, Bach, Handel, Haydn, Mozart, and Mendelssohn. Issues of performance practice will be explored, including recitative and ornamentation. The development of oratorio in the 20th century will be explored briefly.

Prerequisite: Completed 2nd year

***20TH/21ST CENTURY REPERTOIRE I, II
(VCST 310, 311)**

1.5 credit per term

Instructor – Roxolana Roslak

This course offers singers and pianists an intensive study of the modern art song repertoire, emphasizing the relationship between poetic text and music. Students will develop skills for interpretation of the vocal repertoire through intense collaboration between pianist and singer as well as gain an intellectual understanding of 20th-century music. May include performances with the New Music Ensemble.

Prerequisite: Completed 2nd year

***MÉLODIE I, II
(VCST 314, 315)**

1.5 credits per term

Instructor – Jason Nedecky

"French Art Song" explores the repertoire of French *mélodie*, with a focus on the development of lyric pronunciation, interpretation, and authentic style. Weekly sessions shall consist of in-class coachings. Each semester shall conclude with student performance exams of repertoire coached in class.

Prerequisite: Completed French Diction

***LIED I, II
(VCST 316, 317)**

1.5 credits per term

Instructor – Adreana Braun

Collaborative Pianist – Rachael Kerr

This course offers singers and pianists an intensive study of the 19th-century Lied, emphasizing the relationship between poetic text and music. It also considers a brief history an overview of the German Lied repertoire. Particular emphasis is given to an in-depth study of Robert Schumann and Heinrich Heine's song cycle *Dichterliebe*.

Prerequisite: Completed 2nd year

***SIGHT SINGING I, II
(VCST 320, 21)**

1 credit per term

Instructor – Jennifer Tung

This course for vocalists and pianists focuses on collaboration between the two. Pianists learn basic concepts and techniques for vocal accompanying and to improve piano reductions from orchestral accompaniments. Singers learn to communicate and collaborate with pianists about their accompanying needs. They will also hone quick-study skills.

Prerequisite: None

***HISTORICAL PERFORMANCE PRACTICES
(PERF 210)**

2 credits

Instructor – Shannon Mercer, Ivars Taurins

This course is designed to acquaint singers with a basic understanding of how to perform music of the Baroque period. Four national schools (Italian, English, German, and French) will be explored as they evolve through the

17th and 18th centuries, with particular emphasis on text interpretation, singing techniques, and ornamentation.

Prerequisite: Completed 1st year

CONDUCTING I, II (PERF 220, 221)

1 credit per term (Elective)

Instructor – Ivars Taurins

This course will focus on the basics of conducting skills, including baton technique and score study, with emphasis on communication, body language, style, and interpretation. Students will develop their technique and style by studying specific excerpts drawn from a wide range of periods and styles, including orchestral and vocal/choral works. Students will regularly conduct the piano, as well as instrumentalists and singers drawn from the class, when available and appropriate.

Prerequisite: By permission of instructor

LANGUAGE STUDIES – VOICE

***GERMAN 100, 101 (VCST 120, 121)**

1.5 credits per term

Instructor – Adreana Braun

This course is an introduction to the German language, considering grammar and utilizing written work. Students will become familiar with the basic conventions of German pronunciation, recognize the parts of speech and read German for general comprehension. Texts will be taken from German writing and vocal music. Students will also practice speech and listening skills in German.

Prerequisite: None

***FRENCH 100, 101 (VCST 110, 111)**

1.5 credits per term

Instructor – TBA

This course is an introduction to the French language, considering grammar and utilizing written work. Students will become familiar with the basic conventions of French pronunciation, recognize parts of speech and read French for general comprehension. Texts will be taken from French writings and vocal music. Students will also practice speech and listening skills in French.

Prerequisite: None

***ITALIAN 100, 101 (VCST 130, 131)**

1.5 credits per term

Instructor – Dr. Sara Maida-Nicol

This course is an introduction to the Italian language, considering grammar and utilizing written work. Students will acquire a basic knowledge of Italian's syntax, orphology, verb structure, history and pronunciation. Students will also speak and listen.

Prerequisite: None

3. ARTIST DIPLOMA PROGRAMS (ADP)

Disciplines: Piano, Voice, All Orchestral Instruments

Program Length: 2 Years

Admission Requirements: See Admissions Policy (Section 1.1)

GGs's Artist Diploma Program is for exceptionally gifted musicians who wish to continue formal study to perfect their technique. The following is a brief outline of the discipline-specific Artist Diploma Programs. All of these programs are recognized and approved as professional programs by the Ministry of Training, Colleges and Universities, Province of Ontario.

Artist Diploma Program (Piano)

This program is geared towards students who exhibit outstanding promise for a solo piano career. The program provides instruction by master teacher/artists and in-depth playing experience for the development of performance potential. A special commitment to the student's artistic growth ensures thorough preparation for the performance opportunities available at GGS, international competitions and auditions. Enrolment is strictly limited.

Artist Diploma Program (Orchestral)

This innovative program provides talented instrumentalists with the skills and tools necessary to become successful orchestral musicians. Students are nurtured by renowned orchestra leaders and international conductors to thrive in a professional orchestral atmosphere, while learning to broaden their marketability. Students in this program also have numerous master class, chamber music and solo performance opportunities.

Artist Diploma Program (Voice)

This program provides superior vocal training for singers who show promise for successful performance careers. The program offers intensive performance training, career development, and networking opportunities with professional singers who are also highly skilled teachers.

ARTIST DIPLOMA PROGRAM – PIANO

Established by Royal Conservatory alumni Ian Ihnatowycz and Marta Witer, The Ihnatowycz Piano Program makes a significant contribution to the high standards of the academic and performance-based learning opportunities that distinguish GGS. The Program is comprised of The Ihnatowycz Chair in Piano as well as support for the activities of the piano faculty and visiting artists, and funding for piano maintenance and restoration. In addition, the Program supports The Ihnatowycz Prize in Piano, a full-tuition scholarship and living stipend awarded each year to a student in the undergraduate or ADP piano program.

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Artist Diploma Program – Piano	Number of Credits	
	Year	1
APPLIED		
Applied Music (PINO 500, 501, 600, 601)	6	6
Recital (RECT 500, 501, 600, 601)	6	6
Master Class (PERF 500, 501, 600, 601)	3	3
	15	15
TOTAL APPLIED CREDITS		30
CAREER		
Graduate Communications I (CRST 600)		1.5
Graduate Communications II (CRST 601)		1.5
Piano Technology Workshop I (CRST 510)	1	
Piano Technology Workshop II (CRST 511)	1	
Performance Awareness (CRST 500)*	1	
	3	3
TOTAL CAREER CREDITS		6
PERFORMANCE		
Ensemble – Choose 1 of the following: Piano Duos (CHMB 520, 521) or New Music Ensemble (ENSM 520, 521) or Historical Performance Practices (PERF 620)*		3
Chamber Music – Choose 1 of the following: Sonata Repertoire (CHMB 510, 511, 610, 611) or Chamber Music (CHMB 500, 501, 600, 601)	4	
	4	3
TOTAL PERFORMANCE CREDITS		7
MUSIC THEORY		
Graduate Theory Review I (THRY 500)	1.5	
Graduate Theory Review II (THRY 501)	1.5	
Advanced Aural Skills I (THRY 510) (Elective)		(1.5)
Advanced Aural Skills II (THRY 511) (Elective)		(1.5)
	3	(3)
TOTAL MUSIC THEORY CREDITS		3
	25	21
Total Credits Required for ADP Piano: 46		

* indicates course offered in alternating years, () Credits indicated in parentheses are elective courses

ARTIST DIPLOMA PROGRAM – PIANO

APPLIED STUDIES

APPLIED MUSIC I-IV (PINO 500, 501, 600, 601)

3 credits per term

Each student receives 1.5 hours of private instruction per week, the equivalent of 39 hours each academic year. Students are expected to practice a minimum of six hours per day.

RECITAL I-IV (RECT 500, 501, 600, 601)

3 credits each recital, 2 recitals per year

The Recital is the culmination of the student's work throughout the term – it tests the performer's technical, musical and communicative abilities, while demanding a high standard of poise, focus and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire to ensure that they may become well-rounded musicians. Students must also present at least one work of chamber music. The ultimate goal is to achieve a professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of four (4) public recitals is required for the completion of the Artist's Diploma - Piano program. Please refer to Section 8.0 of this Calendar for complete information on recital guidelines.

MASTER CLASS I-IV (PERF 500, 501, 600, 601)

1.5 credits per term

Coordinator – James Anagnoson

Master classes are group classes, usually open to the public, with reputed master performers and educators from around the world. Students are exposed to the different teaching styles, techniques, ideas about and approaches to making music embraced by some of the world's top musicians. Students selected to perform have a chance to learn directly from the master, while other attendees benefit from the group-lesson style of presentation. Master classes focus on improving all aspects of musicianship, but most often explore the fundamentals of tone, rhythm, phrasing, pitch, and imagination. Please note: Student performance opportunities are at the discretion of the visiting artist, the Master Class Coordinator, and the Dean. The Master Class Schedule will be available at the beginning of The School year. Updates and changes will be posted regularly outside the GGS Administrative Offices.

CAREER STUDIES – PIANO

GRADUATE COMMUNICATIONS I, II (CRST 600, 601)

1.5 credits per term

Instructor – Andrew Kwan

This course features a series of lectures, workshops and seminars that will engage students in the process of embracing their art deeply, communicating effectively in the community, and developing the skills needed to manage their careers. The course will explore industry-required tools and skills such as resume writing, creating press kits, marketing, grant-writing, and musicians' health and well-being. Students will be required to develop and articulate their own personal Mission Statement, maintain a journal, develop the tools for assessment of the dynamics of performance, speak about their repertoire on their final recitals, and participate in various performance initiatives.

Prerequisite: None

PIANO TECHNOLOGY WORKSHOP I, II (CRST 510, 511)

1 credit per term

Instructor – Damon Groves

Designed to educate pianists about their instrument, including the history, evolution, construction, and general function of the piano. Hands-on activities include tuning, regulating using real pianos and one-note action models, minor repairs, and voicing.

Prerequisite: None

*PERFORMANCE AWARENESS (CRST 500)

1 credit

Instructor – David Pell

Students learn the basic concepts of the artists' psychophysiology and ergonomic risk factors for injury and disease. Study is focused on how to identify problems related to the performance activities of motor control, autonomic regulation, and lifestyle.

Prerequisite: None

PERFORMANCE STUDIES

PIANO DUOS I, II (CHMB 520, 521)

1.5 credits per term

Instructors – Dr. Michael Berkovsky

This course is an advanced performance class focused on the study of the repertoire for piano duos and duets. Students will be assigned piano duo and piano duet repertoire in teams and will perform in weekly classes and a year-end recital. Each team will perform one large-scale work for piano duo in one semester and one large-scale work for piano duet in the other semester.

Prerequisite: None

NEW MUSIC ENSEMBLE I, II (ENSM 520, 521)

1.5 credits per term

Instructor – Brian Current

This course examines representative 20th and 21st-century ensemble literature, including Canadian works. Students are offered opportunities to discuss works with the composers wherever possible. Resources such as the Canadian Music Centre will be explored.

Prerequisite: Placement in this course is by audition or assignment only. Auditions will take place in September during the Ensemble Placement Auditions.

***HISTORICAL PERFORMANCE PRACTICES (PERF 620)**

3 credits

Instructor – David Louie

This course will introduce pianists to the keyboard instruments of the 17th and 18th centuries, their repertoire, and its interpretation. Issues of performance practice (tempo, rhythm, phrasing, articulation, ornamentation and expression) will be explored, and solo works by Bach, Handel, Rameau, and Scarlatti will be studied in detail. Students will have a chance to play Haydn or Mozart on an early fortepiano.

Prerequisite: None

CHAMBER MUSIC I-IV (CHMB 500, 501, 600, 601)

2 credits per term

Coordinator – Paul Widner

Students prepare and perform chamber music. Regular chamber music coaching is provided. A studio will be assigned to each group for two hours each week; this time *must* be used for either rehearsals or coachings. Attendance is mandatory. There will be three performance classes per term, to be presented by Glenn Gould School Faculty and guest artists. **Note:** All efforts will be made to accommodate student interests in Chamber Music.

Prerequisite: None

Note: For pianists, Chamber Music is interchangeable with Sonata Repertoire. However, as pianists are required for Sonata Repertoire classes to function, students may be required to enroll.

SONATA REPERTOIRE I-IV (CHMB 510, 511, 610, 611)

2 credits per term

Instructors:

Strings – Jeanie Chung and Erika Raum

Winds/Brass – Virginia Weckstrom, TBA

In this course, students prepare and perform standard sonata repertoire for piano and one wind or brass instrument. Beginning with chamber sonatas of Bach, a significant portion of the class will be focused on selecting, rehearsing, and performing the Classical era masterpieces of Mozart and Beethoven, as well as major sonata repertoire of the 19th century. Students will benefit from coaching and rehearsing. **Note:** All

efforts will be made by GGS Administration to accommodate assignments and student interests.

Prerequisite: None

Note: For pianists, Chamber Music is interchangeable with Sonata Repertoire. However, as pianists are required for Sonata Repertoire classes to function, students may be required to enroll.

MUSIC THEORY MATERIALS

GRADUATE THEORY REVIEW I, II (THRY 500, 501)

1.5 credits per term

Instructor – Dr. Julia Galieva-Szokolay

This course reviews basic theoretical concepts; students may test out of this course by sitting for a diagnostic examination.

Prerequisite: None

ADVANCED AURAL SKILLS I, II (THRY 510, 511)

1.5 credits per term (Elective)

Instructor – Dr. Julia Galieva-Szokolay

In this course, students will develop the ability to understand the main elements of musical form and syntax both aurally and visually. Focusing on the stylistic and aesthetic aspects of the music of the Baroque through Modern periods, topics to be considered are: advanced melodic and harmonic dictation, rhythmic training, sight singing, and aural structural analysis.

Prerequisite: None

Corequisite: Graduate Theory Review I, II (THRY 500, 501)

ARTIST DIPLOMA PROGRAM – ORCHESTRAL INSTRUMENTS

TEMERTY ORCHESTRAL PROGRAM

At the heart of the Temerty Orchestral Program is the comprehensive practical training to prepare students of GGS for careers as orchestral musicians. Every aspect of the curriculum is designed to provide students with the skills required to secure positions in major orchestras.

The Royal Conservatory Orchestra (RCO) is the cornerstone of an orchestral student's experience at the GGS. Each year, students benefit from working with four internationally recognized conductors, such as Zubin Mehta, Sir Roger Norrington and Leon Fleisher, as well as the conductors of many of Canada's major symphony orchestras. Each guest conductor spends a week rehearsing with the orchestra, culminating in a performance in breathtaking Koerner Hall.

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Artist Diploma Program – Orchestral Instruments	Number of Credits	
	Year 1	Year 2
Applied Music (500, 501, 600, 601)	6	6
Recital (RECT 500, 600)	3	3
Master Class (PERF 500, 501, 600, 601)	3	3
Comprehensive Preparatory Audition (can be completed in lieu or in addition to the Year 2 recital)		(3)
	12	12
TOTAL APPLIED CREDITS		24
CAREER		
Graduate Communications I (CRST 600)		1.5
Graduate Communications II (CRST 601)		1.5
Performance Awareness (CRST 500)*	1	
	1	3
TOTAL CAREER CREDITS		4
PERFORMANCE		
Orchestra I, II, III, IV (ENSM 500, 501, 600, 601)	6	6
Orchestral Repertoire I, II, III, IV (PERF 510, 511, 610, 611)	3	3
Chamber Music I, II, III, IV (CHMB 500, 501, 600, 601)	4	4
Historical Performance Practices Strings (PERF 620) (Double bass exempt)		3
Historical Performance Practices Winds (PERF 620)*		(3)
New Music Ensemble I, II (ENSM 520, 521)	3	
Sonata Repertoire I, II, III, IV (PERF 530, 531, 630, 631)	(3)	(3)
	16	16
TOTAL PERFORMANCE CREDITS – STRINGS (excluding Double bass)		32
	16	13
TOTAL PERFORMANCE STUDIES – DOUBLE BASS, BRASS, and WINDS		29

	Year	1	2
MUSIC THEORY			
Graduate Theory Review I, II (THRY 500, 501)		3	
Advanced Aural Skills I, II (THRY 510, 511) (Elective)			(3)
		3	0
TOTAL MUSIC THEORY CREDITS			3
MUSIC HISTORY			
Orchestral Literature Survey I, II (MHIS 500, 501)		3	
		3	0
TOTAL MUSIC HISTORY CREDITS			3
STRINGS (excluding Double bass)		35	31
ALL OTHER INSTRUMENTS		35	28
Total Credits Required for ADP Orchestral (Strings excluding Double bass): 66 Total Credits Required for ADP Orchestral (All other instruments): 63			

* indicates course offered in alternating years, () Credits indicated in parentheses are elective courses

ARTIST DIPLOMA PROGRAM - ORCHESTRAL INSTRUMENTS

APPLIED STUDIES

APPLIED MUSIC I-IV (500, 501, 600, 601)

3 credits per term

Students will receive 1.5 hours of private instruction each week, the equivalent of 39 hours per academic year. Up to half of this lesson time should be devoted to the preparation of orchestral repertoire. Students are required to practice a minimum of two to four hours each day.

RECITAL I, II (RECT 500, 600)

3 credits each recital

The recital is the culmination of the student's work throughout the year; it tests the performer's technical, musical, and communicative abilities, while demanding a high standard of poise, focus, and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire to ensure that they may become well-rounded musicians. The ultimate goal is to achieve a professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of two (2) public recitals is required for the completion of the Artist's Diploma - Orchestral program. **Note:** Students may choose to complete a comprehensive preparatory audition in lieu of a recital in their second year. Please refer to Section 8.0 of this Calendar for complete information on recital guidelines.

MASTER CLASS I-IV (PERF 500, 501, 600, 601)

1.5 credits per term

Coordinators:

Harp – Judy Loman

Brass – Gabriel Radford

Percussion – John Rudolph

Woodwinds– Dr. Kathleen Rudolph

Strings – Paul Widner

Master classes are group classes, usually open to the public, with reputed master performers and educators from around the world. Students are exposed to the different teaching styles, techniques, ideas about and approaches to making music embraced by some of the world's top musicians. Students selected to perform have a chance to learn directly from the master, while other attendees benefit from the group-lesson style of presentation. Master classes focus in improving all aspects of musicianship, but most often explore the fundamentals of tone, rhythm, phrasing and pitch and imagination. Please note: Student performance opportunities are at the discretion of the visiting artist, the Master Class Coordinator, and the Dean. The

Master Class Schedule will be available at the beginning of The School year. Updates and changes will be posted regularly outside the GGS Administrative Offices.

COMPREHENSIVE PREPARATORY AUDITION

A major, juried evaluation of *all* orchestral excerpts studied during the two-year program, as covered in Orchestra Repertoire course. This can be supplemented with excerpts included in specific upcoming professional auditions which might not have been covered during class time.

PERFORMANCE STUDIES

ORCHESTRA I-IV (ENSM 500, 501, 600, 601)

3 credits per term

Resident Conductor – Joaquin Valdepeñas

This course is a required ensemble for orchestral instrumentalists for all years of the BMus, Perf (Hons) and ADP. The Royal Conservatory Orchestra prepares representative works from the orchestral literature with the resident conductor, and performs under the baton of prominent guest conductors throughout the academic year. Scheduled rehearsals, reading sessions and concerts are incorporated in the Student Agenda. Attendance policies and course requirements can also be found under the RCO tab of the Student Agenda.

Prerequisite: Placement audition during orientation week and other auditions as scheduled

ORCHESTRAL REPERTOIRE I-IV (PERF 510, 511, 610, 611)

1.5 credits per term

Instructors:

Bassoon – Michael Sweeney

Cello – Paul Widner

Clarinet – Joaquin Valdepeñas

Double Bass – Jeffrey Beecher

Flute – Nora Shulman

Harp – Heidi Gorton

Horn – Christopher Gongos

Low Brass – Gordon Wolfe

Trumpet – Andrew McCandless

Oboe – Sarah Jeffrey

Percussion – Charles Settle

Viola – Steven Dann

Violin – Marie Bérard

This instrument-specific course concentrates on the standard orchestral excerpts required for professional auditions. Students will prepare audition lists, receive regular coaching, and perform two preparatory auditions per year. Preparatory auditions are adjudicated by experienced instrumental musicians and/or conductors.

Prerequisite: None (Year 2 elective for strings)

CHAMBER MUSIC I-IV (CHMB 500, 501, 600, 601)

2 credits per term

Strings – Paul Widner

Woodwinds and Percussion – Dr. Kathleen Rudolph
Brass – Gordon Wolfe

Students prepare and perform chamber music. Regular chamber music coaching is provided. A room will be assigned to each group for two hours each week; this time must be used for either rehearsals or coachings. Attendance is mandatory. There will be three performance classes per term, to be presented by Glenn Gould School Faculty and guest artists. **Note: All efforts will be made to accommodate student interests in Chamber Music.**

Prerequisite: None

***HISTORICAL PERFORMANCE PRACTICES (PERF 620)**

3 credits

Instructors:

Strings – Kathleen Kajioaka

Winds – Allison Melville

This course studies styles and techniques of performance practice of music composed between ca. 1590-1740. Using historical treatises and Baroque techniques specific to the student's instrument, s/he will learn aesthetic values and paradigms, style/manner/ gesture, and bowing techniques of 17th and 18th century period music.

Prerequisite: None

Note: This course is an elective for winds, and is not offered to Double basses, harps and brass

NEW MUSIC ENSEMBLE (ENSM 520, 521)

1.5 credits per term

Instructor – Brian Current

This course examines representative 20th and 21st-Century ensemble literature, including new Canadian works. Students are offered opportunities to discuss works with the composers wherever possible. Resources such as the Canadian Music Centre will be explored.

Prerequisite: None

SONATA REPERTOIRE I-IV (PERF 530, 531, 630, 631)

1.5 credits per term (Elective)

Instructors:

Strings – Jeanie Chung and Erika Raum

Winds/Brass – Virginia Weckstrom, TBA

In this course, students prepare and perform standard sonata repertoire for piano and one wind or brass instrument. Beginning with chamber sonatas of Bach, a significant portion of the class will be focused on selecting, rehearsing, and performing the Classical era masterpieces of Mozart and Beethoven, as well as major sonata repertoire of the 19th century. Students will benefit from coaching and rehearsing. **Note: All efforts will be made by GGS Administration to accommodate assignments and student interests.**

Prerequisite: None

CAREER STUDIES

GRADUATE COMMUNICATIONS I, II (CRST 600, 601)

1.5 credits per term

Instructor – Andrew Kwan

This course features a series of lectures, workshops and seminars that will engage students in the process of embracing their art deeply, communicating effectively in the community, and developing the skills needed to manage their careers. The course will explore industry-required tools and skills such as resume writing, creating press kits, marketing, grant-writing, and musicians' health and well-being. Students will be required to develop and articulate their own personal Mission Statement, maintain a journal, develop the tools for assessment of the dynamics of performance, speak about their repertoire on their final recitals, and participate in various performance initiatives.

Prerequisite: None

***PERFORMANCE AWARENESS (CRST 500)**

1 credit

Instructor – David Pell

Students learn the basic concepts of the artists' psychophysiology and ergonomic risk factors for injury and disease. Study is focused on how to identify problems related to the performance activities of motor control, autonomic regulation, and lifestyle.

Prerequisite: None

MUSIC THEORY STUDIES

GRADUATE THEORY REVIEW I, II (THRY 500, 501)

1.5 credits per term

Instructor – Dr. Julia Galieva-Szokolay

This course reviews basic theoretical concepts; students may test out of this course by sitting for a diagnostic examination.

Prerequisite: None

ADVANCED AURAL SKILLS I, II (THRY 510, 511)

1.5 credits per term (Elective)

Instructor – Dr. Julia Galieva-Szokolay

In this course, students will develop the ability to understand the main elements of musical form and syntax both aurally and visually. Focusing on the stylistic and aesthetic aspects of music of the Baroque through Modern periods, topics considered are: advanced melodic and harmonic dictation, rhythmic training, sight-singing, and aural structural analysis.

Prerequisite: None

Corequisite: Graduate Theory Review I, II (THRY 500, 501)

MUSIC HISTORY STUDIES

ORCHESTRAL LITERATURE SURVEY I, II (MHIS 500, 501)

1.5 credits per term

Instructor – Bradley Thachuk

This course covers the standard orchestral literature from Classical through the 20th century, drawing in part from works being performed by the Royal Conservatory Orchestra and the Toronto Symphony Orchestra. Listening, score-study, and historical analysis are major components of this course. Students will become familiar with the setting for orchestral excerpts both musically and historically.

Prerequisite: None

ARTIST DIPLOMA PROGRAM – VOICE

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Artist Diploma Program – Voice	Number of Credits	
	Year	1
APPLIED		
Applied Music I, II, III IV (VOIC 500, 501, 600, 601)	6	6
Recital I, II (RECT 500, 600)	3	3
Master Class I, II, III, IV (PERF 500, 501, 600, 601)	3	3
Vocal Coaching (VCLC 500, 501, 600, 601)	3	3
	15	15
TOTAL APPLIED CREDITS		30
CAREER		
Graduate Communications I (CRST 600)		1.5
Graduate Communications II (CRST 601)		1.5
Performance Awareness (CRST 500)*	1	
	1	3
TOTAL CAREER CREDITS		4
PERFORMANCE		
Choose <i>two</i> of the following: <ul style="list-style-type: none"> • Concert Repertoire I, II (VCST 530, 531)* • Opera Repertoire I, II (VCST 520, 521)* • Oratorio Repertoire I, II (VCST 510, 511)* (The remaining third course may be taken as an elective)	3	3
20th/21st Century Repertoire I, II (VCST 540, 541)*	3	
Operatic Acting I, II, III, IV (VCST 500, 501, 600, 601)	3	3
Opera I, II, III, IV (ENSM 510, 511, 610, 611)	3	3
French for Singers (VCST 620)*		1.5
Italian for Singers (VCST 630)*	1.5	
German for Singers (VCST 610)*	1.5	
Russian for Singers (VCST 650)* (Elective)	(1.5)	
Spanish for Singers (VCST 640)* (Elective)		(1.5)
One of remaining (Elective): <ul style="list-style-type: none"> • Concert Repertoire I, II (VCST 530, 531)* • Opera Repertoire I,II (VCST 520, 521)* • Oratorio Repertoire I, II (VCST 510, 511)* 		(3)
Historical Performance Practices – Voice (PERF 620)* (Elective)		(3)
	15	10.5
TOTAL PERFORMANCE CREDITS		25.5

	Year	1	2
MUSIC THEORY			
Graduate Theory Review I, II (THRY 500, 501)		3	
Advanced Aural Skills I, II (THRY 510, 511) (Elective)			(3)
		3	0
TOTAL MUSIC THEORY CREDITS			3
		34	28.5
Total Credits Required for ADP Voice: 62.5			

* indicates course offered in alternating years, () Credits indicated in parentheses are elective courses

ARTIST DIPLOMA PROGRAM – VOICE

APPLIED STUDIES

APPLIED MUSIC I-IV (VOIC 500, 501, 600, 601)

3 credits per term

Students will receive 1.5 hours of private instruction each week, the equivalent of 39 hours per academic year. Students are expected to practice a minimum of two hours per day.

RECITAL I, II (RECT 500, 600)

3 credits each recital

The recital is the culmination of the student's work throughout the year; it tests the performer's technical, musical, and communicative abilities, while demanding a high standard of poise, focus, and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire, to ensure that they may become well-rounded musicians. The ultimate goal is to achieve a professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of two (2) public recitals is required for the completion of the Artist's Diploma - Voice program.

MASTER CLASS I-IV (PERF 500, 501, 600, 601)

1.5 credits per term

Coordinator – Adrienne Pieczonka

Master classes are group classes, usually open to the public, with reputed master performers and educators from around the world. Students are exposed to the different teaching styles, techniques, ideas about and approaches to making music embraced by some of the world's top musicians. Students selected to perform have a chance to learn directly from the master, while other attendees benefit from the group-lesson style of presentation. Master classes focus in improving all aspects of musicianship, but most often explore the fundamentals of tone, rhythm, phrasing and pitch and imagination. Note: Student performance opportunities are at the discretion of the visiting artist, the Master Class Coordinator, and the Dean. The Master Class Schedule will be available at the beginning of The School year. Updates and changes will be posted regularly outside the GGS Administrative Offices.

VOCAL COACHING I-IV (VCLC 500, 501, 600, 601)

1.5 credits per term

Instructors – Various

A private instruction forum for specific problems that the student may encounter with any repertoire. Voice students will receive 60 minutes per week of private

instruction with a vocal coach to develop expression, emotional content and presentation.

Prerequisite: None

CAREER STUDIES

GRADUATE COMMUNICATIONS I, II (CRST 600, 601)

1.5 credits per term

Instructor – Andrew Kwan

This course features a series of lectures, workshops and seminars that will engage students in the process of embracing their art deeply, communicating effectively in the community, and developing the skills needed to manage their careers. The course will explore industry-required tools and skills such as resume writing, creating press kits, marketing, grant-writing, and musicians' health and well-being. Students will be required to develop and articulate their own personal Mission Statement, maintain a journal, develop the tools for assessment of the dynamics of performance, speak about their repertoire on their final recitals, and participate in various performance initiatives.

Prerequisite: None

*PERFORMANCE AWARENESS (CRST 500)

1 credit

Instructor – David Pell

Students learn the basic concepts of the artists' psychophysiology and ergonomic risk factors for injury and disease. Study is focused on how to identify problems related to the performance activities of motor control, autonomic regulation, and lifestyle.

Prerequisite: None

PERFORMANCE STUDIES

*CONCERT REPERTOIRE I, II (VCST 530, 531)

1.5 credits per term

Instructor – John Greer

This course is intended to provide singers at a post-graduate level with the opportunity to perform and study (in a master-class setting) works for voice and orchestra or chamber ensemble. Along with assigned repertoire, students will present works which they and their studio teachers consider relevant to their studies. In this way, students develop a working knowledge of a great deal of repertoire and comprehensively explore the requirements of the singer who performs with orchestra or small ensemble: preparation, attention to text, knowledge of instrumental components, and musical structure, ability to articulate musical intentions to colleagues, and the ability to integrate the above into performances.

Prerequisite: None

Note: ADP Voice Students are required to select two (2) of:

- **Concert Repertoire**
- **Opera Repertoire and/or**
- **Oratorio Repertoire**

The remaining third course may be taken as an elective.

***OPERA REPERTOIRE I, II
(VCST 520, 521)**

1.5 credits per term

Instructor – John Greer

Collaborative Pianist – Rachael Kerr

This course is focused on intense preparations for major operatic roles taken from both the traditional repertoire and the 20th century. Students will learn an overview of standard operatic repertoire, an understanding of the relationship between text and music, and an understanding of historical performance practice.

Prerequisite: None

Note: ADP Voice Students are required to select two (2) of:

- Concert Repertoire
- Opera Repertoire and/or
- Oratorio Repertoire

The remaining third course may be taken as an elective.

***ORATORIO REPERTOIRE I, II
(VCST 510, 511)**

1.5 credits per term

Instructor – Jurgen Petrenko

This course is focused on oratorio repertoire from the Baroque period to the present, including works of Bach, Handel, Mozart, Brahms, Verdi, Elgar, and Britten. Students will learn a broad sampling of standard oratorio repertoire appropriate to their voice types and will perform frequently in class. Class discussions will focus on style, interpretation, and presentation. Students will prepare a sample audition package.

Prerequisite: None

Note: ADP Voice Students are required to select two (2) of:

- Concert Repertoire
- Opera Repertoire and/or
- Oratorio Repertoire

The remaining third course may be taken as an elective.

***20th/21st CENTURY VOCAL REPERTOIRE I, II
(VCST 540, 541)**

1.5 credits per term

Instructor – Roxolana Roslak

This course offers singers and pianists an intensive study of the modern art song repertoire, emphasizing the relationship between poetic text and music. Students will develop skills for interpretation of the vocal repertoire through intense collaboration between pianist and singer as well as gain an intellectual understanding of 20th-century music. May include performances with the New Music Ensemble.

Prerequisite: None

**OPERATIC ACTING I-IV
(VCST 500, 501, 600, 601)**

1.5 credits per term

Instructor: Tom Diamond

This course is designed to develop the techniques needed for performance on the operatic stage and to assist the singer in acquiring the skills necessary for the interpretation and performance of an operatic role. Singers are introduced to the practice of analyzing the text of individual arias and its relationship to the music. Students explore ways to develop characters through the text and the music. They focus on subtext, transitions and actions, as well as the use of imagination and how it functions in a scene.

Prerequisite: None

**OPERA I-IV
(ENSM 510, 511, 610, 611)**

1.5 credits per term

Instructors – Peter Tiefenbach, Various

In this course, singers work as an ensemble in the production and performance of an opera. They study the opera and their role, the relationship between the orchestra and the voice in the operatic setting, and the relationship between text and music. The course mirrors a professional rehearsal and performance timeline.

Prerequisite: None

***FRENCH FOR SINGERS
(VCST 620)**

1.5 credits

Instructor – Jason Nedecky

French for Singers explores the French vocal repertoire, with a focus on the development of lyric pronunciation, interpretation, and authentic style. Diction shall be studied in the first part of the course, with recorded examples incorporated into class discussion. In-class coachings shall comprise the remaining sessions. A student lecture recital shall be presented at the end of the course.

Prerequisite: None

***ITALIAN FOR SINGERS
(VCST 630)**

1.5 credits

Instructor – Dr. Sara Maida-Nicol

This course focuses on Italian diction, grammar and musical style with examples from the art song and operatic repertoire. Emphasis will be placed upon an understanding of the International Phonetic Alphabet (IPA) as a pronunciation standard and as a learning tool for lyric diction. Students will acquire an awareness of the inflection, grammar, syntax, and musicality of the Italian language. As well they will gain familiarity with new Italian art song/opera in addition to the standard repertoire.

Prerequisite: None

***GERMAN FOR SINGERS
(VCST 610)**

1.5 credits

Instructor – Adreana Braun

This course for singers and pianists is focused on the 19th-century Lied as well as on explorations of the German operatic and oratorio repertoire and German Lieder/art songs of the 20th century. Students will learn a brief history and overview of this German repertoire and acquire an understanding of the proper pronunciation of the German language in its sung form.

Prerequisite: None

***RUSSIAN FOR SINGERS
(VCST 650)**

1.5 credits (Elective)

Instructor – Ilana Zarankin

This course focuses on Russian diction and language with examples from the song and operatic repertoire. Emphasis is placed upon the International Phonetic Alphabet (IPA) with the addition of Russian phonetics, common and new elements in pronunciation between English and Russian, and basic knowledge of Russian history and styles of music.

Prerequisite: None

***SPANISH FOR SINGERS
(VCST 640)**

1.5 credits (Elective)

Instructor – Guillermo Silva-Marin

This course focuses on Spanish diction and language with examples from the song and operatic repertoire. Emphasis is placed upon the acquisition of basic knowledge of the Spanish language as it is used in the vocal repertoire and also on an understanding of the Spanish repertoire for singers itself.

Prerequisite: None

***HISTORICAL PERFORMANCE PRACTICE
(PERF 620)**

3 credits (Elective)

Instructor – Shannon Mercer, Ivars Taurins

This course is designed to acquaint singers with a basic understanding of how to perform music of the Baroque period. Four national schools (Italian, English, German, and French) will be explored as they evolve through the 17th and 18th centuries, with particular emphasis on text interpretation, singing techniques and ornamentation.

Prerequisite: None

MUSIC THEORY STUDIES

**GRADUATE THEORY REVIEW I, II
(THRY 500, 501)**

1.5 credits per term

Instructor – Dr. Julia Galieva-Szokolay

This course reviews basic theoretical concepts; students may test out of this course by sitting for a diagnostic examination.

Prerequisite: None

**ADVANCED AURAL SKILLS I, II
(THRY 510, 511)**

1.5 credits per term (Elective)

Instructor – Dr. Julia Galieva-Szokolay

In this course, students will develop the ability to understand the main elements of musical form and syntax both aurally and visually. Focusing on the stylistic and aesthetic aspects of the music of the Baroque through Modern periods, topics to be considered are: advanced melodic and harmonic

dictation, rhythmic training, sight singing, and aural structural analysis.

Prerequisite: None

Corequisite: Graduate Theory Review I, II (THRY 500, 501)

4. POLICIES AND REGULATIONS

4.1 ACADEMIC FREEDOM

The Glenn Gould School (GGS) at the Royal Conservatory of Music (RCM) publicly states its commitment to academic freedom. Faculty members, students, and staff are free to teach, research and disseminate the results of that research, produce and perform creative works, and to address public issues as citizens without fear of intimidation or reprisal by the administration of the GGS and RCM or the Board of the RCM. The GGS recognizes that respect for academic freedom includes assurance that:

- Staffing decisions, particularly decisions about academic staff, are based on clear and objective criteria relevant to the work to be done that do not punish individuals for unorthodox thought or reward them for “correct” thought;
- Decisions relating to admission of students, progression of students through their program, and student discipline are based on clear, objective, and relevant criteria that do not punish individuals for unorthodox thought or reward them for “correct” thought;
- Funding and other partnerships do not interfere with autonomy in deciding what is studied and how;
- Faculty and students are able to participate in governance and decision-making discussions within the GGS. Recognizing and respecting academic freedom does not:
 - Alter the administration’s responsibilities for selection and appointment of faculty and staff, admitting and disciplining students, establishing and controlling curriculum, making organizational arrangements for the conduct of academic work, certifying completion of a program, and granting degrees. However, these responsibilities are to be carried out in ways that respect academic freedom.
 - Allow faculty, students, or staff to circumvent policies relating to academic integrity, harassment, or student conduct. However, such policies are to be enforced in ways that respect academic freedom and are consistent with the principles of natural justice.
- Include a right to use one’s position to disrupt learning and teaching by introducing into the learning and teaching setting controversial matters, which have no relation to the subject being studied.

4.2 ACADEMIC INTEGRITY

APPLICATION:

This policy applies to students registered in courses at GGS in the BMus, Perf (Hons) and Artist Diploma Programs.

DEFINITIONS:

- **Academic Integrity.** All members of the GGS academic community share the responsibility for its academic standards and reputation. When students submit work for academic evaluation and credit,

they imply that they are the sole authors of the work. Clear and careful attribution of the words and ideas of others is an essential part of academic scholarship. Academic honesty is a cornerstone of the development and acquisition of knowledge.

- **Academic Dishonesty.** Academic dishonesty, including plagiarism and cheating, is ultimately destructive of the values of the GGS. Scholarly integrity is required of all members of the community. Engaging in any form of academic dishonesty or misconduct in order to obtain academic credit or advantage of any kind is an offence under this policy.
- **Plagiarism.** Plagiarism is knowingly presenting the words, ideas, images, data or any other form of work of another person (including essays, assignments, projects and presentations) in a way that represents or could be reasonably be seen to represent the work as one’s own. “Knowingly” includes ought reasonably to have known. Plagiarism includes failure to acknowledge sources correctly and submitting materials copied from the internet without proper acknowledgement of the source. Draft work submitted for evaluation is subject to the same standard a final work.
- **Cheating.** Cheating is dishonest academic conduct or attempted dishonest academic conduct during tests or examinations or in the preparation of any other course work or in the presentation of credentials for admission to the GGS. Some common examples are:
 - submitting one’s own original student work for credit in two or more different courses without the prior agreement of the instructors involved;
 - bringing aids, including electronic aids, that have not been authorized by the instructor into an examination or test;
 - impersonating another individual or colluding in an impersonation;
 - copying from one or more other individuals or knowingly permitting one or more other individuals to copy from one’s test, examination, paper or assignment;
 - collaborating with one or more individuals when collaborative work has not be expressly authorized by the instructor;
 - communicating with one or more students during a test or examination;
 - purchasing or selling any piece of work for submission, or facilitating the selling and purchasing of such material;
 - submitting purchased material as one’s own work;
 - falsifying or tampering with results in research assignments;
 - falsifying transcripts or tampering with documents used to make decisions about admission to the GGS;
 - withholding transcripts or other required documents at the time of application to the GGS;

- submitting false or misrepresentative medical certificates or other documentation in support of requests for concessions on academic work or deadlines.

DOUBT CONCERNING DEFINITIONS:

Students who have any doubt as to what might be considered academic dishonesty in a particular course should consult the instructor of the course to obtain appropriate guidelines.

Penalties for Academic Offences in Course Work, Tests or Exams

LEVELS OF OFFENCE

Major and Minor:

The penalty for a student who has been found to have committed an academic offence will be based on whether the offence is minor or major. In deciding whether an offence is minor or major, consideration will be given to the following factors:

- the extent of the dishonesty
- whether the act in question was deliberate and whether the student ought reasonably to have known that it was an offence;
- the importance of the work in question as a component of the course or program;
- the academic experience of the student;
- any other relevant circumstances.

The factors listed immediately above shall also be taken into consideration in determining penalty where the usual penalty provides for a range.

PENALTIES

Penalties for academic dishonesty shall be assigned as follows:

1. First Minor Offence:

The penalty for a first minor offence will be a grade of zero (0) on the piece of work with no opportunity to rewrite.

2. Second Minor or First Major Offence:

The penalty for a second minor offence (i.e. for two minor offences) or for a first major offence will be a grade of zero (0) on the piece of work with no opportunity to rewrite, plus a deduction of marks in the course potentially down to a course grade of zero (0), plus a transcript notation (e.g.: 63-Academic Dishonesty; 0-Academic Dishonesty).

3. Subsequent Offence:

The penalty for any offence after two minor offences, or after a first major offence, or after a major offence where a minor offence is already on record, will be a period of suspension from the GGS (academic status "Suspension – Academic Dishonesty") ranging from one term to one year in addition to an 0-Academic Dishonesty in the course.

4. Further Offence After Suspension:

After a Suspension, the penalty for any further offence will be Expulsion.

EXTRAORDINARY CIRCUMSTANCES

The penalties above will be levied unless there are extraordinary circumstances which justify a different penalty.

Ineligibility for Dean's List

A student who has committed a major offence or multiple offences is ineligible for the GGS Dean's List for that year and at graduation.

Procedures for Determination of Academic Dishonesty in Course Work, Tests and Exams

Sections 1-4 below deal with the procedure for course work; Section 5 deals with the procedure for test and exams.

1. Instructor Investigates And Reports

If an instructor has reason to believe that a student has committed an academic offence, the instructor will so inform the student within a reasonable time and invite the student to meet to discuss the matter. The instructor will make reasonable inquiries to investigate the circumstances of the matter.

Instructor Finds No Academic Dishonesty

If after meeting with the student and reviewing the evidence, the instructor is satisfied that no academic dishonesty occurred, no further action will be taken by the instructor unless new evidence comes to his/her attention.

Instructor Finds Academic Dishonesty

If after meeting with the student (or if the student fails to respond to the request for a meeting or does not attend a prearranged meeting), the instructor decides that academic dishonesty has occurred, the instructor will prepare a report to the Director, Academics. The report will summarize the relevant facts and evidence, including the student's version of events (if given). The report will additionally state whether the instructor considers the offence to be minor or major and the reasons why, as well as any extraordinary circumstances that are evident in the case. Copies of all supporting documentation will be attached to the report. The instructor will inform the student in writing that a report to the Director, Academics has been prepared and that a copy has been made available for the student to pick up from the GGS office.

2. Opportunity For Comment By Student

Should the student wish to add to or clarify the information in the report, the student may send written comments to the Director, Academics within seven days of the report.

3. Director, Academics reviews the case

The Director, Academics will carefully review the report and comments, if any.

a. Director, Academics finds No Academic Dishonesty

If the Director, Academics is not satisfied that academic dishonesty occurred, he/she will inform the student in writing of his or her decision and no further action will be taken unless new evidence is brought to the Director, Academics' attention.

b. Director, Academics finds Academic Dishonesty

If the Director, Academics is satisfied that academic dishonesty occurred, he/she will make further inquiries as to whether there is a record of any previous academic offence by the student.

c. Director, Academics' Response in Case of First Offence

If there is no record on file of any previous academic offence by the student, the Director, Academics will decide the matter. He/she will determine whether the offence is minor or major and levy a penalty accordingly. He/she may, based on extraordinary circumstances, decide to levy a penalty other than the usual penalty. He/she will send to the student an Academic Dishonesty Form to inform the student in writing of the decision and confirm that a record of the offence will be filed in the student's record.

In the case of a first offence, the Director, Academics does not have authority to levy a penalty exceeding a grade in the course of 0 with the transcript notation "0-Academic Dishonesty".

d. Director, Academics' Response in Case of Second or Further Offence

If there is already a record of one or more academic offences on file for a student, the Director, Academics will decide the matter. In the latter case the Director, Academics will set out the reasons for his/her conclusion that a stronger penalty is appropriate.

4. Opportunity For Student Appeal Of Director's Decision

The student may appeal a decision by the Director, Academics by writing to the Dean, GGS, setting out the grounds for appeal within two weeks of receiving the Academic Dishonesty Form. The Dean will normally respond to the appeal within two weeks of receiving it. The decision of the Dean is final.

5. Determining Academic Dishonesty On Tests And Exams

Where an allegation of academic dishonesty arises during a test or examination, the invigilator will collect the available evidence and, if he or she is not the course instructor, will notify the course instructor who will proceed as detailed above.

Other Procedures and Regulations

1. Privacy Protection

In accordance with privacy legislation, personal information gathered under this policy will be shared among GGS personnel only on a need-to-know basis.

2. Other Types Of Academic Dishonesty

Allegations of academic dishonesty of types not covered in this policy may be made in writing to the Director, Academics, who will determine the appropriate procedure to be followed.

3. Non-Preservation Of Dropped Allegations

If it is determined that allegations of academic dishonesty are not supported by sufficient evidence, no permanent record of the incident will be kept on file at the GGS.

4. Non-Effect Of Withdrawal Upon Proceedings

A student's withdrawal from a course or program at GGS does not stay or prevent proceedings for academic dishonesty under this policy. Penalties for academic dishonesty determined under this policy will appear as appropriate on the student's record, including the student's transcript, despite any such withdrawal.

5. Removal Of Transcript Notation

If a student has a notation of academic dishonesty on his or her transcript, an application can be made in writing to the Director, Academics to have the notation removed from the transcript. Such applications may not be initiated before two years have passed. Zero grades and notations of suspension cannot be removed.

6. Report On Academic Offences

A summary report of academic offences and penalties will be prepared by the Director, Academics annually.

4.3 INTELLECTUAL PROPERTY POLICY

GGGS recognizes and values the contribution of employees and students in the works they produce and seeks to balance the rights of the creators with the interests of the GGS while encouraging educational innovation and creativity.

Works owned by the GGS

As an employer, the GGS claims ownership of copyright in works created by employees in the normal course of their employment. Such works include:

- the Curriculum which includes but is not limited to:
 - teaching support materials,
 - teaching/learning resources produced on assignment,
 - instructional by-products and
 - curriculum support materials;
- administrative materials; and
- professional, technical and artistic works produced on assignment

Works owned by employees

The GGS recognizes the ownership of copyright in works created by employees on their own initiative and own time where an extensive use of GGS facilities,

resources or funds are not used in the creation or reproduction of the works. Such works include:

- teaching/learning resources;
- professional, technical and artistic works;
- personal works;

Works owned by students

Students own the copyright to the works they produce. The GGS does not claim ownership of any works created by students, except where:

- the student received compensation as an employee of the GGS for the creation of the work; or
- the creation of the work required the extensive use of GGS facilities, resources or funds.

GGS will automatically be licensed to present student-produced works for instructional purposes in GGS courses for up to five years after the creation of the works. The use of these works for non-instructional purposes (e.g. GGS publicity) or for instructional purposes beyond the five-year period requires the consent of the creators of the works.

4.4 COPYRIGHT POLICY

GGS will abide by the Canadian Copyright Act which means that we respect the owners' right to govern the use of their creations and to profit from that use, and that we will seek permission to use copyrighted material. However, as an educational institution, GGS may make use of copyrighted materials without seeking permission in some limited cases.

GGS may make use of copyrighted materials without seeking permission under the following exceptions:

1. The Fair Dealing Exception:

Meant to ensure that the market for the works is not undermined, this exception allows small portions or excerpts of works to be used for the following purposes: research, private study, reviews, criticism, news reporting, education, satire and parody. Proper credit must be given to the work, including the source and name(s) of the author/performer/creator/broadcaster.

2. Educational Exceptions:

Balancing the rights of copyright owners and the public good, this exception allows the use of copyrighted works for educational purposes, including reproducing works in order to display them in class; showing films and broadcasts (including news programs and commentaries); using copyrighted material on tests and examinations; using material made available for free on the internet by copyright owners. However, these materials must be used for educational purposes only, must not be used for commercial gain and must not themselves be copyright-infringing (e.g., a "pirated" or illegally produced/obtained copy of the material).

Specifically, with regard to Performances, Section 29 of the Canadian Copyright Act states:

29.5 It is not an infringement of copyright for an educational institution or a person acting under its authority to do the following acts if they are done on the premises of an educational institution for educational or training purposes and not for profit, before an audience consisting primarily of students of the educational institution, instructors acting under the authority of the educational institution or any person who is directly responsible from setting a curriculum for the educational institution:

- the live performance in public, primarily by students of the educational institution, of a work;
- the performance in public of a sound recording, or of a work or performer's performance that is embodied in a sound recording, as long as the sound recording is not an infringing copy or the person responsible for the performance has no reasonable grounds to believe that it is an infringing copy;
- the performance in public of a work or other subject-matter at the time of its communication to the public by telecommunication; and
- the performance in public of a cinematographic work, as long as the work is not an infringing copy or the person responsible for the performance has no reasonable grounds to believe that it is an infringing copy.

It is important to stress that all of the above assumes that the originating material is a legal copy and that no digital locks have been circumvented to get to the content. If either of these two conditions is not met, fair dealing does not apply. All copying that is related to educational processes, done by the student, attached to an educational institution, is not considered public performance but private study. This means that classroom activities are also considered private study and fair dealing usually applies in the classroom.

For students receiving lesson material by means of the Internet or some other non-print form, making a copy is authorized but that copy must be destroyed in 30 days after receiving their course evaluations for that particular course.

For copying works that are in the public domain, copyright does not apply. For recording, however, copyright may lie with the engineers and the performers on the performance.

4.5 ETHICAL GUIDELINES FOR RESEARCH INVOLVING HUMAN SUBJECTS

The GGS has adopted the guidelines set out in **The Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2, 2014)**. This document is a joint policy of Canada's three Federal Research Funding Agencies: The Canadian Institutes of Health Research (CIHR), The Natural Sciences and Engineering Research Council of Canada (NSERC),

and The Social Sciences and Humanities Research Council of Canada (SSHRC). This policy is intended to guide Canadian researchers, in Canada and abroad, involving humans. The policy may be accessed at:

http://www.pre.ethics.gc.ca/pdf/eng/tcps2-2014/TCPS_2_FINAL_Web.pdf To be eligible to receive funding and conduct funded research supported by any of these three funding agencies, an institution must agree to be in compliance with the TCPS 2 and ensure that research conducted under its auspices adheres to these policy guidelines.

Principles

The GGS recognizes the following universal principles to guide ethical research conduct:

1. Respect for human dignity
2. Respect for free and informed consent
3. Respect for vulnerable persons
4. Respect for privacy and confidentiality
5. Respect for the law
6. Respect for fairness and equity
7. Respect for trustworthiness and honesty
8. Protection of participants and researchers from injury or harm

Research proposals must demonstrate that appropriate methods will be used to protect the rights and interests of human participants in the conduct of research.

All research proposals must go through the following Research Review Process:

- All research projects involving human subjects must be submitted to a GGS Research Ethics Review Committee, which meets on an as-needed basis. Researchers will contact the Director, Academics for information and guidelines.
- The Research Ethics Committee will communicate its decision to the Researcher in writing.
 - If the proposal is approved, the Researcher may proceed with the investigation and the recruitment of research subjects.
 - If the proposal is rejected, or is approved with modifications unacceptable to the Researcher, The Researcher may appeal the decision to the Research Ethics Review Committee.
 - If the appeal is rejected by the Research Ethics Review Committee, the Researcher may appeal the decision to an ad hoc Research Ethics Appeals Committee, struck for this purpose by the Dean. The decision of the Research Ethics Appeals Committee is final.

Should the Researcher wish to make substantial changes to the approved research protocol at any time, s/he must request permission to do so from the Research Ethics Review Committee.

4.6 STUDENT CODE OF CONDUCT

All students at GGS are expected to act responsibly and uphold standards of conduct that form the basis for good citizenship. GGS is dedicated to creating an

academic community that is safe and respectful, where students develop individually and in collaboration with their peers. The primary purpose of this policy is to protect the rights of GGS community members and to provide a guideline for appropriate behaviour.

Misconduct

The behaviours set out below are examples of Misconduct that are considered violations to the Student Code of Conduct Policy. This list is illustrative only and is not intended to define misconduct in exhaustive or exclusive terms. Students should be aware that any behavior by a student that in any way unreasonably interferes with the rights of another member of the GGS community will be determined to be a violation of this policy.

1. Disturbance:

No student shall engage in disruptive conduct that impacts or affects any service, function or act of GGS or its community members.

2. Trespass:

No student shall access GGS or a GGS activity, enter closed or restricted GGS facilities or remain within GGS facilities after closing or when asked to leave by a GGS official acting the normal course of his/her duties, unless authorized by the appropriate GGS official.

3. Student Identification:

No student shall fail or refuse to present student identification to a GGS official on request.

No student shall provide his/her GGS Student Card to another student, or use another student's Student Card for any purposes including but not limited to purchasing goods, accessing services, entering facilities or misrepresenting identity or relationship with GGS.

4. Damaging and Destruction of Property:

No student shall misuse, destroy, vandalize or otherwise damage GGS property, or any property that is not the individual's own while on GGS property or at a GGS activity.

5. Unauthorized or Improper Use of Facilities, Equipment, Materials or Services:

No student shall use or remove any facility, equipment, materials or services without proper authority from a GGS official. No student shall abuse any GGS facility, materials or services.

6. Inappropriate or Unauthorized Use of Technology:

No student shall use technology to download, distribute, or send discriminatory and/or harassing material.

7. Aggressive, Threatening or Offensive Behaviour:

No student shall:

- Threaten harm to any member of the GGS community in any manner, including but not limited to electronic communications originating from personal property not present at GGS.
- Act in any bullying or intimidating manner to any other member of the GGS community.

- Act in a manner that is physically or verbally aggressive to any other member of the GGS community.
- Commit an act of sexual violence against another person or threaten another person with sexual violence. This includes, but is not limited to: sexual assault, sexual harassment, stalking, indecent exposure, voyeurism, degrading sexual imagery, distribution of sexual images or video without consent, cyber harassment and cyber stalking. Also see GGS Sexual Assault and Sexual Violence Policy item 4.9 of this calendar.
- Create a situation that endangers or threatens the safety of herself/himself or others.
- Incite behaviour that, if undertaken, would constitute a breach of violation of this policy.
- Display any writing, pictures or graphics, or use language or dangerous gestures, or engage in any behaviours that ought reasonably to be known to be obscene.

8. Harassment

- No student shall harass a person or group, by way of, including but not limited to, electronic communications that use personal property not present at GGS.

9. Fraudulent Behaviour:

- No student shall possess, distribute or use false identification or altered identification.
- No student shall bring false or knowingly unfounded charges against or provide false or misleading information to any member of the GGS community.

10. Misconduct Related to the Use of Alcohol/Drugs:

No student shall:

- Be intoxicated, under the influence of alcohol or a controlled or restricted substance and/or disorderly on the premises of GGS.
- Be in possession of and/or distribute to anyone, a controlled or restricted substance on the premises of GGS.
- Be in possession of, or consume, alcoholic beverages at GGS except when properly in attendance at a GGS event.
- Illegally use, possess or distribute a controlled or restricted substance.
- Consume alcohol while younger than the legal age of consumption as defined by the Liquor License Act of Ontario.
- Use false or altered identification in an attempt to gain access to licensed events.

11. Theft:

No student shall:

- Engage in, or act as an accessory to theft, and/or sale of property not belonging to the student.
- Possess or use GGS property or property belonging to any member of the GGS community without the permission of the rightful owner.

12. Weapons and Unauthorized Possession:

No student shall:

- Use, possess or distribute any weapon on GGS premises.
- Use, possess or distribute firearms on GGS premises.
- Use, possess or distribute explosives and/or dangerous chemicals on GGS premises.

13. Abuse of GGS Policy and Procedures:

No student shall:

- Tamper with, damage or misuse fire safety equipment.
- Smoke on the GGS premises.
- Fail to comply with GGS officials acting in the normal course of their duties.

14. Copyright:

No student shall perform unauthorized copying of information, work or software belonging to others whether electronically or physically. Copyrighted material includes, but is not limited to, books, music, film, television shows and computer software. Also see GGS Copyright Policy.

15. General:

No student shall engage in any behaviour or conduct that violates any applicable GGS policy and/or procedure, the Criminal Code of Canada and/or any other federal, provincial, or municipal law while on GGS property or engaged in a GGS activity, and/or engage in any behavior or conduct which would or ought reasonably to be known to be considered obscene.

A violation of the Student Code of Conduct Policy will normally result in a sanction. There may be cases in which an appropriate response is a warning or referral to external sources for counselling. The following sanctions may be imposed for a breach of the Policy. More than one sanction may be imposed concurrently for a single breach. When a sanction is being imposed, prior breaches of the Policy will be considered.

Sanctions that may be imposed by GGS include:

1. Reprimand;
2. An apology and/or statement of regret to the person making the complaint;
3. An apology and/or statement of regret to a larger community (e.g., team, classmates);
4. Educative requirements, such as community service, reflective essay, or research on a specified topic;
5. Restrictions on behaviour;
6. Fines;
7. A requirement for restitution, rectification or the payment of damages for the replacement of stolen or damaged property;
8. Denial of access to specified services, activities or facilities for a period of up to one year;
9. Disciplinary probation which is an order that is designed to permit students to attend classes. It will normally limit campus activities and may include specific terms and conditions. A student who is on disciplinary probation is subject to suspension or expulsion if there are any further breaches of the Student Code of Conduct or other GGS codes or policies;
10. Campus restrictions;

11. Suspension in any course or program for up to one year; and/or
12. Expulsion from GGS.

Procedures for Dealing with Allegations of Misconduct

GGG recognizes that many disputes can be resolved without resorting to the provisions of this policy. Wherever it is possible and proper to do so, members of the GGS community are encouraged to use respectful and direct communication to encourage appropriate behaviour rather than invoking the following complaint process. Students are entitled to consult with a support person at any point in the process. The standard of proof required for a determination that there has been a breach of the policy will be “on a balance of probabilities,” meaning that the person(s) deciding a case must find that it is more probable than not that a contested allegation is established as fact, or not.

Step 1: Initiating a Complaint

Any member of the GGS community may file a complaint (the “Complainant”) under this policy, alleging a violation of the standard of student conduct by a student.

- a. The complaint must be in writing including the Complainant’s name, signature, “Student Respondent” (name of person complaint is being made against), a description of the alleged incident(s)’ dates, times and locations, and the names of potential witnesses. Anonymous complaints will not be taken forward.
- b. The complaint must be filed within four months of the alleged violation of the policy unless the GGS Student Services and Admissions Manager, upon first addressing the complaint, considers it reasonable to extend that time limit.
- c. The complaint will be treated with appropriate confidentiality, subject to the ability of GGS to conduct a full and thorough investigation, to properly respond to the complaint or as may be required by law.
- d. The complaint must be filed with the GGS Student Services and Admissions Manager. Normally within a week of receiving the request, the Student Services and Admissions Manager will determine whether the complaint falls under the Student Code of Conduct Policy. If so, s/he will submit the complaint to the Dispute Resolution Committee and inform the Complainant that this has occurred.

Step 2: Investigation

- a. The Dispute Resolution Committee will notify the Student Respondent in writing, provide him/her with particulars of the allegations and a copy of the Student Code of Conduct, and advise him/her of a date, time and place for a meeting with the Committee. At the meeting, the Committee will: review the procedures for dealing with misconduct, including the student’s right to appeal; explain the nature of the allegation and permit the student to review any materials relied upon in support of the allegation; outline the range of sanctions recommended in cases of misconduct; provide the

student with the opportunity to respond to the allegation and potential sanction.

- b. The Committee may request any additional information that it deems necessary including interviewing witnesses and receiving written or oral submissions. The Student Respondent will be advised of all relevant information and afforded an opportunity to respond.
- c. The Committee will review the relevant information including the response of the Student Respondent and decide whether or not an offense of Misconduct has occurred.
- d. If an offense of Misconduct is found to have occurred, the Committee will impose the sanction which it considers appropriate and will inform the Student Respondent of the decision with written reasons, normally within five (5) working days.
- e. If the Student Respondent confirms the allegation and accepts the sanction, GGS will implement the sanction, a notation of which will be kept in the student’s file.
- f. If the Student Respondent denies the allegation and/or does not accept the sanction, s/he may make an appeal to the Dean of GGS within fourteen (14) days of the decision’s having been handed down.

Step 3: Appeal to the Dean

- a. If the student denies the allegation and/or does not accept the sanction, s/he may write a letter of appeal to the Dean within fourteen (14) working days of the Committee’s decision being handed down.
- b. If the Dean determines that the request for the appeal is not justified, s/he will inform the student in writing, including both the decision and the rationale. The sanction of the Committee will stand. The decision of the Dean is final.
- c. If the Dean determines that the request for appeal is justified, s/he will review all documentation, ask for further information as required, and come to a decision based on the evidence, including the rationale. S/he will inform the student and relevant administrative bodies in writing of the outcome of the decision, including any sanctions, penalties or actions required. The decision of the Dean is final.

Terms of Reference: Dispute Resolution Committee

The Dispute Resolution Committee shall:

1. Meet as required;
2. Follow the procedures set out in the Student Code of Conduct Policy;
3. Conduct its work in strictest confidence and with respect for all parties involved in the dispute, while being sensitive to possible issues of conflict of interest.

Membership includes:

- The Associate Dean, GGS
- The Registrar, GGS
- The Director, Academics, GGS
- The Chair will be selected by the Committee members.

4.7 DISPUTE RESOLUTION POLICY

At GGS, several policies address or contain procedures for dispute resolution, among them: Academic Appeals; Academic Evaluations – Grade Appeals; ADP Complaint Procedure; Workplace Violence Policy; Harassment and Discrimination Policy; Sexual Violence Policy. For those disputes outside the jurisdiction of such existing policies, this Dispute Resolution policy will be employed

The Complainant will contact the GGS Operations Manager to register the dispute. All requests for dispute resolution must be made in writing and the complainant must be identified. Anonymous requests will not be considered. Requests for dispute resolution must normally be made within six months of the incident or dispute requiring resolution.

The request must contain a summary of the issue, the policy/procedure/guideline alleged to have been breached, the remedy sought, and a chronology of earlier attempts to resolve (if any).

Normally within a week of receiving the request, the Operations Manager will determine whether the dispute falls under the jurisdiction of existing GGS policies. If so, the Operations Manager will direct the Complainant to the relevant policies and procedures. If not, the Operations Manager will submit the request for dispute resolution to the Dispute Resolution Committee and inform the Complainant that this has occurred.

Once the request has been submitted to the Dispute Resolution Committee, the following procedures will be in effect:

- i. The person or group named in the request for dispute resolution (the "Defendant") will be notified in writing of the request and the evidence and/or case made by the Complainant. The Defendant will have seven days in which to reply in writing.
 - a. The Complainant will receive a copy of the reply.
 - b. If the reply contains a resolution satisfactory to the Complainant, the Complainant will inform the Dispute Resolution Committee in writing within seven days of receipt of the reply; the Dispute Resolution Committee will inform the Defendant in writing and no further action will be taken.
- ii. If the reply is not satisfactory, and the Complainant wishes to pursue the case, the Complainant must inform the Dispute Resolution Committee within seven days of receipt of the Defendant's reply and explain why the reply was unsatisfactory and/or the reason(s) for continuing the dispute resolution process. The communication must be in writing. The Dispute Resolution Committee will inform the

Defendant in writing that the dispute is being pursued and that its outcome will be determined by the Committee.

- iii. The Dispute Resolution Committee will review the case, request further information or evidence if required, and will come to a decision based on the evidence which it will minute (including the rationale). It will inform the Complainant, Defendant and relevant administrative bodies in writing of the outcome of the Committee's deliberations, including any sanctions, penalties or actions required
- iv. If the decision is unsatisfactory to either Complainant or Defendant, an appeal may be made to the Dean of GGS within fourteen days of the decision's having been handed down. The reason(s) for the appeal must be substantial (e.g., procedural, misunderstanding of the facts, new evidence) and these must be outlined in a letter to the Dean.

Once the request has been submitted to the Dean, the following procedures will be in effect

- i. The Dean will review the application for appeal to determine whether the rationale supplied by the Applicant justifies the request for an appeal of the decision made through the regular dispute processes.
- ii. If the Dean determines that the request for the appeal is not justified, s/he will inform the Applicant in writing, including both the decision and the rationale. No further action will be taken. The decision of the Dean is final
- iii. If the Dean determines that the request for appeal is justified, s/he will inform the party who is not the "Applicant" (now the "Defendant") in writing of his/her decision (and rationale) about the appeal, and supply the Defendant with a copy of the Applicant's rationale. The Defendant will have seven days following receipt of this material to make a written reply to the Dean.
- iv. The Dean will review all documentation, ask for further information as required, and come to a decision based on the evidence, including the rationale. S/he will inform the Complainant, Defendant and relevant administrative bodies in writing of the outcome of the decisions, including any sanctions, penalties or actions required. The decision of the Dean will be final.

TERMS OF REFERENCE – DISPUTE RESOLUTION COMMITTEE

Purpose:

To provide the dispute resolution for members of the GGS community contending with disputes not addressed by existing GGS policies and procedures.

The Dispute Resolution Committee shall:

1. Meet as required;
2. Follow the procedures set out in the Dispute Resolution Policy;

3. Conduct its work in strictest confidence and with respect for all parties involved in the dispute, while being sensitive to possible issues of conflict of interest.

Membership includes:

- The Associate Dean, GGS
- The Registrar, GGS
- The Director, Academics, GGS
- The Chair will be selected by the Committee members.

4.8 THE GLENN GOULD SCHOOL SEXUAL VIOLENCE POLICY

1. Policy Application

The Policy applies to all students enrolled at The Glenn Gould School of The Royal Conservatory of Music (RCM).

2. The Scope

The Policy applies to complaints of sexual violence that have occurred on RCM campus or at a one of our events and involve GGS students.

3. Purpose And Intent

All GGS students have a right to study in an environment free of sexual violence.

This document sets out our policy on sexual violence involving GGS students, defines the prohibited behaviours, and outlines our investigative processes for sexual violence.

4. Policy Objectives

GGS is committed to providing our students with an educational environment free from sexual violence and treating those students who notify or report incidents of sexual violence with dignity and respect.

To that end GGS will provide a copy of the Policy to GGS students, and educate them together with our management, employees and contractors about this Policy and how to identify situations that involve, or could progress into sexual violence against our students and how to reduce it.

Where a complaint has been made, under this Policy, of sexual violence GGS will take all reasonable steps to investigate it, including as follows:

- providing on-campus investigation procedures to GGS students for sexual violence complaints;
- responding promptly to any complaint and providing reasonable updates to the complainant and the respondent about the status of the investigation;
- assisting GGS students who have experienced sexual violence in obtaining counselling and medical care;
- providing GGS students who have experienced sexual violence with appropriate academic and other accommodation; and

- providing GGS students who have experienced sexual violence with information about reporting options as set out in Appendix 1.

A GGS student who has experienced sexual violence may choose to request that GGS not investigate and has the right at any time to decline to further participate in any investigation.

A GGS student who has experienced sexual violence may avail herself/himself of counselling services that GGS has arranged for its students. More information on the available counseling resources can be found on the GGS website (ggs.rcmusic.ca), under the *Calendar and Student Services* tab within the *Student Life* Section.

5. Definition Of Sexual Violence

This Policy prohibits sexual violence which means any sexual act or act targeting a person's sexuality, gender identity or gender expression whether the act is physical or psychological in nature, that is committed, threatened or attempted against a person without the person's consent, and includes sexual assault, sexual harassment, stalking, indecent exposure, voyeurism and sexual exploitation.

6. Reporting And Responding To Sexual Violence

Students, faculty and staff of RCM will take all reasonable steps to prevent sexual violence involving GGS students on RCM campus or events by reporting immediately to the RCM Vice-President Human Resources ("HR") if GGS students have been subject to, or have witnessed or have knowledge of sexual violence involving GGS students, or have reason to believe that sexual violence has occurred or may occur which involves GGS students.

Subject to this Policy, to the extent it is possible, the RCM Vice-President HR will keep all information disclosed confidential except in those circumstances it believes an individual is at imminent risk of self-harm, or of harming another, or there are reasonable grounds to believe that others on RCM campus or the broader community are at risk.

GGS recognizes the right of the complainant to request that an investigation not take place; and to participate or to decline to participate in any investigation. However, in certain circumstances, RCM may be required by law or its internal policies to initiate an internal investigation and/or inform police, if it believes the safety of members of RCM campus or the broader community is at risk.

A GGS student experiencing sexual violence may seek accommodation. Requests for academic accommodations such as extensions on assignments, studying at home, or dropping courses may be made to GGS Director, Academics. A GGS student is not required to report an incident of, or make a complaint about, sexual violence to obtain support, services, or accommodation.

A complainant seeking accommodation should contact the RCM Vice-President HR.

7. Investigating Reports Of Sexual Violence

A complaint of sexual violence may be filed under this Policy, by any GGS student, to the RCM Vice-President HR in writing.

A complainant may ask another person to be present with the complainant during the investigation.

Upon a complaint of alleged sexual violence being made, the RCM Vice-President HR will initiate an investigation, including as follows:

- determining whether the incident should be referred immediately to police;
- determining what interim measures, if any, need to be taken during the investigation;
- meeting with the complainant to determine the date and time of the incident, the persons involved, the names of any person who witnessed the incident and a complete description of what occurred;
- interviewing the complainant, any person involved in the incident and any identified witnesses;
- interviewing any other person who may have knowledge of incidents related to the complaint or any other similar incidents;
- informing the respondent of the complaint, providing details of the allegations and giving the respondent an opportunity to respond to those allegations;
- providing reasonable updates to the complainant and the respondent about the status of the investigation; and
- recommend what disciplinary action, if any, should be taken.

8. Decisions, Interim And Disciplinary Measures Interim Measures

In appropriate circumstances interim measures may be taken pending the conclusion of the investigation, including having the Dean of GGS require the GGS student respondent to stay away from the RCM campus.

Decisions and Appeals

Decisions and appeals respecting breaches of this Policy and sanctions up to and including discipline or expulsion:

- in the case where the respondent is a GGS student will be made by the Dispute Resolution Committee composed of the GGS Associate Dean; the GGS Registrar; the GGS Director, Academics with appeals to the Dean, all in accordance with the provisions of this Policy.
- in all other cases the decision, sanction and any appeal, will be made in accordance with applicable collective bargaining agreement or RCM procedure or policy

Decisions

- The Dispute Resolution Committee will notify the respondent in writing, provide him/her with particulars of the allegations and a summary of the investigation report, and advise him/her of a date, time and place for a meeting with the Dispute Resolution Committee. A copy will also be provided to the complainant unless the complainant has asked not be involved. At the meeting, the Dispute Resolution Committee will: review the procedures for dealing with alleged breach, including the respondent's right to appeal; explain the nature of the allegation and permit the respondent to review any materials relied upon in support of the allegation; outline the range of sanctions recommended; and provide the respondent with the opportunity to respond to the allegation and potential sanction.
- The Dispute Resolution Committee may request any additional information that it deems necessary including interviewing witnesses and receiving written or oral submissions. The respondent will be advised of all relevant information and afforded an opportunity to respond.
- The Dispute Resolution Committee will review the relevant information including the response of the respondent and decide whether or not a breach of the Policy has occurred. The standard of proof required for a determination that there has been a breach of the Policy will be "on a balance of probabilities," meaning that the Dispute Resolution Committee must find that it is more probable than not that a contested allegation is established as fact, or not.
- If breach of the Policy is found to have occurred, the Dispute Resolution Committee will impose the sanction which it considers appropriate and will inform the respondent of the decision with written reasons, normally within five (5) working days. Unless the respondent has made other arrangements, a PDF copy of the decision will be emailed to the student's institutional email account, and a hard copy will also be mailed in an envelope marked "Personal and Confidential" to the most recent address on file.
- The respondent may appeal a decision to the Dean by letter delivered to the Dean within fourteen (14) days of the receipt or deemed receipt of the decision. The decisions will be deemed delivered and received on the date when the e-mail is sent. If other arrangements of delivery of the decision is agreed upon it will include an agreement on the date of deed delivery and receipt. The letter initiating the appeal must set out fully the reasons for the appeal and the result sought.

Appeals

- If the Dean determines that the request for the appeal is not justified, he/she will inform the

respondent in writing, including both the decision and the rationale; and the decision of the Dispute Resolution Committee will stand. The decision of the Dean is final.

- If the Dean determines that the appeal is justified, he/she will review all documentation, ask for further information as required, and come to a decision. The Dean will inform the respondent, the complainant and the Dispute Resolution Committee in writing of the decision, including any sanctions, penalties or actions imposed. The decision of the Dean is final.

In cases where criminal proceedings are initiated, RCM will assist police agencies, lawyers, insurance companies, and courts to the fullest extent.

Where criminal and/or civil proceedings are commenced in respect of allegations of sexual violence RCM may conduct its own independent investigation and make its own determination in accordance with its own policies and procedures.

9. Making False Statements

It is a violation of this Policy for anyone to knowingly make a false complaint of sexual violence or to provide false information about a complaint. Individuals who violate this Policy are subject to disciplinary and / or corrective action, up to and including termination of employment of instructors or staff or expulsion of a student.

10. Retaliation

It is a violation of this Policy to retaliate or threaten to retaliate against a complainant who has brought forward a complaint of sexual violence, provided information related to a complaint, or otherwise been involved in the complaint investigation process. . Individuals who retaliate or threaten to retaliate are subject to disciplinary and / or corrective action, up to and including termination of employment of instructors or staff or expulsion of a student.

11. Review

This policy will be reviewed not later than 3 years after it is first implemented.

12. Collection Of Student Data

RCM shall collect and be prepared to provide upon request by the Superintendent of Private Career Colleges such data and information as required according to Subsections 32. 3 (8), (9) and (10) of Schedule 10 of the *Private Career Colleges Act, 2005* as amended.

13. Canadian Association of Sexual Assault Centres

PROVINCIAL English

Assaulted Women's Helpline

Toll Free: 1-866-863-0511

#SAFE (#7233) on Bell, Rogers, Fido or TELUS mobile

TTY: 416-364-8762

www.awhl.org

Français

Fem'aide

Telephone toll-free: 1-877-336-2433

ATS: 1 866 860-7082

www.femaide.ca

Sexual Assault/Domestic Violence Treatment Centres
35 [hospital-based centres that provide](#) 24/7 emergency care to women.

To locate the Sexual Assault/Domestic Violence Treatment Centre nearest you, follow [this link](#).

LOCAL

Alliston, Barrie, Collingwood, Midland and Orillia
Huronian Transition Homes operates La Maison
Rosewood Shelter (Midland) & Athena's Sexual Assault
Counselling and Advocacy Centre

24-hour crisis line:

Barrie: 705-737-2008 or 1-800-987-0799

Midland: 705-526-4211 or 1-800-461-175

Office: 705-526-3221

www.huroniatrtransitionhomes.ca

Belleville

Sexual Assault Centre for Quinte and District

Toll-Free: 1-877-544-6424

Office: 613-967-6300

www.sacqd.com

Bracebridge

Muskoka/Parry Sound Sexual Assault Services

Parry Sound District Office

Office: (705) 774-9083 or 1-877-851-6662

www.daphnewymn.com

Muskoka District Office

Office: (705) 646-2122 or 1-877-406-1268

www.daphnewymn.com

Brantford

Sexual Assault Centre of Brantford

Crisis: 519-751-3471

Office: 519-751-1164

sexualassaultcentre@sacbrant.ca

<http://sacbrant.ca/>

Brockville

Assault Response & Care Centre

Office: (613) 345-3881 or 1-800-567-7415

arcc@bgh-on.ca

www.arc-c.ca

Chatham

Chatham-Kent Sexual Assault Crisis Centre

24 Hour Crisis Line: 519-354-8688

Office/TTY: 519-354-8908

<http://cksacc.org/>

Cornwall

Sexual Assault Support Services for Women

Office: 613-932-1755

<http://sassforwomen.ca/>

Iethinisten:ha Women's Shelter
Akwasasne Family Violence Program
24 Hour Crisis: 1-800-480-4208
Phone: 613-937-4322
www.akwasasne.ca/iethinistenha-women's-shelter

Durham Rape Crisis Centre
Crisis: 905-668-9200
Office: 905-444.9672
info@drcc.ca
www.drcc.ca

Eganville
Women's Sexual Assault Centre of Renfrew County
24-hour crisis: 1-800-663-3060
Office: 613-735-5551
www.wsac.ca

Guelph-Wellington Women in Crisis
Crisis: 519-836-5710
1-800-265-7233
Office: 519-823-5806
www.gwwomenincrisis.org

Hamilton
Sexual Assault Centre (Hamilton and Area)
Crisis: (905) 525-4162
Office (905) 525-4573
TTY: 905-525-4592
www.sacha.ca

Kenora Sexual Assault Centre
Crisis: (807) 468-7233 or 1-800-565-6161
Office: (807) 468-7958
www.kenoralsexualassaultcentre.com

Kingston
Sexual Assault Centre Kingston
Crisis: 613-544-6424 or 1-877-544-6424
Office: 613-545-0762
sack@sackington.com
www.sackington.com

Kitchener-Waterloo
Sexual Assault Support Centre of Waterloo Region
Crisis: 519.741.8633
Office: 519.571.0121
info@sascwr.org
www.kwsasc.org

London
Sexual Assault Centre London
Crisis: 519-438-2272
Office 519-439-0844
sacl@sacl.ca
www.sacl.ca

London Abused Women's Centre
Office: 519-432-2204
info@lawc.on.ca
<http://lawc.on.ca/>

Peel Region
Hope 24/7 (formerly the Sexual Assault/Rape Crisis Centre of Peel)
Crisis: 1-800-810-0180
Office: (905) 792-0821
<http://hope247.ca/>

Newmarket
Women's Support Network of York Region
Crisis: 1-800-263-6734 or 905-895-6734
Office: (905) 895-3646
www.womenssupportnetwork.ca

North Bay
Amelia Rising Women's Sexual Assault Centre of
Crisis: 705-476-3355
Office: 705-840-2403
TTY: (705) 840-5877
info@ameliarising.ca
www.ameliarising.ca

Oakville
Sexual Assault & Violence Intervention Services of Halton
Crisis: 905-875-1555 or 1-877-268-8416
Office: 905-825-3622
www.savisofhalton.org

Orangeville
Family Transition Place
Crisis: 1-800-265-9178
Office: 519-942-4122
www.familytransitionplace.ca

Ottawa
Sexual Assault Support Centre
Crisis: 613-234-2266
Phone: 613-725-2160
info@sascottawa.com
<http://sascottawa.com>

Ottawa Rape Crisis Centre
Crisis: 613-562-2333
Office: 613-562-2334
<http://orcc.net/>

Peterborough & Kawartha
Kawartha Sexual Assault Centre
Crisis: (705) 741- 0260 or 1-866-298-7778
Office/TTY: (705) 741-0260
www.kawarthasexualassaultcentre.com

YWCA Peterborough Haliburton
Crisis: 1-800-461-7656
Office: 705.743.3526 x 130
www.ywcapeterborough.org

Sault Ste. Marie
Women in Crisis (Algoma) Inc.
Crisis: 705-759-1230 or 1-877-759-1230
www.womenincrisis.ca

Sarnia-Lambton
Sexual Assault Survivors Centre Sarnia-Lambton
Crisis: 519 337-3320 or 1-888-231-0536
Office: (519) 337-3154
www.sexualassaultsarnia.on.ca

Simcoe
Haldimand & Norfolk Women's Service
Crisis: 1-800-265-8076
TTY: 1-800-815-6419
Office: 519-426-8048
hnws@hnws.on.ca
www.hnws.on.ca

St. Catharines
Niagara Region Sexual Assault Centre
Crisis: (905) 682-4584
Office: (905) 682-7258
carsa@sexualassaultniagara.org
<http://sexualassaultniagara.org/>

Thunder Bay
Thunder Bay Sexual Assault and Sexual Abuse Crisis
and Counselling Centre
Office: (807) 345-0894 or 1-866-311-5927
tb counselling@tbsasa.org
www.tbsasa.org Toronto
Oasis Centre des Femmes
Téléphone : 416-591-6565
services@oasisfemmes.org

Toronto Rape Crisis Centre: Multicultural Women
Against Rape
Crisis: 416-597-8808
Office: 416-597-1171
info@trccmwar.ca
crisis@trccmwar.ca
www.trccmwar.ca

Windsor
Sexual Assault Crisis Centre of Essex County
Crisis: 519-253-9667
www.saccwindsor.net

Woodstock
Domestic Abuse Services Oxford
Crisis: 519 539-4811 or 1-800-265-1938
info@daso.ca
www.daso.ca

4.9 HARASSMENT POLICY

The Royal Conservatory is committed to providing an environment for all employees and students which is free from any form of harassment. Harassment is defined as any improper behaviour directed at and/or offensive to any employee or student. This includes objectionable comments or conduct which demean, humiliate, or embarrass an individual and which are made on the basis of race, national or ethnic origin,

colour, religion, age, gender, sexual orientation, marital status, family status, or disability.

Sexual harassment encompasses a range of improper behaviour of a sexual nature. Examples of such behaviour include but are not limited to: inquiries or comment about an individual's sex life, unwanted touching, any communications with sexual overtones causing embarrassment or humiliation, displaying of sexually offensive material, and inappropriate or unwelcome focus or comment on a person's physical characteristics or appearance. Please see 4.9 above for further details.

If you wish to report an incident of harassment at The Royal Conservatory, you should contact the Human Resources Department at 416-408-2824 x 355. All conversations will be strictly confidential. The Royal Conservatory will handle any complaints in accordance with provincial legislation with respect to harassment. GGS will not, in any way, retaliate against any individual who, in good faith, makes a complaint or report of harassment, or participates in the investigation of such a complaint or report.

4.10 CONFLICT OF INTEREST

Where an employee has or had a Familial Relationship with a student, the employee will be in a conflict of interest if s/he exercises any influence (direct or indirect) in decisions that may affect the student.

By virtue of the nature of their role faculty members will almost always be in a conflict of interest if they have had or have a sexual or romantic relationship with a student.

5. ADMINISTRATIVE POLICIES

5.1 STUDENT I.D. NUMBER

Students at The Royal Conservatory are assigned a unique, confidential identification number. The Royal Conservatory, through GGS, strictly controls access to Student I.D. numbers. The GGS assumes and expects that students will protect the confidentiality of their Student I.D.

5.2 STUDENT CARDS

Students are issued a photo I.D. card at the beginning of their studies at GGS. Government-issued photo ID (such as passport or driver's license) must be presented in order for the card to be released. Replacement cards are subject to a \$10 processing fee.

5.3 EMAIL ACCOUNT AND COMMUNICATION

All students attending GGS will be issued an institutional email address. This is our first line of communication with students. It is the responsibility of the student to ensure that they check their email account daily. The account will remain active indefinitely, so long as it is accessed at least once every

six (6) months. As such, it will also serve as a primary means of alumni outreach after graduation. Any changes to email addresses must be reported to GGS Administration immediately.

5.4 CHANGING PRIVATE TEACHER

Teacher assignments are made with great care and consideration. Students who wish to change teachers from one academic year to the next must first speak with the Dean and apply in writing to the Registrar by May 31. GGS will not approve a mid-year change of teachers, except in rare circumstances.

5.5 RELIGIOUS ACCOMMODATION

GGs accommodates students who, for reason of religious obligation, must miss an examination, test, assignment deadline, or other compulsory event. Such accommodation must be arranged directly with the instructor(s) involved. Students should make a formal request in writing to the Registrar for alternative dates and/or means of satisfying requirements. Such requests should be made during the first two weeks of any given academic semester or as soon as possible after a need for accommodation is known.

5.6 PRACTICE ROOM POLICIES

For your Safety and Security, to protect our valuable instruments and equipment and in consideration of others, the following rules must be respected when using studios and classrooms:

1. Practice studios are shared among The Glenn Gould School, The Phil and Eli Taylor Performance Academy for Young Artists, and the Royal Conservatory School. Royal Conservatory spaces are administered by the Scheduling Office and Service Desk in the best interests of all members of The Royal Conservatory community.
2. Building Closures – Please refer to the "Important Dates" listing at the beginning of this Calendar, to your student agenda, and to the weekly eBulletins.
3. There is a strict No Teaching policy in force. Any student found teaching in a practice room will be subject to disciplinary measures, including but not limited to the reduction or elimination of practice privileges.
4. Inappropriate behavior between students in practice rooms will not be tolerated and will lead to the reduction or elimination of practice privileges.
5. The following rules apply to all studio use:
 - Do not cover the window on studio doors
 - Lock the door while you are inside
 - No food or beverages other than water is allowed in studios or classrooms
 - Water containers must not be placed on the pianos
 - Contact the Service Desk at x 255 to have Maintenance adjust piano or room set-ups. Please do not attempt to change studio set-ups on your own.
 - When asked, kindly lower the piano lid to the short stick position

- Do not leave any garbage or paper behind – leave the room clean
- Return your key to the Service Desk at the end of your allotted time

Failure to abide by these rules will lead to disciplinary measures that can include, but are not limited to a partial or total loss of practice privileges, de-registration, expulsion or dismissal.

Service Desk Hours	Academic Year	Summer
Monday – Friday	8am – 10pm	8am – 8pm
Saturday	8am – 10pm	8am – 6pm
Sunday	10am – 10pm	Closed

5.7 CELLULAR PHONE/ELECTRONIC DEVICE USE

Cell phones and other electronic devices can be very useful tools – but they can also cause needless distractions and lead to an eroded learning environment.

- The use of electronic devices may be regulated by the instructor. Phones should be put-away/turned-off upon request.
- An instructor may take away a student's device for the duration of a lecture if a student repeatedly disregards an instructor's instruction to put away their device.

5.8 TRANSCRIPTS AND PROGRESS REPORTS

- Fall Semester and Spring Semester progress reports are emailed following receipt of final marks from all instructors. Grades will not be released to students by any other means. Any errors or omissions must be reported within thirty (30) days to the Office of the Registrar upon receipt of the transcript.
- To order transcripts students must fill out a Transcript Request Form found on our website. No partial transcripts of a record are issued. At the time of publication, transcripts are \$15 each.

5.9 STUDENT STATUS

Full-time Status

The Office of the Registrar must have a signed Offer of Admission or Confirmation of Enrollment before students can be registered for full-time studies. All necessary transcripts, TOEFL tests and other documentation must be provided prior to the first day of school in order for the students to begin their studies. To be considered full-time, students must be registered in a minimum of twenty (20) hours of class/private instruction per week. Students enrolled in the BMus, Perf (Hons) or the Artist Diploma Program may be eligible, if qualified, for loans, grants, or awards granted under the Ontario Student Assistance Program (OSAP) or other government funding vehicles. Only full-time degree and diploma students are eligible for OSAP and other government assistance funding and scholarship

funding. See Sections 6.3 and 6.4 for further information on government assistance.

Part-time Status

GGs does not offer a part-time program.

5.10 PRIVACY STATEMENT

1. The Royal Conservatory and The Glenn Gould School respect students' privacy. Personal information that you provide to the Conservatory is collected for the purpose of administering admissions, registration, and academic programs; school related student activities, activities of student clubs and associations, financial assistance and awards, graduation, and for the purpose of statistical reporting to government agencies. Any change in the following must therefore be reported immediately to the GGS Registrar:
 - legal name
 - mailing and permanent address and telephone number
 - mailing address and telephone number during the school year (if different from above)
 - citizenship status in Canada
 - Personal email address
2. At all times personal information will be protected in accordance with the Freedom of Information and Protection of Privacy Act and the Personal Information Protection and Electronics Document Act and will not be disclosed without the express written consent of the student, except in the following situations governed by institutional policy or statutes of law:
 - for the purpose of complying with a subpoena, warrant, or order issued or made by a court, person, or body with jurisdiction to compel the production of information
 - in an emergency, if that information is required to protect the health or safety of the student or other persons
 - for the purposes of conducting research on behalf of GGS. This is done only under signed agreements to maintain confidentiality and to ensure no personally identifying information is made public. Pursuant to this, students will be requested to sign a Privacy Statement Waiver at the beginning of each academic year.

5.11 PRIVACY BREACH

GGs is committed to protecting the privacy, confidentiality, and security of the personal information that it retains on its students. To ensure that personal information is safeguarded from improper access, loss, use, disclosure, or destruction, the GGS ensures only the GGS administrators are granted access to these records.

Should a breach of privacy occur, the Registrar will record the incident noting the date, time, location, and cause of the breach and in some cases, if warranted, notify the student that their information has been

compromised. Currently all student files are locked with access granted only to the Registrar and the Admissions and Student Services Manager. Investigations will follow the protocols of the Office of the Privacy Commissioner of Canada. In the case of a breach involving information regarding the Ontario Student Assistance Program (OSAP), the Registrar will also notify its OSAP Compliance Officer as well as the Ministry of Training, Colleges and Universities in writing.

5.12 COLLECTION OF STUDENT DATA

RCM shall collect and be prepared to provide upon request by the Superintendent of Private Career Colleges such data and information as required according to Subsections 32. (8), (9) and (10) of Schedule 10 of the Private Career Colleges Act, 2005 as amended.

6. FINANCIAL INFORMATION

6.1 CONFIRMATION FEE

All new and returning students who are on a full scholarship must submit a deposit of \$465 to confirm a place in the program. The deposit will be applied toward the total balance of tuition fees owing and must be returned along with the signed Offer of Admission/Confirmation of Enrollment contract.

6.2 NON-PAYMENT OF FEES

Failure to pay fees by the stated deadlines may result in the withholding of services by GGS and de-registration with five (5) academic days of notification of non-payment. Failure to make payment of other specified fees will result in withholding of services by GGS. GGS reserves the right to engage the services of an outside debt collector to collect outstanding fees. Students will not be eligible for re-registration, be granted access to any school facilities or service and will not be permitted to graduate until all outstanding accounts have been cleared. Special payment plan arrangements can be made with the Registrar – these are assessed on a case-by-case basis.

6.3 ONTARIO STUDENT ASSISTANCE PROGRAM (OSAP)

- Students enrolled in the BMus, Perf (Hons) or the Artist Diploma Program may be eligible, if qualified, for loans, grants, or awards granted under the Ontario Student Assistance Program (OSAP).
- Only full-time diploma students are eligible for OSAP and other government assistance funding, scholarship funding, and work study placements.
- Students are not guaranteed OSAP funding. Funding is dependent on the Ministry of Training, Colleges and Universities' determination of the student's eligibility based on the assessment of his/her OSAP application.
- Students who use OSAP loans to pay for their fees must have confirmation from OSAP, including the amount they will be receiving. This confirmation must be received by the Office of the Registrar prior to the first installment due date as outlined in

the "Important Dates" listing in this Calendar. Students who do not have a confirmation statement by the due date, must still remit fees by the due date.

- **Active Student Participation Policy:** Full-time students who apply for OSAP must be in full-time attendance. Students must attend a minimum of twenty (20) hours of class instruction per week for the full term. A student who does not comply with the Active Student Participation Policy for twenty-eight (28) consecutive days will no longer be eligible for OSAP.
- **Refunds:** A student is eligible for a full tuition refund on or before the first day of classes. After the first day of classes, refunds are on a pro-rated basis per Section 6.7. The date of withdrawal is the last day of full-time attendance by the student. Within thirty (30) days of the date of withdrawal, the Institution must first forward any applicable tuition fee refund to the student's bank, the National Student Loans Service Centre, and/or the Student Support Branch of the Ministry of Training, Colleges and Universities. If the loan document has not been negotiated or cashed, the loan document is returned to the Student Support Branch of the Ministry.

Withdrawn Status

A student is considered to have withdrawn from his/her program of study if:

- She/he has advised the institution that she/he has withdrawn from the program in writing
- She/he has not complied with the Attendance Policy for twenty-eight (28) consecutive days
- She/he has been de-registered or dismissed from the institution
- Within fourteen (14) days of withdrawal, GGS must send to the Ministry a copy of the completed Student Activity Update form, any OSAP loan authorization documents, and must notify the Canada Student Loan Program and/or the Ontario Student Loans Plan by completing the educational institution copy of the CSL loan document.

Temporary Alternate Training Measures

The alternative mode of program delivery GGS has currently received Ministry approval for (short-term accommodations allowing students to continue their program via alternative methods of instruction), will expire following notification by local public health officials that it is safe for students to be back in the classroom.

6.4 FINANCIAL AID OFFICERS

GGs has government approved Financial Aid Officers available to help answer questions or resolve problems with OSAP and other provincial or federal governmental student loan agencies. The officers are the Admissions and Student Services Manager and the Registrar.

6.5 PAYMENT SCHEDULE

- Students may choose to pay tuition fees in full or in two installments. Full year, and/or first installment payment must be received by September 28; second installment payment must be received by February 1. Registration is not complete until fees have been paid or payment arrangements have been finalized with the Registrar.
- Students who require assistance meeting tuition deadlines should meet with the Registrar to make special arrangements and/or to inquire about additional scholarships and bursaries prior to the first installment deadline date. Students who apply for outside grants, loans, and/or bursaries must initiate proceedings far enough in advance to ensure that these deadlines are met.
- Students whose loans have not been approved or whose financial aid from other sources has not been verified by the first installment deadline date are still required to pay their first installment by the due date.
- Tuition payments may be made by certified cheque, money order, credit cards, debit cards and wire transfers.
- Students who fail to comply with the payment schedule may be de-registered (See Section 6.2).

6.6 RESIDENCY

International Students must provide The Glenn Gould School with official government documentation confirming citizenship. It is the student's responsibility to inform The Glenn Gould School of any change in residency or citizenship status.

6.7 REFUNDS

Fee Refund Policy

Prescribed under s. 8 & 9 of O.Reg.279/02

Refund of tuition fees

8. (1) A private institution shall ensure that all tuition fees for a program for the period for which a student has registered are promptly refunded to the student,

- if he or she gives written notice to the institution within two days after signing a registration agreement that he or she rescinds the agreement; or
- if the program is discontinued before the first day (1).

(2) A private institution shall ensure that all tuition fees for a program for the period for which a student has registered, less an administrative fee of a maximum of \$500, are promptly refunded to the student,

- if he or she gives the institution written notice that he or she does not intend to begin the program; or
- if he or she does not attend the first ten consecutive days of the program (2).

(3) A private institution shall ensure that unearned tuition fees, for the program for the period for which a student has registered, less an administrative fee of a maximum of \$500, are promptly refunded to the student,

- if he or she withdraws from the program before one-half of it has been completed; or
- if the program is discontinued or suspended for any reason (3).

(4) A refund required by this section is payable as follows:

1. The private institution shall arrange for the trustee to pay to the student the amount to which the student is entitled under this section from the amount, if any, of the unearned tuition fees held in the fund for benefit of the student.

2. The private institution shall pay to the student the balance of the amount to which he or she is entitled under this section (4).

(5) Despite subsection (4), a refund required by this section may be paid in total to the student by the private institution and, if it does so, the private institution is entitled to be paid the amount held in the trust fund for the benefit of the student in respect of unearned tuition fees (5).

(6) Despite subsection (4), if the amount of unearned tuition fees held by a private institution in respect of a student who is entitled to a refund under this section is insufficient to cover the administrative fee authorized under subsection (2) or (3), the deficiency may be deducted from the unearned tuition fees held in trust for the benefit of the student and paid to the institution from the trust fund (6).

(7) This section applies only with respect to a program for which a private institution has a consent (7).

Unearned tuition fees

9. (1) For the purposes of this Regulation, an unearned tuition fee is any prepaid tuition fee collected from a currently enrolled student for the study period in which the student is registered but not yet earned by the consent holder because the program has not yet been delivered (1).

(2) The study period described in subsection (1) ends on the later of the date of the final examination or the last day of classes (2).

Procedure for Accessing Claims Against Security Prescribed under s. 14 & 15 of O.Reg.279/02

Claim for payment

14. (1) An individual who is or was a student in the program, as the case may be, for which the security was maintained may apply in writing to the Minister for a payment from the forfeited security within two years after the date of the forfeiture. O. Reg. 391/11, s. 10.

(2) The individual is eligible for a payment if he or she is entitled to a refund of tuition fees for the program, as the case may be, and has not been paid the amount to which he or she is entitled. O. Reg. 391/11, s. 10.

(3) The amount that an individual is eligible to claim is the amount of the refund of tuition fees that has not been paid. O. Reg. 391/11, s. 10.

(4) For the purposes of this section, an individual's entitlement to a refund of tuition fees is to be determined with reference to the conditions of the consent given under the Act for the program as set out in Part II. O. Reg. 391/11, s. 10.

Payment of claims

15. (1) If the Minister is satisfied that a claim is valid, he or she shall pay the claim in accordance with this section. O. Reg. 391/11, s. 10.

(2) If the amount of the forfeited security paid to the Crown is sufficient to satisfy all claims against the security made within two years after the date of forfeiture, the Minister shall pay the full amount of each claim. O. Reg. 391/11, s. 10.

(3) If the amount of the forfeited security paid to the Crown is not sufficient to satisfy all those claims, the Minister shall make proportionate payments with respect to each claim. O. Reg. 391/11, s. 10.

(4) If the amount of the forfeited security paid to the Crown exceeds the amount required to satisfy all those claims, the Minister shall pay the excess amount to the authorized issuer or guarantor of the security. O. Reg. 391/11, s. 10.

6.8 SCHOLARSHIPS AND BURSARIES

- All students of GGS are provided with generous financial support, which takes the form of scholarships, bursaries and other forms of financial aid. Students who require financial assistance greater than that provided by GGS should consider their government's student aid program. Financial assistance is specific to each academic year; awards may vary from year to year.
- Awards, scholarships, or bursaries may be revoked at any time if the following requirements are not met:
 - Scholarship and bursary recipients must be students in good standing and must maintain satisfactory academic progress.
 - Scholarship and bursary recipients are required to write a detailed thank you letter to their patron(s) and may be called upon for a performance(s).
 - Bursary recipients are required to disclose any changes to their financial situation which would affect their need for financial assistance.
- A student whose scholarship and/or bursary has been revoked may appeal the decision in writing to the Academic Appeals Committee by providing a letter outlining the basis of the appeal and any special circumstances which warrant consideration.
- Bursaries: Students who can demonstrate financial need beyond the support provided by scholarship awards may apply for Bursary assistance. For more information on bursaries, please consult the Admissions and Student Services Manager.
- Work Study: students who require additional financial aid may apply for one or more work-study position(s). Applications and a list of positions are available from the Admissions and Student Services Manager. Due to the limited number of positions, GGS cannot guarantee a position for every student.

6.9 TAX RECEIPTS

The Royal Conservatory issues the T2202 Tuition, Education and Textbook Amounts Certificate and the T4A tax forms to students. Please consult Canada Revenue Agency's publication "Students and Income Tax" on their website www.cra.gc.ca for information about claiming tuition fees paid.

Please note that the Canada Revenue Agency now requires all registered students to provide their Social Insurance Number (SIN) to assist with the provision of tax receipts. For more information on these requirements, visit the CRA website.

6.10 OTHER FEES

A fee is charged, and is payable at the time of request, for the following ancillary services:

- Diploma replacement: \$75
- Diploma/Degree exchange: \$150
- Recital Deferral: \$100
- Transcript request: \$15
- Replacement Student Card: \$10
- Recordings: \$200

7. STUDENT SERVICES/RESOURCES

7.1 COLLABORATIVE ARTISTS FOR STUDENTS

The Glenn Gould School will provide limited accompanist support for students. Official accompanying privileges and regulations will be distributed at the beginning of the school year. For more information on your accompaniment balance, please contact the Special Projects Manager.

7.2 HEALTH INSURANCE

Full emergency medical insurance is mandatory as a condition of acceptance at The Glenn Gould School. Proof of valid emergency medical insurance must be submitted before the first day of class. International students who are unable to present proof of full emergency medical insurance must enroll in The Glenn Gould School's *Guard.Me* group policy for the duration of the academic year. Questions about insurance can be directed to the Admissions and Student Services Manager.

7.3 HOUSING

The Royal Conservatory does not have on-campus housing or dormitory facilities. We recommend that students contact the Admissions and Student Services Manager for information about independent student residences.

7.4 JOBS/CONTINUING EDUCATION/COMPETITIONS/SUMMER FESTIVALS

GGs maintains a comprehensive collection of brochures and application forms for other music

schools, competitions, and summer music festivals in the GGS Administrative Offices.

7.5 eBULLETIN

The eBulletin is an electronic newsletter sent once per week to all Glenn Gould School students, staff, and faculty. It contains information about auditions, competitions, housing, and any other important news that the administration wishes to transmit to students, including information on building, library, and tech lab hours.

7.6 LETTERS FROM THE DEAN

The Dean is pleased to provide letters of recommendation for students applying to summer camps, competitions, grants, festivals, and other music programs. The Dean cannot provide letters related to immigration or work visas.

7.7 STUDENT COUNCIL

The Student Council acts as the students' representative with GGS Administration as well as various councils of The Royal Conservatory. The Council organizes special events such as orientation, concerts, parties, and social outings. The Student Council President sits on the GGS Divisional Committee as a voting member.

7.8 TECHNOLOGY LAB

The Royal Conservatory Music Technology Lab includes a full suite of course-appropriate notation, publishing, editing, and mastering software. The Glenn Gould School students may also use the Lab for email, internet, and homework purposes.

7.9 LIBRARY

The Rupert Edwards Library houses over 50,000 print and digital resources and a suite of online databases to help you succeed as a student of GGS. The library is where you will pick-up orchestral music during the year for any GGS performances.

As a GGS student, you are allowed borrowing privileges for up to 20 items, but you must present your student ID card in order to borrow. Visit the library's website for more information about the library, such as hours, events, and closures, as well as the library catalogue, eResources, and your library account. The catalogue can be found at www.library.rcmusic.com. For more information, please contact the library at: library@rcmusic.ca or by phone at 416-408-2824 x 331.

8. JURIES AND RECITALS

8.1 JURIES

BMus, Perf (Hons) – Year 1 students (only)

LENGTH: 20 minutes

DATE: Second week of May

BMus Programs: All

REPERTOIRE REQUIREMENTS:

ORCHESTRAL INSTRUMENTS

- must consist of three (3) contrasting works representative of different styles, eras, and genres
- no chamber music permitted (sonatas with piano are permitted)

PIANO

- must consist of three (3) contrasting works representative of different styles, era, and genres, minimum 40 minutes in length
- no chamber music permitted

VOICE

- must consist of four (4) contrasting works representative of different styles, eras, and genres including a minimum of three (3) different languages
- one opera aria can be included

ACCOMPANIST: Voice and Orchestral Instruments students must arrange accompanists for their juries.

GRADING: Juries will count for 40% of the first year Applied Music credit, the other 60% coming from the instructor's mark.

NON-CREDIT RECITAL: First-year students can choose to perform a 40- to 45-minute adjudicated non-credit recital before March 31, 2021, in place of completing a 20-minute jury in May 2021. However, **a student must request this option by Friday, October 9, 2020**, so that the recital can be added to the master recital schedule. The request must be accompanied by permission from the student's private teacher, emailed to both the Registrar and the Performance Manager.

ACCOMPANIST: Voice and Orchestral Instruments students must arrange accompanists for their first-year recital once approved.

REPERTOIRE REQUIREMENTS:

ORCHESTRAL INSTRUMENTS

- must consist of three (3) contrasting works representative of different styles, eras, and genres
- one concerto movement can be programmed
- no chamber music permitted (sonatas with piano are permitted)

PIANO

- must consist of three (3) or four (4) contrasting works representative of different styles, eras, and genres
- no concerto repertoire or chamber music permitted

VOICE

- must consist of four (4) contrasting works representative of different styles, eras, and genres including a minimum of three (3) different languages

8.2 GENERAL RECITAL REGULATIONS

- All students must obtain a passing mark of 70% (GPA 2.67) on their recitals in order to continue or graduate.

- Once a recital date is scheduled, it can be changed only for documented reasons of medical or family emergency.
- Partial works or individual movements may be allowed, but require prior approval of the student's private instructor and of the Academic Appeals Committee.
- **At least one month prior to the recital, students will submit their recital program details** (including all repertoire in correct order, composers and dates, collaborative musicians and biography) using an online form that will be sent to both their teacher for approval and the Performance Manager for program preparation.
- **Students must provide the Adjudicator with copies of all works on the program**
- Using previously graded repertoire in a recital is prohibited, unless approved by the private instructor and GGS administration.
- Non-Credit Recitals: Students who wish to perform solo or chamber recitals for non-credit purposes can book directly with the Performance Manager.

8.3 RECITAL BOOKING PROCESS

Recitals are a requirement for all students except first-year BMus, Performance (Honours) students. Recital dates will be assigned and emailed to students and faculty by the Performance Manager by **Friday, October 30, 2020**. Any petition for an alternate recital date must be submitted to the Registrar and Performance Manager **within two weeks, in writing**, and the petition must contain documents that detail the extreme circumstances around the problem date. The petition will be duly considered. Otherwise, the recital schedule will become final as of **Monday, November 16, 2020**, and will be posted thereafter as official on the bulletin board outside the GGS office.

Note: Requests for dress rehearsal slots must be received by the Performance Manager at least one month prior to the recital date, and will be supplied according to hall availability.

8.4 RECITAL RECORDINGS

- Engaging an outside party: Students may engage a third-party recording engineer (non-RCM staff/faculty) to work on RCM property, provided that proof of acceptable personal injury and property damage insurance is provided no less than one week prior to the date of service. Please contact the Manager, Operations for details and approval.
- RCM-arranged Recordings: All for-credit recitals are recorded by a professional engineer contracted to the RCM, and the cost of this service is included in student fees. The Performance Manager can arrange for other recitals to be professionally recorded. Details and fees available from the Performance Manager.

8.5 CANCELLATIONS AND DEFERRALS

- All recitals must be completed by May 31, 2021.
- The GGS recognizes that occasionally there will be exceptions of documented illness or bereavement that may allow for a deferral, without financial penalty. In this circumstance the following documentation must be provided to the Registrar:
 1. A detailed letter, explaining the circumstances
 2. A letter of support and acknowledgement from the student's private instructor
 3. A doctor's note if deferring for medical reasons
- For exceptional cases in which the GGS Administration has granted a formal request for reasons other than illness, financial penalties will apply (see below).
- **Exceptional case examples:** certain professional engagements, competitions, and other career advancing opportunities
- **Documentation examples:** proof of employment, competition acceptance letter, etc.
- **Recitals may not be deferred without a fee:** for reasons of change in schedule or unavailability of a private instructor, friends or family, cultural holidays, lack of preparation, overwork/stress/exhaustion unless medically diagnosed, or because the program was not approved by your teacher and GGS Administration.
- Failure to complete a recital by May 31 will lead to a recital deferral fee of \$100.

8.6 RECITAL GRADING GUIDELINES

- The following document is provided to all adjudicators:

Adjudicator Marking Guidelines Credit Recitals and Juries

The following guidelines have been devised to ensure a degree of consistency in adjudicating performances at GGS. Behind these guidelines is an intention to invest our grading with consistency, which helps our students assess their performance in relation to the demands of the professional world.

BMus, Perf (Hons): Post-secondary level
Artist Diploma Program (ADP): Post-bachelor level

Note: Most of our students should be achieving a grade between 80 and 89. There will always be exceptions – the truly outstanding who can achieve a grade in the 90s. If the recital is clearly not well prepared – which is rare – then the grade should be in the 70s. Expectations should relate closely to the recital level -- a 2nd year BMus, Perf (Hons) recital differs from a 4th year BMus, Perf (Hons), just as a 1st year ADP recital differs again – but a mark below 70% designates a failure for all programs.

- **A mark of 70 – 74%** should be used to designate a less-than-satisfactory performance, one which merely passes the performance requirements. This

category should not be considered by adjudicators, students or teachers as a penalty, but reflects technical inconsistencies and lack of adequate preparation.

- **A mark of 75 – 79%** should be used for a performance which gives evidence of emerging imagination and the beginnings of a deeper understanding of the repertoire, but which lacks the security, consistent polish and communicative power of performing that approaches professional standards.
- **A mark of 80 – 84%** designates a performance of considerable polish, assurance, imagination, and communicative depth, together with the consistent delivery of musical detail.
- **A mark of 85 – 89%** signifies consistent technical control, stylistic differentiation, and imaginative interpretation of a high standard which demonstrates professional potential. Marks in this range should not be awarded easily.
- **A mark of 90% or higher** should rarely occur. Marks in this category signify the performance of a musician destined for prominence. Adjudicators accustomed to American marking standards should be aware that 90% in the American marking scheme is equivalent to 80% in ours.

Memorization (Recitals and Juries)

Marks deducted for lack of memorization will be at the adjudicator's discretion, to a maximum of 10%.

Piano

All except duo sonatas, chamber music and art songs

Strings & Harp

All except duo sonatas and chamber music

Woodwinds, Brass & Percussion

Memorization of material not required

Voice

All except chamber music

Contemporary music – all instruments - (post 1945)

Not required

8.7 BMUS, PERF (HONS) – WOODWINDS, BRASS, HARP & PERCUSSION

RECITAL LENGTH

Year 2 – 1 Recital (45 – 70 minutes)

Year 3 – 1 Recital (50 – 70 minutes)

Year 4 – 1 Recital (60 – 70 minutes)

RECITAL REPERTOIRE

Each credit recital must contain repertoire representing various styles and periods. Over the course of the three credit recitals each student must present a minimum of:

- One (1) Canadian composition after 1980
- One (1) chamber work
- One (1) complete concerto

One of the required works needs to be a composition written by a Black or Indigenous composer, as they are underrepresented in the art form. Program must be

submitted as approved by the student's studio teacher one month in advance of the recital date.

In addition:

- All works must be solo, except for the chamber music component.
- Additional Chamber works must be approved in advance by the Department Coordinator.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital exceeding the time booked.

MEMORIZATION

Woodwinds/Brass/Percussion: Memorization of material *not* required.

Harp: All material must be memorized except duo sonatas and chamber music.

At the adjudicator's discretion, a deduction of up to 10% may be incurred for failing to respect the memorization guidelines.

8.8 BMUS, PERF (HONS) – STRINGS & PIANO

RECITAL LENGTH (not including intermission)

Year 2 – 1 Recital (60 – 70 minutes)

Year 3 – 1 Recital (60 – 70 minutes)

Year 4 – 1 Recital (60 – 70 minutes)

RECITAL REPERTOIRE

Each credit recital must contain repertoire representing various styles and periods. Over the course of the three credit recitals each student must present a minimum of:

- One (1) Canadian composition after 1980
- One (1) complete concerto
- One (1) chamber work (mandatory for strings, optional for piano)

One of the required works needs to be a composition written by a Black or Indigenous composer, as they are underrepresented in the art form. Program must be submitted as approved by the student's studio teacher one month in advance of the recital date.

In addition:

- If a piano student makes and participates in the finals of the annual GGS Concerto Competition, they will not have to include a concerto on one of their recitals. All other students will still have to include a concerto.
- All works must be solo, except for the chamber music component (see above).
- Additional chamber works must be approved in advance by the student's private instructor and the Academic Appeals Committee.
- Encores that are not listed on the program will not be adjudicated.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

MEMORIZATION

Piano: All material must be memorized except duo sonatas, chamber music and art songs.

Strings: All works for one instrument unaccompanied must be memorized. Sonatas with keyboard or other accompaniment and works for two or more players need not be memorized.

Contemporary Music: Repertoire in a contemporary idiom need not be memorized.

At the adjudicator's discretion, a deduction of up to 10% may be incurred for failing to respect the memorization guidelines.

8.9 BMUS, PERF (HONS) – VOICE

RECITAL LENGTH (for each recital)

Year 2 – 1 Recital (40 – 50 minutes)

Year 3 – 1 Recital (50 – 60 minutes)

Year 4 – 1 Recital (55 – 65 minutes)

RECITAL REPERTOIRE

Each credit recital must contain repertoire representing various styles, periods, and languages. Over the course of the three credit recitals, each student must present a minimum of:

- One (1) Canadian composition after 1980
- One (1) chamber work
- Repertoire in English, Italian, French, and German (Other languages are optional).

One of the required works needs to be a composition written by a Black or Indigenous composer, as they are underrepresented in the art form. Program must be submitted as approved by the student's studio teacher one month in advance of the recital date.

In addition:

- All works must be solo, except for the Chamber Music component (see above).
- Concert and Oratorio arias are permitted.
- Opera arias are not permitted.
- Instrumental interludes between vocal works are not permitted.
- Encores that are not listed on the program will not be adjudicated.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

MEMORIZATION

All art songs and arias, including oratorio arias with obbligato instruments, must be memorized. Any piece of chamber music character that includes instruments in addition to or instead of the piano need not be memorized.

Contemporary Music: Repertoire in a contemporary idiom need not be memorized.

At the adjudicator's discretion, a deduction of up to 10% may be incurred for failing to respect the memorization guidelines.

8.10 ARTIST DIPLOMA PROGRAM (ADP) – PIANO

RECITAL LENGTH (for each recital)

Year 1 – 2 Recitals (65 – 75 minutes)

Year 2 – 2 Recitals (65 – 75 minutes)

RECITAL REPERTOIRE

Each credit recital should contain repertoire representing various styles and periods. Over the course of the four (4) credit recitals each student must present:

- One (1) Canadian composition after 1980
- One (1) complete concerto

One of the required works needs to be a composition written by a Black or Indigenous composer, as they are underrepresented in the art form. Program must be submitted as approved by the student's studio teacher one month in advance of the recital date.

In addition:

- If a piano student makes and participates in the finals of the annual GGS Concerto Competition, they will not have to include a concerto on one of their recitals. All other students will still have to include a concerto.
- All works must be solo, unless otherwise approved by the Department Coordinator.
- A pianist may include a chamber music work on one of their recitals if they so desire; however, this is not mandatory.
- Additional chamber works (or a set of art songs) are permitted but they must be approved in advance by the Dean. Chamber works will be judged as a collective performance.
- Encores that are not listed on the program will not be adjudicated.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

MEMORIZATION

All material must be memorized except duo sonatas, chamber music, and art songs.

Contemporary Music: Repertoire written in a contemporary idiom need not be memorized.

At the adjudicator's discretion, a deduction of up to 10% may be incurred for failing to respect the memorization guidelines.

OTHER

ADP Piano students may perform one (1) of the four (4) credit recitals at an off-site venue. Off-site recitals are evaluated by adjudicators, if in Toronto, or by recording if outside Toronto. If the concert is to take place outside Toronto, the student must arrange to have a professional quality video recording of the performance made; *an unsatisfactory recording could be considered a failure*. Students must also submit published reviews (if any) and promotional materials for the recital.

Reviews will not be used as evaluations or to determine grades.

8.11 ARTIST DIPLOMA PROGRAM (ADP) – ORCHESTRAL INSTRUMENTS

RECITAL LENGTH

Year 1 – 1 Recital (60 – 75 minutes)

Year 2 – 1 Recital (60 – 75 minutes) *and/or*

Year 2 – Comprehensive Preparatory Audition

RECITAL REPERTOIRE

Each credit recital must contain repertoire representing various styles and periods. Over the course of the two (2) credit recitals each student must present a minimum of:

- One (1) Canadian composition after 1980
- One (1) complete concerto
- One (1) chamber work

One of the required works needs to be a composition written by a Black or Indigenous composer, as they are underrepresented in the art form. Program must be submitted as approved by the student's studio teacher one month in advance of the recital date.

In addition:

- All works must be solo, unless otherwise approved by the Department Coordinator.
- Chamber works will be judged as a collective performance.
- Encores that are not listed on the program will not be adjudicated.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

Comprehensive Preparatory Audition (Super Mock)

- A major, juried evaluation of *all* orchestral excerpts studied during the two-year program, as covered in Orchestra Repertoire course. ADP students can choose to complete a Comprehensive Preparatory Audition **in their 2nd year**, in lieu of a recital. Students also have the option of completing both the Recital AND the Comprehensive Preparatory Audition if they choose to do so.
- If you are a second-year ADP student and wish to do a **Comprehensive Preparatory Audition (Super Mock)** in lieu of or in addition to a recital, you must inform the Performance Manager of this choice no later than **Monday, January 11, 2021**.

MEMORIZATION

Strings & Harp – All works for one instrument unaccompanied must be memorized. Sonatas with keyboard or other accompaniment and works for two or more players need not be memorized.

Woodwinds, Brass, Percussion – Memorization of material not required.

Contemporary Music – Repertoire written in a contemporary idiom need not be memorized.

Preparatory Audition Excerpts – Memorization not required.

At the adjudicator's discretion, a deduction of up to 10% may be incurred for failing to respect the memorization guidelines.

8.12 ARTIST DIPLOMA PROGRAM – VOICE

RECITAL LENGTH

Year 1 – 1 Recital (55 – 70 minutes)

Year 2 – 1 Recital (55 – 70 minutes)

RECITAL REPERTOIRE

Each credit recital must contain repertoire representing various styles and periods. Over the course of the two (2) credit recitals each student must present a minimum of:

- One (1) Canadian composition after 1980
- One (1) chamber work
- Repertoire in English, French, German, and Italian (Other languages are optional).

One of the required works needs to be a composition written by a Black or Indigenous composer, as they are underrepresented in the art form. Program must be submitted as approved by the student's studio teacher one month in advance of the recital date.

In addition:

- **Languages** – Minimum of English, plus two (2) other languages on each recital.
- One (1) operatic aria may be included in one of the two recitals. Instrumental interludes between vocal works are not permitted. Encores that are not listed on the program will not be adjudicated. Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

MEMORIZATION

All art songs and arias, including oratorio arias with obbligato instruments, must be memorized.

Any piece of chamber music character that includes instruments in addition to or instead of the piano need not be memorized.

Contemporary Music – Repertoire in a contemporary idiom need not be memorized.

At the adjudicator's discretion, a deduction of up to 10% may be incurred for failing to respect the memorization guidelines.

2020-2021 FACULTY BIOGRAPHIES

(Listed alphabetically by surname)

Most bios have been edited for brevity. Full-length bios are available at ggs.rcmusic.ca/faculty.

James Anagnoson

Dean; Piano; Music Pedagogy

M.M.

James Anagnoson, Dean of The Royal Conservatory's Glenn Gould School, is one of Canada's best-known pianists and pedagogues. He has been on the piano faculty of The GGS since its formation in 1997, and has also taught at the University of Toronto and the University of Western Ontario. Mr. Anagnoson's students have won prizes in International Competitions such as the Maria Canals, the International Franz Liszt, the Gina Bachauer, and the Dublin International competitions, and repeatedly are prizewinners in Canada's National Competitions. He has given master classes in various parts of Europe, North America, and Asia, and he has been a juror for competitions such as the Dublin International Piano Competition, the Hong Kong International Piano Competition, the Canadian Chopin Competition, the Prix d'Europe, the International e-Competition, the Toronto International Piano Competition, and the Toronto Symphony Orchestra Competition. In 1976, Mr. Anagnoson began performing with Canadian pianist Leslie Kinton, and since that time the duo more than 1000 concert appearances around the world. He has been heard nationally on the CBC radio as a guest host on This Is My Music and The Arts Tonight, and as a piano commentator for both the Esther Honens International Piano Competition and the CBC Young Performer's Competition.

Mike Ardagh

Technology

M.M. Sound Recording

Mike Ardagh teaches 'Technology for Performers'; a course offered as part of GGS's BMus, Perf (Hons). This course helps students to build a foundational understanding of the music production process and its modern tools. Mike holds a Diploma in Contemporary Music and Technology from Selkirk College in Nelson, BC, a Bachelor of Music from Humber College in Toronto, ON, and a Master of Music (Sound Recording) from McGill University in Montreal, QC. Equally comfortable on-stage or in-studio, Mike prides himself on his ability to craft sounds and inspire great performances from his fellow musicians. He loves a challenge and enjoys an eclectic variety of music, spanning across all genres. Active as a freelance musician, producer and engineer in Toronto, Mike's work can be heard on recordings by Justin Dunlop, Nick Doneff, Terra Grimard, The O'Pears, The Montreal Chamber Orchestra, National Youth Orchestra, and many others. Mike is also part of the music faculty at Humber College in Toronto where he teaches music production and technology.

Atis Bankas

Violin

M.M.

Atis Bankas' roles include artistic director of the Canadian Chamber Academy and Niagara International Chamber Music Festival and director of the International School for Musical Arts. Atis has been a member of the New World Trio, Krieghoff String Quartet, Toronto Piano Trio, and Trio Rachmaninoff, and has made solo appearances in the former Soviet Union, Europe, United States, and Canada as well as with many orchestras under Jaarvi, Iona Brown, and Andrew Davis. His students have been top prizewinners at the Canadian Music Centre's symphony competition and Kiwanis festivals. A former professor at Lawrence University in Wisconsin and a University of Toronto faculty member since 1993, Atis has been on the faculty of the Royal Conservatory School since 1982.

Jeffrey Beecher

Double-Bass; Chamber Music; Orchestral Repertoire
B.M.

Jeffrey Beecher began his musical education in New York, where he attended the Manhattan School of Music and The Juilliard School. He completed his studies at the Curtis Institute of Music with Harold Robinson and Edgar Meyer. He serves as principal bass with the Toronto Symphony Orchestra. He is a regular member of Yo-Yo Ma's Silk Road Ensemble, presenting master classes at Harvard University, the Rhode Island School of Design, Northwestern University, and University of California Santa Barbara. He also composed and produced music for the PBS television show, *Travels to the Edge* with Art Wolfe.

Marie Bérard

Violin; Orchestral Repertoire

A.D.

In addition to her work as concertmaster of the Canadian Opera Company Orchestra and assistant concertmaster of the Mainly Mozart Festival in San Diego, Marie is a sought-after soloist, chamber musician, and teacher. A member of the ARC Ensemble (Artists of The Royal Conservatory), she has also worked with Amici, ArrayMusic, and New Music Concerts and has premiered sonatas by Bright Sheng and Anthony Davis as well as several new works with the Accordes String Quartet. Among her solo recordings are works by Alfred Schnittke (Concerto Grosso No.1 and A Paganini), and the Meditation from Thaïs for violin and orchestra. Her recording of the concerto for violin and brass ensemble by Henry Kucharzyk was released in 2002.

Michael Berkovsky

Piano Duos

D.M.A.

Canadian-Israeli pianist Michael Berkovsky made his New York debut at Avery Fisher Hall and has toured as a soloist in Ireland, Costa Rica, Japan, Italy, Israel, Canada, and the United States. He has won numerous international piano competition awards and has performed under the baton of Vladimir Feltsman, Stefan Sanderling, Leon Fleisher and William Noll. He was a recipient of the America Israel Cultural Foundation Scholarships from 1994-2001, and with the recommendation of Maestro Valery Gergiev, was awarded White Nights Foundation Scholarships while studying at the Juilliard School. Dr. Berkovsky regularly collaborates with numerous chamber groups and award winning musicians, including Jasper string quartet and musicians from the Toronto Symphony Orchestra and Toronto Opera Company. Michael is involved in the cultural life of his community in Toronto and often performs with local groups like Kindred Spirit Orchestra, York Symphony Orchestra and many others. In addition, he performs in piano duet with Langning Liu.

Stephanie Bogle

Voice; Acting and Stagecraft

B.M.

Stephanie Bogle is one of Canada's foremost sopranos. She has performed to widespread acclaim on opera stages throughout the world, including those of Germany, Austria, France, Italy, the United States, Mexico, and Canada. Stephanie has amassed an extensive operatic repertoire and has debuted several roles at Carnegie Hall. At home in Canada, Stephanie has also performed with most major companies. Her oratorio and concert work are equally distinguished. Following her passion for music and arts education, Stephanie founded her own company, Creative Artist Productions (CAP), in 1995. CAP is dedicated not only to providing Canadian singers with vocal instruction of the highest quality, but also to offer a wider range of professional training and more performance opportunities.

Adreana Braun
Languages and Vocal Study
B.M.

Adreana (Adi) Braun began her musical studies in Europe and continued her training in Canada at the Royal Conservatory of Music and the University of Toronto. She is currently undergoing doctoral studies at the University of Toronto's Faculty of Music, focusing on European Cabaret from 1870-1935. Her teachers have included Irene Jessner, Patricia Kern, and Mary Morrison. As a classical vocalist, Adreana has performed in a solo and ensemble capacity with Opera Atelier, Toronto Operetta Theatre, and the Canadian Opera Company, among others, as well as in recital and oratorio. For over a decade Adi Braun has delighted audiences in Canada, the United States and Europe as a jazz and cabaret artist. She has four CD recordings to her credit, including her debut disc "Delishious" and her most recent recording, "Canadian Scenes I" which features her songwriting talents. Adi is a sought-after voice teacher and coach. She is particularly well known for her work with German diction and Lieder interpretation. She teaches and conducts masterclasses at The Glenn Gould School, the University of Toronto and is head coach for the Canadian Children's Opera Company (CCOC). Adi Braun is the German Diction coach for the Canadian Opera Company and works with a veritable "who's who" of international artists.

Jessica Caporusso
Social Science
M.A.

Jessica Caporusso is a Ph.D. Candidate (ABD) in the Department of Anthropology at York University, Canada. Her scholarly interests center sensory anthropology, political ecology, and science & technology studies. Her current research is concerned with growing demands for sustainable energy sources in an increasingly climate-sensitive world. By concentrating on the design and implementation of bioenergy schemes in the Global South, she examines possibilities and constraints of using sugarcane, a plant rooted in colonialism, as feedstock to actualize energy futures. Ms. Caporusso is an active member of several teaching and research teams at OCAD University, the University of Toronto, and York University. She is a contributor of the Plant Studies Collaboratory, the Technoscience Salon, EnviroSociety, and the York University Energy Working Group. Her research is supported by scholarships from the Social Sciences and Humanities Research Council of Canada and the Government of Ontario.

Simona Chiose
Social Science
Ph.D.

Simona Chiose is a feature and investigative journalist and public policy analyst who has covered higher education, immigration, film and music for two decades for a variety of journalism outlets. She is currently researching how labour markets define global employee talent and the recruitment strategies used by firms to find highly skilled workers abroad. She has a PhD from the University of Toronto in political science where her dissertation compared pathways to entry in Canada and Britain for workers and refugees. After many years as a writer and feature editor at The Globe and Mail, she now works as an analyst in government relations at U of T.

Katherine Connell
Humanities
M.F.A.

Katherine Connell has an MA from OCAD University in Contemporary Art, Design and New Media Art Histories. Her current research surveys contemporary art, fiction, and film through the combined lenses of queer theory and object-

oriented ontology. She has also published on gender and technology in music videos and television.

Brian Current
New Music Ensemble
Ph.D.

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, Brian Current has established himself as one of North America's leading young composers. The Ottawa native studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his PhD in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. In 2000, he was chosen as a participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman. Brian has since been featured conducting his own music and other works with New Music Concerts, Soundstreams, CBC's In Performance, and the Esprit Orchestra's New Waves Festival.

Victor Danchenko
Violin
M.M.

An internationally renowned artist and pedagogue, Victor Danchenko is a former faculty member of the Curtis Institute and the Peabody Conservatory. His students have won major awards and competitions and appeared in concerts on all continents. Among his students are concertmasters and members of the New York Philharmonic, Boston Symphony, Los-Angeles Philharmonic, St. Louis Symphony, National Symphony, Toronto Symphony, and various European and Asian orchestras. Recognized as a leading teacher, he has conducted master classes in the U.S., Canada, Europe, South America and Asia, in such prestigious schools as The Royal College, The Royal Academy, Guildhall, Conservatoire National de Paris and Moscow Tchaikovsky Conservatory, the National University of the Arts in Seoul, and the Shanghai Conservatory. Member of the faculty of the Encore Summer School for strings for many years, Mr. Danchenko has also frequently participated in various other summer schools and festivals around the world, such as Keshet Eilon master course in Israel, Ishikawa Music Festival in Japan, Euro Arts Festival in Germany, and many more.

Steven Dann
Viola; Chamber Music; Orchestral Repertoire
B.M.

Steven Dann's career covers the gamut of violistic possibilities. As principal viola of some of the world's leading orchestras, a veteran of the string quartet and chamber music world, a soloist, recitalist, and dedicated teacher, he enjoys all of what his instrument and his abilities can put in his path. Steven's mentor was the late Lorand Fenyves. In addition, he studied with William Primrose, Robert Pikler, and Bruno Giuranna. Steven spent six summers studying the string quartet repertoire with the Hungarian String Quartet. Upon graduation from university, Steven was named principal viola of the National Arts Centre Orchestra in Ottawa, a position he has subsequently held with the Tonhalle Orchestra in Zurich, the Royal Concertgebouw Orchestra in Amsterdam, the Vancouver Symphony, and the Toronto Symphony Orchestra. He has also been a guest principal of the Boston Symphony Orchestra, the City of Birmingham Symphony Orchestra and, in both performance and recordings, with the Chamber Orchestra of Europe under Nikolaus Harnoncourt, Paavo Berglund, and Pierre Boulez. As both a performer and teacher, Steven is a regular guest at many international festivals including the National Arts Centre's Young Artist Program, Le Domaine Forget in Charlevoix, Québec, and the Banff School of Fine Arts. He teaches viola and chamber music at The Royal Conservatory's Glenn Gould School and plays a viola of Joseph Gagliano, circa 1780.

Tom Diamond

Acting and Stagecraft

Following an early career as an actor and theatre director, Tom Diamond began his operatic work as a member of the Canadian Opera Company's Ensemble Studio and went on to direct nine productions for the COC. He has directed from coast-to-coast in Canada including seven productions for Pacific Opera Victoria and productions for Opera on the Avalon, Montreal, Edmonton, Calgary and Manitoba Operas. Next season he makes his debut with Vancouver Opera's new production of *ONEGIN*. In the United States, he spent three seasons with Sarasota Opera and has also directed for Opera Carolina and Utah Opera. He was the Resident Director and Dramaturg at Tapestry New Opera for a decade where he most recently staged the critically acclaimed world premiere of *OKSANA G*. Career highlights include developing and directing the world premieres of Timothy Sullivan's *Florence The Lady With The Lamp* for the Elora Festival (Chalmers Award) and Chan Ka Nin's *Iron Road* for Tapestry (Dora Award). His 1999 off-Broadway production of *Squonk* was a smash hit and transferred to Broadway where it won the American Theatre Wing's Hewes Award. Mr. Diamond is Canada's most sought-after operatic acting coach. He is the Acting Coach for the COC Ensemble Studio and teaches regularly at Montreal's Atelier Lyrique. He has directed and coached at many Universities, Conservatories and Young Artist Programs including Merola, Eastman School of Music, New England Conservatory, Indiana University, McGill, University of Toronto, Western University, and in summer programs for The Centre for Opera Studies in Italy, COAA, Queen of Puddings and 17 seasons in Saint Andrews By The Sea. Mr. Diamond is perhaps most often recognized for his participation in the Gemini Award-winning television series *Bathroom Divas*.

Andrés Díaz

Cello; Chamber Music

B.M.

Born in Chile, Mr. Díaz and his family moved to Atlanta, Georgia when he was a toddler. Mesmerized by a concert by celebrated cellist Pierre Fournier when he was four years old, he embarked on a lifelong love affair with the cello. Following his first prize win at the 1986 Naumberg International Cello Competition, Mr. Díaz earned a reputation as being among the world's elite cellists. He has appeared with symphony orchestras across five continents while regularly performing at music festivals around the world. He is a founding member of the acclaimed string group Díaz Trio, and was nominated for a 2009 Latin Grammy Award. Mr. Díaz studied at the Georgia Academy of Music. He graduated from the New England Conservatory where he worked with Laurence Lesser and Colin Carr, and continues to play an active role at the school. He served for five years as Associate Professor of Cello at Boston University, and Co-Director of the Boston University Tanglewood Institute Quartet Program. He is on faculty at The Banff Centre and artist-in-residence at Brevard Music Center in North Carolina. Mr. Díaz currently serves as Professor of Cello and head of the strings department at Southern Methodist University. Mr. Díaz plays a 1698 Matteo Goffriller cello, using a bow crafted by his father Manuel Díaz.

Glenn Einschlag

Bassoon

M.M.

Originally from Morganville, NJ, Glenn Einschlag began his appointment as principal bassoon of the Buffalo Philharmonic Orchestra in September of 1999. He has performed with such ensembles as the Philadelphia Orchestra, the Boston Symphony, the Indianapolis Symphony Orchestra, and the Grand Teton Music Festival Orchestra. As a soloist, Mr. Einschlag has played numerous solo recitals as well as various concerti with the Ars Nova Chamber Orchestra, the Buffalo Philharmonic Orchestra, and the Colorado Music Festival Orchestra. In June of 2007, Mr. Einschlag performed the Françaix bassoon concerto and a recital at the annual conference of the International Double Reed Society in Ithaca, New

York. As an avid chamber musician, Mr. Einschlag has participated in many music festivals including those of Aspen, Tanglewood, Spoleto (USA), and Domaine Forget where he became heavily influenced by the noted bassoon pedagogue Norman Herzberg. He has studied at such schools as The Juilliard School, The Curtis Institute of Music, and The Shepherd School of Music at Rice University where he was awarded a Master of Music degree under the tutelage of Benjamin Kamins.

Julia Galieva-Szokolay

Music Theory and History

Ph.D.

Since her arrival in Toronto in 1995 Julia Galieva-Szokolay has taught piano, music theory, music history, aural skills, and musicianship at The Glenn Gould School of The Royal Conservatory of Music. She holds a Masters Degree from the State Tchaikovsky Conservatory and a PhD in Musicology from the Russian Institute for Art Studies in Moscow, Russia. Dr. Galieva-Szokolay has presented at Music Theory Professional Development workshops and seminars in Toronto, Vancouver, and Edmonton. She has delivered research papers at the University of Toronto, the University of Calgary, György Kurtág 80 Festival in Budapest, the Hungarian Cultural Center in Paris, the Institute of Musical Research at the University of London, England, the Institute of Musicology of Hungarian Academy of Sciences, and the State Tchaikovsky Conservatory in Moscow. Julia Galieva is a member of the College of Examiners, and a senior harmony specialist. She co-authored a series of pedagogical textbooks *Celebrate Theory* and published articles on the works of contemporary Eastern and Central-Eastern European composers.

Christopher Gongos

Horn; Chamber Music; Orchestral Repertoire

B.M.

In 1998, Christopher Gongos joined the Toronto Symphony Orchestra as associate principal horn. He has also held the positions of principal horn of the Kitchener-Waterloo Symphony, associate principal horn of the Winnipeg Symphony, and second horn of the Hamilton Philharmonic Orchestra. Christopher is on faculty at The Royal Conservatory's Glenn Gould School and the University of Toronto. He was a student of Kay McCallister at the University of Alberta and John Zirbel at McGill University, and is an alumnus of Tanglewood and the National Youth Orchestra of Canada.

Heidi Elise Bearcroft

Orchestral Repertoire

M.M.

Recently hailed by the Pittsburgh Post Gazette as a performer who plays "with a flair that we are coming to know well," Heidi Van Hoesen Gorton joins the Toronto Symphony Orchestra as Principal Harp. She has been described as one of the most outstanding solo, chamber and orchestral musicians of her generation and has performed solo recitals the world over from New York to Los Angeles, Vancouver to Vienna. As an orchestral player Heidi has performed with the Pittsburgh, Boston and Hartford Symphony Orchestras. She has been a member of the Sun Valley Summer Symphony since 2001, after having participated in the National Repertory Orchestra of America. Heidi has been an active participant in the Strings Chamber Music Festival, as well as the Music Festivals at Aspen, Tanglewood and Interlochen.

Kathleen Gould Lundy

Humanities

Kathleen Gould Lundy is a teacher, author and speaker who has extensive experience working in literacy, equity and arts education in various educational contexts in North America, Europe, the UK and, most recently, China. She was a teacher, consultant and the District-wide Coordinator of Drama and Dance for over thirty years in the Toronto District School Board. In 2002, she was seconded to

York University where, as Coordinator of Destination Arts, she collaborated with teachers, artists, students, faculty and administrators to create professional learning programs such as the *Certificate Course in Arts Education for Artists Working in Ontario Schools* with the Ontario Arts Council and the Stratford Festival of Canada. From 2014-16 she was principal investigator of a very large research project examining inventive teaching in math, science and the arts. The project called *All 'I's on Education: Imagination, Integration, Innovation* took place in ten Ontario school boards and was funded by the Council of Ontario Directors of Education with the support of the Ontario Ministry of Education. Recently Kathy taught the Music Education students in the Concurrent Teacher Education Program at the Ontario Institute for Studies in Education, University of Toronto where she now teaches a graduate course called *Arts and Urban Schools*. Kathy also teaches pre-service teacher candidates in the Faculty of Education at York University. She has written several professional books for teachers including *Teaching Fairly in an Unfair World*. Her new book, *Stand Up and Teach*, will be published by Pembroke Publishers in the fall of 2018.

John Greer **Languages and Vocal Study** **M.M.**

John Greer received his Bachelor of Music degree from the University of Manitoba and his Master of Music degree from the University of Southern California. He has taught at the Eastman School of Music in Rochester. He is primarily a composer for voice, and is well known worldwide for his numerous vocal and choral works including his enormously successful children's opera *The Snow Queen*. Along with a large repertoire of compositions and arrangements based on folk material, commissions and performances of his highly entertaining song cycles (ordinarily with the composer himself at the piano) have come from some of Canada's finest musicians, including Greta Kraus, Rosemarie Landry, Kevin McMillan and Monica Whicher. John is an active vocal coach, accompanist, conductor, arranger and composer and is heard in these capacities throughout Canada and abroad.

Jeffrey Hall **Bass Trombone** **M.M.**

Jeffrey Hall is a member of the Toronto Symphony Orchestra. The Ottawa-born trombonist received his musical training at McGill University (Montreal) and New England Conservatory of Music (Boston). His principal teachers include Ted Griffith, Douglas Yeo, and Richard Erb. Jeffrey is an alumnus of the National Youth Orchestra of Canada and a former member of Orchestre symphonique de Québec. A teacher of trombone and bass trombone, he is on faculty at the University of Toronto and The Royal Conservatory's Glenn Gould School.

Susan Hoepfner **Flute; Chamber Music** **B.M.**

Canadian flutist Susan Hoepfner is highly regarded for her deeply lyrical, colourful phrasing, dazzling virtuosity and a "no holds barred" approach in her performances. She is an established international soloist, recitalist and chamber musician, and her appearances include numerous venues spanning the continents of North America, South America, throughout Europe, Japan and China. Ms. Hoepfner has performed as guest soloist with many orchestras around the world and has been invited to perform at numerous Canadian Embassies including London, Belgrade, Tokyo, Mexico and has inspired renowned Canadian composers Christos Hatzis and Gary Kulesha to write pieces for her. A JUNO nominee, Susan's numerous recordings are available on various labels. Her most recent "Canadian Flute Masterpieces" recording in 2016 was released on Centrediscs/Naxos. Her upcoming solo and chamber recording of works by Alice Ping Yee Ho, with pianist Lydia Wong and cellist Winona Zelenka, will be

released November 2017. A graduate of The Juilliard School, she has become an esteemed mentor. Ms. Hoepfner is a member of faculty at the Royal Conservatory's Glenn Gould School, and the University of Toronto. Every summer she gives classes and performances at Le Domaine Forget in Canada and Campus Internazionale della Musica d'Arte (CIMA) in Italy. Susan Hoepfner has been appointed a Wm. S. Haynes Artist by the world-renowned Boston-based flute company. As their Canadian Artist, she represents them in performances and masterclasses throughout the world.

Jason Howard **Voice** **FTCL**

Jason Howard was born and raised in South Wales, UK. A singer since childhood, in his twenties he left his fire fighting career and Wales to study singing full time, firstly at Trinity College of Music, and then the Royal College of Music, London with John Wakefield and Norman Bailey respectively. He was made a fellow of Trinity College of Music in 1987. Other mentors during his career have included, Carlo Bergonzi, Alfredo Kraus, Giorgio Tozzi and acclaimed English baritone, Peter Glossop.

Following his debut in 1989 as *Don Giovanni* at Scottish Opera, he went on to sing at leading houses throughout Europe and the Americas. He made his European debut at The Opéra Comique in Paris in 1991 as Alphonse in *La Favourite* and his Paris Opéra debut as Il Conte Almaviva (Figaro) in 1994. He returned to the Bastille for *La Bohème* and Peter Grimes. His Covent Garden debut came as Marcello in *La Bohème* in 1996 and in 1998 he made his Chicago Lyric Opera debut as Adam Brant in *Mourning Becomes Electra* a role he also sang in Seattle and New York.

Verdi has been featured highly and Mr. Howard has sung the baritone roles in *La Traviata*, *Rigoletto*, *Macbeth*, *Nabucco*, *Il Trovatore*, *Don Carlos*, *Attila* and *Otello* in companies such as Welsh and English National Operas, Minnesota Opera, and the Caramoor Festival.

His German role debut came at Strasbourg in 2007 in the role of Wotan in Wagner's *Ring*. One reviewer described him as "*the Wotan of his generation*". Other roles at Strasbourg included Orest in Strauss' *Elektra*, Prospero *The Tempest*, and the title role in Wagner's *Der Fliegende Holländer*, a role he has also performed in New Zealand and Canada. Howard further expanded his repertoire in 2010 with Scarpia *Tosca* (Salzburg and Frankfurt) and Jochanaan *Salome* (Lisbon & Minnesota Opera). Other highlights include engagements at the Arena di Verona, The Royal Opera House, Theatre du Capitole, Toulouse, The Polish National Opera, The Royal Danish Opera, Opéra Bordeaux, Houston Grand Opera, Philadelphia Opera, Cincinnati Opera, New York City Opera and the Teatro Colón to name but a few.

He has performed with many leading orchestras including the LSO, BBC Symphony and Royal Philharmonic in the BBC proms at The Royal Albert Hall, London.

Howard has also remained active in musical theatre, recording several complete musicals as well as a solo disc of Broadway melodies titled "Make Believe...The Hollywood Baritones". He has performed three major musicals on stage, *Show Boat* at the Royal Shakespeare Company, *South Pacific* in the Lincoln Center production and the *Man of La Mancha* for Portland Opera. For Chandos records, he has recorded Malatesta in *Don Pasquale* and Mephisto in Boulanger's *Faust et Hélène*. He also recorded a solo disc of Italian songs entitled *S'lo T'amo*.

Vocal instruction has played a big part in Mr. Howard's career and he has taught peripatetically since his first year as a singer. Among the institutions where he has given masterclasses are, The Minnesota Opera, Edmonton Opera, Welsh National Opera, The University of Washington and The University of Alberta. In 2016 he was on faculty at the Taos Opera Institute in New Mexico. His most recent masterclass was at the University of Windsor, Ontario in January 2020. After a distinguished thirty one year, international career, Mr. Howard is now concentrating on his expanding his teaching practice in Toronto whilst continuing to perform in projects that engage him.

Sarah Jeffrey

**Oboe; Chamber Music; Orchestral Repertoire
M.M.**

Sarah Jeffrey is principal oboe of the Toronto Symphony Orchestra (TSO), a position she assumed during the 2005-06 season. She has previously held principal oboe positions with the Kitchener-Waterloo Symphony Orchestra, Orchestre Symphonique de Québec, and Windsor Symphony Orchestra. Sarah holds a Bachelor's degree from the University of Toronto, where she studied with Richard Dorsey. As a recipient of the Chalmers Award from the Ontario Arts Council, she continued her studies at the New England Conservatory of Music in Boston, achieving a Masters' degree with Laura Ahlbeck. Sarah has performed as a recitalist, chamber musician, and soloist with numerous orchestras. As a member of the Paragon Winds, she was awarded the Grand Prize at the Coleman Chamber Music Competition in Pasadena, California, in 2000. Notable engagements included Jacques Hétu's Concerto for Oboe and English Horn with the Windsor Symphony Orchestra, performing as soloist on tour with the TSO, and performing Bach's Concerto for Oboe and Violin with Itzhak Perlman and the TSO. Sarah is on the faculties of the University of Toronto and The Glenn Gould School at The Royal Conservatory.

Hans Jørgen Jensen

**Cello
Dip.**

Hans Jørgen Jensen is professor of cello at the Bienen School of Music at Northwestern University. During the spring of 2018 he will be a visiting professor at the Colburn School. He is excited to join The Glenn Gould School faculty beginning September 2018. From 1979 to 1987 he was professor of cello at the Moore's School of Music at the University of Houston. During the summer, he is a faculty member at The Meadowmount School of Music and The Young Artist Program at the National Arts Center in Ottawa Canada under the direction of Pinchas Zukerman. He has been a guest professor at the Thornton School of Music at the University of Southern California, The Oberlin College Conservatory, The Eastman School of Music, The Academy of Music in Sydney, The Royal Academy of Music in Copenhagen, the Tokyo College of Music and the Musashino Academy of Music in Japan, the Festival de Musica de Santa Catarina in Brazil, The Jerusalem Music Center, and the PyeongChang International festival and School in Korea. Mr. Jensen was awarded the prestigious 2010 Artist Teacher Award from the American String Teachers Association (ASTA), as well as the Copenhagen Music Critics Prize, the Jacob Gades Prize, the Danish Ministry of Cultural Affairs Grant for Musicians, the Northwestern Charles Deering McCormick Professor of Teaching Excellence award, and the U.S. Presidential Scholar Teacher Recognition Award by the U.S. Department of Education. He was named the outstanding studio teacher of the year by Illinois ASTA. He was also the winner of the Artist International Competition that resulted in three New York Recitals. E.C. Shirmer, Boston, published his transcription of the Galamian Scale System for Cello Volume I and II and Shar Products Company published his cello method book, Fun in Thumb Position. A new pedagogy book

"CelloMind" was published in November 2017 by OvationPress.

Sasha Johnson

**Tuba
B.M., G.D.**

Sasha Johnson began his musical training at age 16, studying chamber music and tuba with Sam Pilafian at the Empire Brass Seminar of Tanglewood Institute. He went on to study at the University of Toronto with Mark Tetreault and Murray Crewe, with Toby Hanks at the Manhattan School of Music, and with Alain Cazes de the Conservatoire de Musique de Montréal. Additional teachers include Arnold Jacobs, Gene Pokorny, Mel Culbertson, Dennis Miller, and Richard Erb. In 1997, Sasha was the first Canadian tuba player to be accepted to the Von Karajan Academy of the Berlin Philharmonic. Sasha went on to perform with many European orchestras including the Berlin Symphony, Berlin State Opera, Radio Orchestra Berlin, Orchestre Symphonique de Radio France, Orchestre de Paris, Ensemble Modern, and Orchestre National Bordeaux. He has performed in music festivals such as the Lucerne Festival, Festival d'Aix en Provence, Schleswig-Holstein Musik Festival, Salzburg Festiva and BBC Proms at venues such as the Concertgebouw, Wiener Konzerthaus, Theatre Champs-Élysées, under the world's preeminent conductors. Sasha returned to Canada in 2001 where he performs regularly with Orchestre Symphonique de Montréal. He is the instructor of tuba at The Royal Conservatory's Glenn Gould School and an instructor of low brass and chamber music at McGill University. In January 2009, Sasha was appointed principal tuba of the National Ballet of Canada Orchestra.

Patrick Jordan

**Music Theory and History
B.M., A.D.**

"Who knew violists could have so much fun?" – Toronto Globe and Mail, fairly sums up Patrick Jordan's professional musical career. A native of West Texas, and student of Susan Schoenfeld, his studies continued in Boston with Walter Trampler and Eugene Lehner. He is currently co-principal viola of Tafelmusik Baroque Orchestra, principal violist of the Carmel Bach Festival and the Boston Early Music Festival Orchestra. Patrick is also violist with the Gallery Players of Niagara, and is on the faculty of the Royal Conservatory of Music in Toronto. He is a member of the Eybler Quartet, a period instrument string quartet. When not busy with the viola, he is an enthusiastic cook and student of the culture of food.

Kathleen Kajioaka

Historical Performance Practices

Kathleen Kajioaka has achieved a reputation as a musical multilinguist, moving between worlds with agility and uncompromising depth. Kathleen appears regularly as a baroque violist and violinist with Tafelmusik Baroque Orchestra, as a modern violist with Via Salzburg Chamber Orchestra, and as an Arabic violinist with Maryem Tollar, Maza Mezé, and the Arabesque Orchestra. Always open for a swing through the pop world, Kathleen has recorded for Jesse Cook, Luke Doucet and K-os. She attended the Royal Conservatory of Music and the Banff Centre for the Arts, where she studied with Karen Tuttle, Rivka Golani and Gerald Stanick, among others. In Banff she met her most influential teacher, Martha Strongin-Katz, with whom she pursued undergraduate studies on scholarship at the Eastman School of Music. The recipient of several arts council grants, her studies of Baroque, Medieval and Middle Eastern music have taken her to the US, France and Egypt. Her interest in early music was further stimulated by her work with Les Violons du Roy in Québec City. She has studied with Elizabeth Blumenstock, Manfred Kraemer, and others. In addition to Tafelmusik, Kathleen has performed with Scaramella, Aradia, Toronto Masque Theatre,

Texas Early Music Concerts and Musica Ad Rhenum in the Netherlands. In 2005, she launched the baroque music organization, Past Perfect. The most recent exploration in Kathleen's musical landscape is Medieval music, which she has studied and performed with the incomparable Medieval fiddler Shira Kammen.

Paul Kantor

Violin

M.M.

Paul Kantor is one of the leading violin pedagogues and most sought-after teachers in North America. Appointed Eleanor H. Biggs Memorial Distinguished Professor of Violin at the Cleveland Institute of Music in 2002, he received his Bachelor of Music and Master of Music degrees from The Julliard School. Paul's principal teachers were Margaret Graves, Dorothy DeLay, and Robert Mann. He served as chair of the string department at the University of Michigan for 13 years and has served on the faculties of The Julliard School, New England Conservatory, and Yale University. For the past 30 years, Paul has been an artist/faculty member of the Aspen Music Festival and School, where he was a concertmaster of both the Festival Orchestra and Chamber Symphony. He has performed with the New York String Quartet, Berkshire Chamber Players, Lenox Quartet, and National Musical Arts Chamber Ensemble. He served as concertmaster of the New Haven Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra, and Great Lakes Festival Orchestra, and as guest concertmaster of the New Japan Philharmonic and Toledo Symphony Orchestra. His recordings are on the Equilibrium, CRI, Delos, and Mark Records. Paul is married to the distinguished pianist Virginia Weckstrom.

Joel Katz

Languages and Vocal Study

Music Theory and History

PhD, M.M., A.D.

Dr. Joel Katz holds a PhD in Music (York University), an MA in Psychology for Musicians (University of Sheffield), an Opera Diploma (University of Toronto), an Artist Diploma in Performance (University of Toronto), and a Bachelor of Arts (Bennington College). Dr. Katz is one of a handful of Canadian artists to have received a Canada Council Arts B Award, an Ontario Arts Council Chalmers Grant, and most recently, a three-year SSHRC fellowship to support his research into singers' memory. Teachers have included Louis Quilico, Arthur Levy, Richard Miller, Daniel Ferro and Ed Zambara. Dr. Katz has also worked in master class with Hans Hotter, Erik Werba, Ely Ameling and Walter Berry, and has coached with Joan Dornemann, Stuart Hamilton, Helmut Deutsch, and Walter Moore. He is a laureate of the Munich International Voice Competition and received an honourable mention at the Rio de Janeiro International Voice Competition. Dr. Katz was a member of the COC Ensemble and principal singer with the Canadian Opera Company, and has sung with the Edmonton Opera, Calgary Opera, Opera Theater of St. Louis, Chattanooga Opera, the Pflanztheater Kaiserslautern, the Landestheater Hof and the Aspen Festival. His students have won admission to many prestigious training programs, including the Academy of Vocal Arts in Philadelphia, The University of Toronto Opera Department, the Chautauqua Festival, the Ryan Opera Centre at the Chicago Lyric Opera and the Ensemble Program of the Glimmerglass Festival.

Rachael Kerr

Vocal Coaching

B.M., M.M.

Rachael Kerr is an extremely versatile coach and pianist. She has served as rehearsal pianist for COC productions of *Barber of Seville*, *Turandot*, *Aïda*, *Hansel and Gretel*, *Hadrian*, *Elektra*, *La Bohème*, *The Elixir of Love*, *Rigoletto* and *The Nightingale* and *Other Short Fables*. She has been part of two workshops developing world premieres at the COC – *Old Fools* and *Fantasma*. She was recently the Dora Award-nominated music director for Against the Grain Theatre's *Figaro's Wedding*. Credits include staff pianist positions at the Banff Centre for Arts and Creativity and the Académie Orford Musique since 2017.

Rachael has also been a rehearsal pianist for the Toronto Symphony Orchestra in numerous projects, including world premieres by Brett Dean, Vincent Ho, and Gary Kulesha. Other past rehearsal piano engagements at the TSO include Britten's *War Requiem*, Massenet's *Thaïs*, Wagner's *Die Walküre*, Mozart's *Requiem*, Shostakovich's *Symphony No. 13*, and Weill's *Seven Deadly Sins*. Rachael also holds a doctorate from Northwestern University, where she was concurrently a faculty instructor in music theory.

She returned to Toronto Summer Music in 2019, performing in the opening night gala at Koerner Hall. This season, she would have served as a rehearsal pianist for the COC's production of *Le Nozze di Figaro* and will be on the music staff for *Orfeo ed Euridice*. She will also be featured alongside the TSO Chamber Soloists in several upcoming concerts, and will return to the Toronto Summer Music Festival in 2021.

Andrew Kwan

Career Studies

B.A. (Economics), ARCT, LTCL, FTCL

Since 1991, Andrew J. Kwan has developed and cultivated his agency, Andrew Kwan Artists Management Inc. (AKAM) to continue its initial goal: the successful career development of Canadian artists both domestically and internationally. He represents many of Canada's finest classical instrumentalists. In addition to his management firm, Andrew has served as an advisor or panellist to the arts councils of Ontario, British Columbia, Alberta, Manitoba, Saskatchewan, The Canada Council, and the Honens International Piano Competition. He also enjoys being an educator on the subject of career development for young artists. Internationally, he has been invited to hold workshops in Ohio, California, and the European Access Symposium in Brussels. Andrew has been on the faculty of The Royal Conservatory's Glenn Gould School since 1996. There, he offers courses on career management and communications. He is also on the Faculty of Music at the University of Toronto, lecturing on the business of music. Prior to entering the artist management industry, he held a business administrative position at The Royal Conservatory and a financial analyst role in Toronto. Andrew holds a Bachelor of Arts in Economics as well as a Non-Profit Management and Leadership Diploma, both from York University. He also holds diplomas in piano performance from The Royal Conservatory and Trinity College (London, England), whereby he is a fellow of the College.

Kevin Lau

Music Theory and History

D.M.A.

Described as a "self-assured voice" (Barcablog) with a "masterful control over his idiom" (Classical Music Sentinel), Kevin Lau has established himself as one of Canada's leading young composers. Awarded the 2017 Victor Martyn Lynn-Staunton Award by the Canada Council for Outstanding Achievement, Kevin's music has been commissioned and performed by ensembles across North America, including the Toronto Symphony Orchestra, National Arts Centre Orchestra, Vancouver Symphony Orchestra, Manitoba Chamber Orchestra, Niagara Symphony Orchestra, Hamilton Philharmonic Orchestra, the Hannaford Street Silver Band, Ensemble Made in Canada, the Oregon Mozart Players, the Indianapolis Symphony Orchestra, and the River Oaks Chamber Orchestra.

In 2016 he composed the score for the National Ballet of Canada's original full-length ballet *Le Petit Prince*, featuring choreography by NBOC Principal Dancer and Choreographic Associate Guillaume Côté. His second ballet score, *Dark Angels*, was commissioned by the National Arts Centre Orchestra for its Encount3rs project in 2017, and was described as "riveting" (Ottawa Citizen) and "extraordinarily accomplished" (Artsfile). His most recent work, an opera (Bound) commissioned by Against the Grain Theatre, was hailed by the Globe and Mail as "a brilliant creation."

Kevin's discography includes the JUNO-nominated "Spin Cycle" (Centrediscs), featuring the Afara String Quartet and DJ Skrotch Bastid; "Encount3rs" (Analekta) featuring the NACO; "Solo Seven" (ATMA Classique) featuring violinist Marc Djokic; "The Sounds of Our Time" (Naxos) featuring cellist Rachel Mercer, and "Premieres" (Cambria Records) featuring violinist Conrad Chow.

In addition to composing concert music, Kevin is also active as a film composer, arranger, and pianist. He has written the scores to over a dozen films, including Charles Officer's feature documentary *Invisible Essence: The Little Prince* (2018), and has created arrangements for artists such as Sarah Slean, Suzie McNeil, Christos Hatzis, and groups such as the Art of Time Ensemble. He has performed many of his own works and collaborates frequently with artists such as Scott St. John (violin), Lynn Kuo (violin), and Victor Cheng (piano).

Born in Hong Kong, Kevin moved to Toronto at the age of 7. In 2012 he received his doctorate in music composition from the University of Toronto under the supervision of Christos Hatzis, and has guest-lectured at UofT for the past four years. He served as Composer in Residence for the Mississauga Symphony Orchestra (2010-12), the Banff Centre (2012), and was artistic director of the Sneak Peek Orchestra (with conductor and co-founder Victor Cheng) until 2014. He served as the RBC Affiliate Composer for the Toronto Symphony Orchestra from 2012-15, and was composer in residence of the Niagara Symphony Orchestra from 2018-19.

Judy Loman

**Harp; Chamber Music; Music Theory and History
P.C., Fellow – RCM**

Judy Loman studied harp with Carlos Salzedo at the Salzedo Harp Colony in Camden, Maine, from 1947–56, and at the Curtis Institute in Philadelphia. In 1957 she moved to Toronto and became the principal harp of the Toronto Symphony Orchestra (TSO) in 1959, and continued in that position until 1991. Her many appearances as soloist with the TSO, the Calgary Philharmonic, Edmonton Symphony Orchestra, and CBC Vancouver Orchestra have included performances of the Weinzwieg Concerto, Schafer's Concerto for Harp and Somers' Suite for Harp and Chamber Orchestra. Weinzwieg, Schafer, Robert Turner and John Felice have written works for her, and she premiered Schafer's Crown of Ariadne in 1979 for New Music Concerts, playing both percussion and harp; her recording of the work received a Juno Award as best classical album of 1979, and the Canadian Music Council's Grand Prix du Disque. Some of Judy's own arrangements, realizations, and transcriptions of music for harp may be heard on her recordings. She became a member of the Faculty of Music, University of Toronto, in 1966 and established a summer school for harpists near Fenelon Falls, Ontario, in 1977. Her pupils have included Gianetta Baril, Nora Bumanis, Sarah Davidson, Erica Goodman, and Elizabeth Volpe. Judy became a board member of the World Harp Congress in 1985.

Janet Lopinski

**Teaching Methodology
D.M.A., ARCT**

Dr. Janet Lopinski has performed as soloist and collaborative pianist, and has presented lectures, workshops and master classes across North America, Europe and Korea. She is a graduate of the Royal Conservatory (ARCT gold medalist), University of Toronto (Bachelor of Music) and University of Cincinnati (Master of Music and Doctor of Musical Arts). Her connection with The Royal Conservatory has been long and multi-faceted, including teaching in the Conservatory School, The Phil and Eli Taylor Performance Academy for Young Artists and Glenn Gould School, examining both practical and theoretical subjects, serving as Chief Examiner, author, clinician and currently as Senior Director, Academic Programs. Dr. Lopinski has represented the Royal Conservatory in over 200 presentations over the past three decades, including national, provincial, regional and local events, and

encompassing every province of Ontario, and much of the United States. As an examiner, she has assessed thousands of students from coast to coast and now provides leadership for the College of Examiners. She is co-author of the music history handbook "Explorations", published by the Frederick Harris Music Company and has contributed to numerous other publications and journals. Dr. Lopinski is the Founder and Artistic Director of the Canadian Chopin Society.

David Louie

**Piano; Chamber Music
M.M., A.D.**

David Louie has performed on piano and harpsichord throughout Canada, the United States, Great Britain, Germany, Spain, Sweden, and Australia. A major prizewinner at the CBC Radio Competition, Santander International Competition, and the Sydney International Competition, David made his New York debut at the Peoples' Symphony Concerts. He has performed as soloist with numerous orchestras including the Vancouver Symphony, National Arts Centre Orchestra (Ottawa), Gulbenkian Chamber Orchestra (Lisbon), and Royal Philharmonic Orchestra (London). An accomplished chamber musician, David is a member of the ARC Ensemble and has recorded for RCA Red Seal, for which he has received two Grammy nominations. He has also collaborated with the Takács String Quartet and members of the Toronto Symphony and Tafelmusik Baroque Orchestra. David has conducted master classes in Canada, USA, UK, and Australia, and has served as adjudicator at national and international competitions. David studied with John Perry and Boris Zarankin, and graduated from the University of Southern California (Master's of Music, Artist Diploma). He resides in Toronto and serves on the faculty of The Royal Conservatory's Glenn Gould School.

Jean MacPhail

Voice, Languages and Vocal Study

A distinguished artist and educator, mezzo-soprano Jean MacPhail has nurtured the talents of young singers for more than 35 years. Ms. MacPhail is responsible for the voice program of The Royal Conservatory's Glenn Gould School: one offering rich, individualized training for young singers, as well as instruction in the historical, cultural, and linguistic framework of art music. Among her acclaimed students are sopranos Isabel Bayrakdarian and Miriam Khalil; mezzo-soprano Wallis Giunta; and tenor Gary Rideout. Her students have won numerous international competitions, including the Metropolitan Opera auditions, the Marilyn Home Competition, the George London Competition, the Kathleen Ferrier and the Jeunes Ambassadeurs Lyriques, and have performed with some of the world's leading opera companies, including Metropolitan Opera, Covent Garden, and La Scala. The founding President of the Ontario chapter of the National Association of Teachers of Singing, Ms. MacPhail has helped build a community of educators across the province dedicated to the art and science of voice teaching. As a performer, she has sung for the BBC, CBC, the English National Opera, and the Canadian Opera Company, as well as the Toronto Symphony, Calgary Philharmonic, and the National Arts Centre Orchestras. She has lectured extensively on voice studies and opera and is a past judge of the Metropolitan Opera Competition, the Juno Awards, and panelist on CBC's Saturday Afternoon at the Opera. Ms. MacPhail is an Honorary Fellow of The Royal Conservatory of Music.

Sara Maida-Nicol

**Languages and Vocal Study
PH.D. (Linguistic Anthropology), M.A., B.M.**

Sara Maida-Nicol is a lyric soprano who studied under Professor Jean MacPhail in Toronto. She graduated from the Faculty of Music at University of Toronto in Voice Performance. Ms. Maida-Nicol soon discovered her love for the bel canto genre. That love took her to Italy where she studied as an advance participant in several high-profile programs. Ms. Maida-Nicol has performed a diverse array of operatic, oratorio, and solo recital repertoire in Toronto and

Italy. While completing her Masters in Florence, she developed a passion for her Italian experience leading her to pursue a Ph.D. in Linguistic Anthropology integrating the various areas of her expertise into an overall anthropological-semiotic analysis of the phenomenon of Italian language in music. Ms. Maida-Nicol teaches "Opera Italian" at the University of Toronto's School of Continuing Studies, Italian lyric diction in the undergraduate program at the Faculty of Music (UofT), and many Italian classes at The Glenn Gould School while maintaining her own private studio. She will be publishing a new, relevant book on Italian diction for singers in 2014.

Andrew McCandless

Trumpet; Orchestral Repertoire

Andrew McCandless has held the position of principal trumpet with the Toronto Symphony Orchestra since 1999. A native of Louisville, Kentucky, he began playing the trumpet at age nine, focusing on marching band and jazz until his first experience playing classical music at the Youth Performing Arts School in Louisville. Subsequently, he studied the trumpet at Boston University and the Eastman School of Music. At age 20 and in his junior year of college, he was offered his first orchestral position as co-principal trumpet of the Savannah Symphony. Building upon his orchestral experience, Andrew left Savannah for appointments with the Kansas City Symphony as associate principal trumpet, the Buffalo Philharmonic as principal trumpet, and the San Francisco Symphony as associate principal trumpet.

Alison Melville

Music Theory and History

Alison Melville's career as a performer on historical flutes and recorders has taken her across Canada and to the USA, Iceland, Japan, New Zealand and Europe, most recently to France and Finland. A member of Toronto Consort and Ensemble Polaris, she often appears as orchestral player and soloist with the Tafelmusik Baroque Orchestra, and has performed with a multitude of other chamber ensembles, orchestras, opera and theatre companies and festivals in venues ranging from Tokyo's Bunkamura Hall and NYC's Carnegie Hall to cinemas, convents, gardens, libraries, barns, ferries, school gymnasiums, and prisons. Her extensive international television, film and radio credits include the soundtracks of *The Tudors*, *The Borgias* and *Vikings*; CBC-TV's beloved *'The Friendly Giant'*; and films by Atom Egoyan, Ang Lee, Malcolm Sutherland and Stephen Dirkes. She has also played on over 60 CDs, including several critically acclaimed solo recordings. Her own music has been heard with Ensemble Polaris, the Bird Project, Post-Medieval Syndrome and 999 Years of Music. On the faculty of the Oberlin Conservatory of Music (OH) from 1999-2010, Alison continues to teach at various early music workshops across North America, and at the University of Toronto. She trained in Toronto, London (UK) and at the Schola Cantorum Basiliensis in Basel (CH) as the recipient of awards and scholarships from the Canada Council for the Arts, University of Toronto, Royal Conservatory of Music, Women's Art Association of Canada, CAMMAC, and others.

Jason Nedecky

Languages and Vocal Study

M.M.

Jason Nedecky appears regularly in concert and in recital, having performed with the National Arts Centre Orchestra, the Manitoba Chamber Orchestra, Toronto Philharmonia, the Toronto Chamber Choir, the Aldeburgh Connection Recital Series, the Mountain View Connection Recital Series in Calgary, and on tours in Europe as soloist with Consort Caritatis. He has performed roles with the Canadian Opera Company, Saskatoon Opera, Toronto Masque Theatre, and Opera Atelier, and can be heard on the Naxos label in several recent baroque recordings with the Aradia Ensemble. Mr. Nedecky has acted as Language Coach for the Canadian

Opera Company, the Luminato Festival, Radio-Canada, the University of Toronto Opera Division, and RCM opera productions at The Glenn Gould School. He teaches Lyric Diction at the University of Toronto, and has given master classes at York University and the University of Calgary. He is the author of *French Diction for Singers: A Handbook of Pronunciation for French Opera and Mélodie*.

John O'Conor

Piano

Ph.D., D.M., FRIAM, LRAM, ARCM, LRSM

Irish pianist John O'Conor has earned a worldwide reputation as a masterful interpreter of the Classic and early-Romantic repertoires. Following initial studies in his native Dublin he studied in Vienna with Dieter Weber, he won First Prize at the Beethoven International Piano Competition in Vienna in 1973. He then made a special study of Beethoven with the legendary German pianist Wilhelm Kempff. Since then he has toured the world in recital and concerto appearances and makes regular visits to Europe, the USA, Japan, Korea and China. His recordings on the Telarc label have brought him particular renown. CD Review described his box set of the complete Beethoven Sonatas as "Beethoven playing at its best"; the New York Times named his recording of the Beethoven Bagatelles as the best available and the complete Beethoven Piano Concertos with the London Symphony Orchestra conducted by Andreas Delfs have been greeted with great acclaim. Prof. O'Conor is regarded as one of the most important piano teachers in the world today. He is Distinguished Artist in Residence, Professor of Music and Chair of the Piano Division at Shenandoah Conservatory in Virginia, a faculty member at The Glenn Gould School of the Royal Conservatory of Music in Toronto, International Visiting Artist at the Royal Irish Academy of Music and Visiting Professor at Showa University in Japan. His students have won many international prizes and he is in great demand for masterclasses and as a juror at the most prestigious International Piano Competitions worldwide. For his services to music he has been decorated with "l'Ordre des Arts et des Lettres" by the French Government, the "Ehrenkreuz fur Wissenschaft und Kunst" by the Austrian Government, the Order of the Rising Sun by the Japanese Government and has received many other awards.

Marietta Orlov

Piano

M.M.

Marietta Orlov studied in her native Romania with the renowned teacher Florica Musicescu (teacher of Dinu Lipatti and Radu Lupu) and graduated from the Faculty of Music in Bucharest with a Bachelor and a Master's Degree in Performance. At age 16, she became active as a soloist, and did so for 10 years. During this time, she had the honour of being appointed Romanian State Soloist. Following this period, chamber music became the primary focus of her performing. After moving to Vienna, she had extensive concert tours throughout Europe including broadcasts on radio and television. Marietta is currently on faculty at The University of Toronto and The Royal Conservatory of Music's Glenn Gould School Previously; she was on faculty at the Faculty of Music in Bucharest and the Vienna-Notre Dame College. Ms. Orlov has taught and presented master classes at the Aria International Summer Academy, the Chautauqua Festival in New York, International Institute for Young Musicians (Kansas), Oberlin College and the Toronto Summer Music Academy and Festival. Marietta Orlov has served on numerous competition juries including the Toronto Symphony Women's Club National Competition, the Canadian Chopin piano Competition and the Oberlin International Piano Competition.

John Perry

Piano

M.M.

John Perry, distinguished artist and teacher, earned his bachelor's and master's degrees at the Eastman School of Music as a student of Cecile Genhart. During those summers, he worked with the eminent Frank Mannheimer. He continued studies in Europe where he worked with Wladyslav Kedra, in Vienna, and Carlo Zecchi, in Rome. Mr. Perry has won numerous awards including the highest prizes in both the Busoni and Viotti international piano competitions and special honors at the Marguerite Long International Competition in Paris. Since then he has performed extensively throughout Europe and North America to critical acclaim. Also a respected chamber musician, Mr. Perry has collaborated with some of the finest instrumentalists in the world. He also enjoys an international reputation as a teacher, presenting master classes throughout the world. He is a jury member at some of the most prestigious international piano competitions. His students have been prizewinners in most major competitions and include two first-prize winners in the Rubinstein, four first-prize winners in the Music Teacher's National Association competition, and first-prize winners in the Naumburg National Chopin competition, the Cleveland Competition and many others. Mr. Perry is Professor of Music at The Glenn Gould School of the Royal Conservatory of Music in Toronto, piano faculty at California State University Northridge in Los Angeles, Artistic Director of the Southern California Music Institute, and Professor Emeritus of the USC Thornton School of Music in Los Angeles. During the summer, he is artist-professor at a dozen festivals, including the Lake Como International Piano Academy, the Banff Center in Alberta, Canada, the International Music Festival in Perugia, Italy, the Sarasota Music Festival in Florida, the Orford Music Festival in Quebec, amongst others. In January, he is main guest artist at the Sydney Piano Festival in Australia. His recordings are available on the Telefunken, Musical Heritage Society, CBC, ACA and Fox labels.

Adrienne Pieczonka, O. C.

**Vocal Chair, Head of the Vocal Department; Master Class
Honorary Doctorate of Letters (multiple)**

Internationally celebrated for her interpretations of Wagner, Strauss, Verdi and Puccini heroines, Canadian soprano Adrienne Pieczonka has enjoyed a career on the international stage spanning over 30 years. After completing her musical studies at the University of Western Ontario and University of Toronto's Opera Division, she won First Prize at the s-Hertogenbosch Singing Competition in the Netherlands and First Prize at the Mady Mesple Competition in France in 1988. She began her career at the Vienna Volksoper in 1989. In 1991 she joined the Vienna State Opera where she sang a wide repertoire from Mozart to Wagner and where she continues to perform regularly. She has sung at every major opera house including La Scala, Royal Opera House Covent Garden, Teatro Colon, Paris, Munich, Dresden, Berlin, Hamburg, The Metropolitan Opera, Canadian Opera Company, Los Angeles Opera, San Francisco among many others. She performed at the prestigious Bayreuth Festival, singing Sieglinde in *Die Walküre* in 2006 and 2007 and singing Senta in *The Flying Dutchman* in 2012. She has appeared numerous times at the Salzburg Festival and at the Glyndebourne Festival and Edinburgh Festival in the UK. Upcoming highlights include *The War Requiem* in Vienna and *Der Rosenkavalier* at the Vienna State Opera as well as *Dialogues des Carmélites* at the Metropolitan Opera House in New York. Adrienne has performed under Sir Georg Solti, Claudio Abbado, Loren Maazel, Riccardo Muti, James Levine, Zubin Mehta, Richard Bradshaw, Daniel Barenboim, Christian Thielemann, Kent Nagano among many others. Adrienne has also performed internationally on many concert and recital stages. Recently she sang Strauss' *Four Last Songs* with the Vancouver Symphony Orchestra and performed Schubert's

song cycle *Der Winterreise* at the prestigious Schubertiade in Schwarzenberg, Austria as well as in Mazzoleni Hall at the Royal Conservatory of Music in Toronto. Adrienne has spent several years mentoring young singers and gives regular masterclasses in Toronto and elsewhere in Canada and Europe. Adrienne was named Kammersängerin by the Vienna State Opera in 2007 and was named Officer of the Order of Canada in 2008. In 2009 she became a Fellow of the Royal Society of Canada. Her Puccini *Aria* CD won a Juno in 2010 and in 2011 she was awarded the Paul de Hueck and Norman Walford Career Achievement Award. She holds honorary doctorates from The University of McMaster and The University of Western Ontario.

Gabriel Radford

Horn; Chamber Music

B.M.

Gabriel was born and raised in Toronto, Canada. He is currently Third Horn of the Toronto Symphony Orchestra, a position he has held since 2002. Prior to joining the TSO, Gabriel was Associate Principal Horn of the Winnipeg Symphony Orchestra. Over the course of his career, Gabriel has played with many orchestras, including several guest appearances at Carnegie Hall and performances with the Boston Symphony Orchestra and Les Violons du Roy. He has also played with the National Arts Centre Orchestra, the Kirov Orchestra, l'Orchestre Symphonique de Quebec, and many others. In recent years, chamber music highlights have included commissioning and performing "Chaconne" by Toronto Composer Erik Ross for Horn, Oboe and Piano, a solo appearance with the Evergreen Gamelan Ensemble, performances of the Brahms Trio, the Reinecke Trio and the Schubert Octet. Gabriel is a devoted teacher. He has given lectures and master classes at the Universities of Lethbridge, Toronto, Manitoba, and is a faculty member at The Glenn Gould School. Gabriel has spent several summers teaching in the Master class program at the Banff Centre for the Arts, teaches a full studio at the University of Toronto, and is a member of the faculty at the National Youth Orchestra Canada. Gabriel was honoured to adjudicate auditions for the first-ever YouTube Symphony Orchestra. In July 2012, he was awarded the Queen Elizabeth II Diamond Jubilee Medal for his work fundraising, mentoring, coaching and teaching at the National Youth Orchestra Canada. Gabriel is married to, and has two children with Sarah Jeffrey, Principal Oboist of the Toronto Symphony Orchestra.

Erika Raum

Violin; Chamber Music; Sonata Repertoire

B.M.

Erika Raum has played the violin professionally since age 12. Since winning the Joseph Szigeti International Violin Competition in 1992, she has been invited to Europe on many occasions, including Portugal, Austria, Germany, England, Italy, France, and Hungary, where she appeared with the Budapest Radio Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra. Erika has performed throughout Canada: at the Parry Sound, Ottawa, and Vancouver chamber festivals and regularly at The Banff Centre. She also performs with the ARC Ensemble (Artists of The Royal Conservatory), and has attended festivals abroad at Caramoor, Budapest, and Prussia Cove. In high demand as a chamber musician, Erika has performed regularly with the distinguished pianist Anton Kuerti, with whom she recorded a landmark CD of Czerny's piano and violin works (on CBC's Musica Viva label).

John Rudolph

Percussion; Chamber Music; Orchestral Repertoire

M.M.

John Rudolph was appointed principal percussionist of the Toronto Symphony Orchestra (TSO) in 1997. He was formerly

principal percussionist of the Vancouver Symphony Orchestra and the CBC Vancouver Orchestra for 21 seasons. John appeared often as featured soloist in Vancouver, including pops, family, masterworks, and new-music series concerts. Other solo appearances have included the Edmonton, Okanagan, and Peterborough Symphony Orchestras, the Pacific Symphonic Wind Ensemble, University of British Columbia Wind Ensemble, and US Air Force Band in Washington, DC. He has also been featured in TSO primary school concerts and family concerts with Percussion Power, a special program he developed for young audiences.

John can be heard frequently on CBC radio and in numerous chamber music and orchestral recordings. In addition, he has been invited to perform with the percussion sections of the Calgary, Montreal, and National Symphony Orchestras. His teachers have included Alan Abel of the Philadelphia Orchestra, Tony Ames of the National Symphony Orchestra, and Russell Hartenberger of the University of Toronto and Nexus. He teaches at The Royal Conservatory's Glenn Gould School, the University of Toronto, and National Youth Orchestra, and coaches the percussion section of the Toronto Symphony Youth Orchestra. John was formerly adjunct professor of music at the University of British Columbia.

Kathleen Rudolph

**Flute; Music Theory and History
D.M.A.**

Former principal flute of the CBC Radio Orchestra, Kathleen is much in demand as a recitalist, chamber musician and teacher. After 17 years of playing piccolo and serving as assistant principal flute with the Vancouver Symphony Orchestra, Kathleen was appointed teacher of flute and wind coordinator of The Glenn Gould School at The Royal Conservatory in Toronto. She is also an adjunct professor at the University of Western Ontario. Kathleen has performed in some of the most prestigious chamber music series in the United States and Canada, including Masterpiece Music, the Vancouver Chamber Music Festival, Music in the Morning, the Sarasota Festival, Ottawa Chamber Music Festival, and Tanglewood. While a student, Kathleen was a member of the Kennedy Center Opera House Orchestra and the orchestra at the Wolf Trap Center for the Performing Arts. She was previously principal flute of the Vancouver Opera Orchestra and has been guest principal of the National Arts Centre Orchestra. Often featured as a soloist with the CBC Radio Orchestra, Kathleen has given many premieres, including the CBC-commissioned concerto for flute and marimba by John Wyre. She gives frequent concerts for flute, viola, and percussion with her husband and daughter. Kathleen has recorded a solo CD on the CBC Musica Viva label. The recipient of a Doctor of Musical Arts degree from the Catholic University of America, Kathleen was an adjunct professor at the University of British Columbia and on the faculty of the Vancouver Academy of Music and the Courtenay Youth Music Centre. She has given master classes at the Shanghai Conservatory, the Montreal Conservatory, Wilfrid Laurier University, and the Orford Centre for the Arts. Her former students hold positions in orchestras in Canada and the United States.

Angela Schwarzkopf

**Music Theory and History; Teaching Methodology
D.M.A.**

Canadian native Angela Schwarzkopf performs regularly as a soloist, chamber musician, and orchestral harpist. The first harpist to receive a Doctorate of Music in harp performance in Canada, she has also served as President of the Toronto Chapter of the American Harp Society since 2012. In 2017, Angela will perform the double harp concerto *The Passion of Angels* by Canadian Composer Marjan Mozetich, with the Hamilton Philharmonic Orchestra. In 2013 she shared the stage with Judy Loman in a joint recital in the Royal Conservatory of Music Faculty Series. She is also a founding member of the Topaz Duo along with flutist Kaili Maimets.

Angela works regularly with many top choral and orchestral organizations, including the Kitchener-Waterloo Symphony, the Niagara Symphony Orchestra, the Peterborough Symphony, the Talisker Players, and at the Stratford Festival, among others. Angela is a course instructor at the University of Toronto, The Glenn Gould School of Music, and on faculty at the Young Artist's Harp Seminar, in Georgia, U.S.A. She maintains a thriving studio of private students in Toronto. As a juror, she has adjudicated for the National Arts Center Orchestra Bursary Competition, the Kiwanis Music Festival, the University of Toronto, The Glenn Gould School, and at the Young Artist's Harp Seminar. Angela completed her Bachelor of Music in harp performance from the University of Ottawa in 2007; her Master of Music in harp performance from the University of Toronto in 2009; and her Doctorate of Music in harp performance from the University of Toronto in 2015.

Mayumi Seiler

**Violin
M.M.**

Mayumi Seiler began her musical upbringing in Osaka, Japan, where she was born of Japanese/German parentage. Wedded to the violin from the age of three, Ms. Seiler received her musical education at the renowned Mozarteum in Salzburg, Austria. She is currently based in Toronto, where she lives with her two greatest accomplishments, her daughter Hana and her son Seiji. With a busy schedule as a soloist and chamber musician throughout Europe, Japan and North America, Ms. Seiler is also the Artistic Director and founder of Via Salzburg Chamber Music, a Toronto based chamber music organization whose chamber orchestra Ms. Seiler leads from the first desk. Ms. Seiler has performed with numerous conductors including Neville Marriner, Christopher Hogwood, Peter Oundjian, Sandor Vegh with orchestras such as the City of London Sinfonia, the Royal Philharmonic, the Berlin Symphony, the Moscow Symphony, the Hong Kong Philharmonic, the Australian Chamber Orchestra, Camerata Academica Salzburg and the Toronto Symphony Orchestra. Her performances as soloist with the Verbier Festival under the baton of Maxim Vengerov saw her perform to critical acclaim in such major venues at Toronto's Roy Thompson Hall, New York's Carnegie Hall, Amsterdam's Concertgebouw and Vienna's Musikverein and the Barbican in London. Ms. Seiler has recorded many of the violin concertos and chamber repertoire for such labels as Virgin Classics, JVC Victor, Hyperion, and Capriccio. Thanks to the very generous support of a private benefactor, her faithful partner in her musical travels is an exquisite J.B. Guadagnini violin, circa 1740.

Ivan Semeniuk

**Science
M.S.**

Ivan Semeniuk is an award-winning journalist and broadcaster who reports on science for *The Globe and Mail*. His previous roles include: Washington-based news editor for the journal *Nature*, U.S. bureau chief for *New Scientist* magazine, producer and presenter with Discovery Channel, Canada, and instructor/researcher at the Ontario Science Centre. In recent years he has taught courses in science environment and health reporting at Carleton University in Ottawa and developed a popular introductory class on science media for the University of Toronto's Graduate Centre for Academic Communication. He holds an undergraduate degree in astronomy and physics from the University of Toronto and a Master's degree in science journalism from Boston University. He was a Knight Science Journalism Fellow at MIT in 2007-2008 and a Canadian Journalism (Southam) Associate Fellow at Massey College in 2009-2010. In 2016, he was named a recipient of the Royal Canadian Institute's Sandford Fleming Medal for his contributions to the public understanding of science.

Charles Settle

Percussion; Orchestral Repertoire; Music Theory and History

B.M.

Charles Settle will assume the duties of Principal Percussionist of the Toronto Symphony Orchestra in the 2017/2018 season. Prior to joining the Toronto Symphony, Charles was a member of the Atlanta Symphony Orchestra starting in the 2004-2005 season. Since the 2015 season, Charles has been serving as Acting Principal Percussion of the Atlanta Symphony Orchestra. During the 2008-2009 season, Mr. Settle took a one-year leave of absence from the Atlanta Symphony Orchestra and joined the New York Philharmonic as Percussionist and Assistant Timpanist. While in New York, Charles performed with the Berlin Staatskapelle Orchestra in the complete Mahler Symphonies at Carnegie Hall, as well as with the brass section of the Royal Concertgebouw Orchestra at Riverside Cathedral. From 2000-2004, Charles was a member of the New World Symphony. During these years, he also performed as an extra percussionist with the Philadelphia Orchestra. During the summer, Charles currently performs as a member of the Sun Valley Summer Symphony Orchestra. He has performed with the Chicago Symphony, Cleveland Orchestra, Seattle Symphony and The Detroit Symphony Orchestra. An active educator, Mr. Settle has given master classes at the University of Toronto, University of Miami (FL), DePaul University in Chicago, Manhattan School of Music, and The Curtis Institute of Music. He has served as an adjunct faculty member at Georgia State University since 2013. He made his debut solo appearance in September 2016 with the Atlanta Symphony Orchestra in Avner Dorman's Spices Perfume and Toxins. He will also be a featured soloist with the Sun Valley Summer Symphony in the summer of 2017. Charles was born in Princeton, KY which he left after his sophomore year in high school. He graduated high school from the Interlochen Arts Academy and received his Bachelor of Music degree from the Curtis Institute of Music, where he studied with Michael Bookspan and Don Liuzzi. Charles serves as an Artist and Clinician for Zildjian Cymbals, Freer Percussion products, and Pearl Drums.

Barry Shiffman

Violin; Chamber Music

B.M., ARCT

Barry Shiffman joined The Glenn Gould School as Associate Dean and Director of Chamber Music in September 2010. He came to the RCM from The Banff Centre, where he served as Director of Music Programs and Executive Director of the Banff International String Quartet Competition. Under Mr. Shiffman's continuing leadership, the Banff International String Quartet Competition has grown to include career development, outreach, and commissioning programs. He also serves as Executive Artistic Director of Vancouver's Music in the Morning Concert Society, overseeing all programming for the celebrated concert presenter. Mr. Shiffman has had a rich and varied career as a performer and recording artist. Debuting with the Toronto Symphony Orchestra at the age of 15, he has appeared with orchestras and in recital throughout North America, Europe, and Japan. In 1989, Mr. Shiffman cofounded the St. Lawrence String Quartet; during his 17 years with the Quartet he appeared in over 2,000 concerts in venues around the globe and recorded several critically acclaimed discs under an exclusive contract with EMI Classics. Passionately committed to contemporary composers, he has been involved in the premieres of hundreds of new works, both in the Quartet and beyond. In addition to performing and recording, Mr. Shiffman is a sought-after violin and viola teacher and chamber music coach. He is the recipient of the Nadia Boulanger Prize for Excellence in the Art of Teaching awarded by the Longy School of Cambridge, Massachusetts. In 2009, he received an honorary doctorate from the University of Calgary. He served as artist-in-residence at Stanford University from 1998 to 2006 and as visiting artist at the University of Toronto from 1995 to 2006.

Nora Shulman

Flute; Orchestral Repertoire

B.A.

Nora Shulman was appointed Principal Flutist of the Toronto Symphony Orchestra in 1986. Her principal teachers have included Louise Di Tullio, Luella Howard and Sheridan Stokes. Miss Shulman has been an associate fellow at the Berkshire Music Center in Tanglewood, co-principal flute of the Aspen Chamber Symphony at the Aspen Music Festival and was a member of the Denver Symphony. Miss Shulman has been a regular soloist with the Toronto Symphony and has appeared as soloist with the National Arts Centre Orchestra, the Detroit Symphony, the CBC Vancouver Orchestra and the Denver Symphony. She has participated in numerous chamber music concerts including The Guelph Spring Festival, The Festival of Colours, The Faculty Artist Series and with Amici. Miss Shulman has recorded for Naxos, CBC, Centre Disc Marquis Classics, and has collaborated on disc with Judy Loman, Karina Gauvin, Norbert Kraft and Catherine Robbin. She has taught at the Faculty of Music for twenty years. Former students hold positions with major orchestras in Canada, as well in the United States and Sweden.

Ivars Taurins

Conducting; Languages and Vocal Study

Equally at home conducting symphonic and choral repertoire, Ivars Taurins is founding director of the Tafelmusik Chamber Choir. He was also founding member and principal violist of the Tafelmusik Orchestra for its first 23 years. Under his direction, the Tafelmusik Chamber Choir has been widely praised for its clarity, nuance and brilliance. Principal Baroque Conductor of the Calgary Philharmonic Orchestra from 2001-2011, Mr. Taurins also appears as a guest conductor with orchestras and choirs across Canada, including the Edmonton, Victoria, Kitchener-Waterloo, Winnipeg, and Windsor Symphonies, Calgary and Hamilton Philharmonics, Orchestra London, Symphony Nova Scotia, Manitoba Chamber Orchestra, Vancouver Chamber Choir, Pro Coro Canada, Toronto Mendelssohn Choir, Winnipeg Singers, and the Elora Festival Orchestra and Singers. Mr. Taurins was director of the 2012 National Youth Choir of Canada, and has directed provincial youth choirs and orchestras across the country. In 2016, he directed Handel's Alcina at The Glenn Gould School. His regular appearances conducting the Tafelmusik Chamber Choir and Orchestra have received widespread critical acclaim. His recordings with Tafelmusik (CBC Records, Tafelmusik Media), have all received JUNO nominations. His most recent recording is a JUNO Award-nominated live-performance recording of Handel's Messiah (Tafelmusik Media). A passionate lecturer and teacher, Mr. Taurins teaches orchestral conducting and directs the Collegium Musicum at the University of Toronto. He is also on the faculty of The Glenn Gould School in Toronto. He has been a guest teacher/conductor at the universities across Canada. Mr. Taurins is director of the vocal/choral programme at the annual Tafelmusik Baroque Summer Institute.

Bradley Thachuk

Music Theory and History

D.M.A.

Canadian conductor Bradley Thachuk is the Music Director of the Niagara Symphony Orchestra (2010) following a very successful nine-year term as the Associate Conductor of the Fort Wayne Philharmonic (Indiana, USA). Previously, Thachuk held the position of Interim Music Director for the Prince George Symphony Orchestra in British Columbia. He has conducted orchestras and opera in the Czech Republic, Slovakia, Switzerland, Italy, Portugal, the United States and Canada. From 2000-2 Thachuk was the Opera Conductor for Miami University (Ohio), and from 1995-98 he held the position of music director for the Brampton Symphony Orchestra in Ontario. In 2005, Thachuk was selected from an international field by legendary violinist/conductor Pinchas

Zukerman and world-renowned conductor Jorma Panula to make his debut with the National Arts Centre Orchestra in Canada. An advocate of contemporary music, he has led many world and U.S. premieres of works by John Estacio, Ronald Royer, Doug Opel, Arcangel Castillo Olivari and Robert Baker, in addition to being co-founder and conductor of the contemporary music group, the Cygnus Ensemble in Canada. In 1997 he made his European operatic debut, conducting Don Giovanni at the Teatro del Giglio in Lucca, Italy, where he held the position of staff conductor for two years with the Opera Theatre of Lucca. Thachuk received his master's degree and began doctoral studies in conducting at the University of Cincinnati College-Conservatory of Music with Mark Gibson and Christopher Zimmerman, and continued his studies privately with conductor **Paavo Järvi**, music director of the Cincinnati Symphony Orchestra and Orchestre de Paris.

George Thurgood **Music Theory and History** **Ph.D.**

George Thurgood studied composition and arranging at the Berklee College of Music. He also studied with Reginald Godden, Antonin Kubalek, Derek Holman, and Talivaldis Kenins. A composer, church organist, and founding member of the new-music organization Continuum, George has been active for many years as a pianist in jazz and popular music. His teaching spans piano, theory, and music history at the University of Toronto. A member of the American Federation of Music and the Society of Composers, Authors and Music Publishers of Canada, George has been a member of The Royal Conservatory's theory department since 1990.

Peter Tiefenbach **Vocal Coaching; Opera Workshop** **M.M., A.M., L.G.S.M., L.R.A.M.**

Peter Tiefenbach is a Toronto-based pianist, composer, conductor and vocal coach. A native of Regina, he has been a member of the voice faculty of The Glenn Gould School since 1997. He is music director for the school's fall opera productions, and coaches singers in the Artist Diploma and BMus, Perf (Hons). He has given master classes at Wilfrid Laurier University, Dalhousie University, Memorial University, for the Saskatchewan Registered Music Teachers Association, and the Bayfield Festival of Song. Since 2010, he has been a regular guest coach for Calgary Opera's Emerging Artist program. Prior to joining the GGS faculty, Peter was a broadcaster with CBC Radio Two, where he hosted classical music programming, profiling major musical figures and presenting a number of highly regarded specials and series. He has worked frequently as assistant conductor for Opera Atelier, including this season's Dido and Aeneas and Médée. For Opera in Concert, he was music director for Charpentier's Louise (2015) and for the 2013 Canadian premiere of Britten's Gloriana. He conducted The Chocolate Soldier for Toronto Operetta Theatre in April 2017, and is music director for Charlotte: A Tri-Coloured Play with Music in Kingston, Toronto, and Taiwan (June/July, 2017). This summer he leads a production of Don Pasquale for Stratford Summer Music. A Juno-nominated composer, his commissions include works for the Canadian Art Song Project, Orpheus Choir of Toronto, Debut Atlantic, Borealis String Quartet, Saskatoon Children's Choir, Toronto Mendelssohn Choir, Canadian Brass, Elmer Iseler Singers, and Elora Festival Singers.

Jennifer Tung **Vocal Coaching; Language and Vocal Study** **M.M.**

Jennifer Tung is an acclaimed musician and versatile artist who performs and teaches vocal performance as well as piano. She completed her Bachelor of Music in Vocal Performance and her Master of Music in Piano Accompanying and Chamber Music from the Eastman School of Music. At the

age of 16, she made her vocal debut with the Hong Kong Philharmonic Orchestra, giving the world premier of the Green Cantata by Swiss composer Heinrich Schweitzer, which was subsequently recorded for CD. She was soprano soloist in Handel's Messiah and Bach's Magnificat with the Rochester Chamber Orchestra and St. Paul's Festival Orchestra, and she sang Mozart's Exultate Jubilate with Sinfonia Mississauga. Jennifer has performed at prestigious Canadian venues such as Roy Thompson Hall, the Muskoka Lakes Music Festival, and the Toronto Centre for the Performing Arts, among others. She gave the world premiere of Shakespeare's *Aviary* by Canadian composer Alexander Rapoport and also toured northwestern Ontario with the quartet Rhapsody Junction and performed with the Thunder Bay Symphony Orchestra. As a vocal coach, she music director with the Summer Opera Lyric Theatre for three consecutive years. Her students have successfully auditioned for entry to the University of Toronto, McGill University, Boston Conservatory, Indiana University, and Eastman School of Music. She was appointed the vocal program coordinator at The Phil and Eli Taylor Performance Academy for Young Artists in 2004.

Joaquin Valdepeñas **Clarinete; Orchestral Repertoire; Resident Conductor** **M.M.**

Winner of the 2004 Juno Award for best classical record (Jacques Hétu Concertos), Joaquin Valdepeñas is considered one of the most prominent classical musicians in Canada. He has conducted the Toronto Symphony Orchestra (TSO) more than a dozen times, as well as the New Creations Festival at Roy Thompson Hall, and was one of the conductors at the Aspen Music Festival. Considered one of the most distinguished clarinetists in the world, Joaquin is principal clarinetist of the TSO and makes international appearances as soloist, chamber musician, and conductor. He has performed at festivals throughout the world including those of Aspen, Banff, Curitiba (Brazil), Casals, Edinburgh, Marlboro, Mostly Mozart, Nagano (Japan), and Vancouver. Joaquin has performed with musicians Barbara Bonney, Kathleen Battle, Joshua Bell, Cho Liang Lin, Vladimir Feltsman, Glenn Gould, Steven Isserlis, Yo-Yo Ma, Nadja Salerno-Sonnenberg, and Pinchas Zukerman. He has collaborated with the American, Emerson, Muir, St. Lawrence, Orford, and Ying string quartets, the Kalichstein-Laredo-Robinson Trio, the Chamber Music Society of Lincoln Center, and the International Sejong Soloists. Commissioning many works, Joaquin gave the American premiere of Arias for clarinet and orchestra by Michael Colgrass with the Buffalo Philharmonic. As a conductor, soloist, and clarinet teacher, he has taken part in the Aspen Music Festival and School for over 10 years. Joaquin made his European debut with the BBC-Welsh Symphony on BBC-TV, with Sir Andrew Davis and has recorded the Mozart Clarinet Concerto with the English Orchestra. He has also recorded for CBC, Centrediscs, Naxos, Sony, and Summit and was featured in a PBS documentary about the Aspen Music Festival. He is on faculty at The Glenn Gould School, and many of his students hold positions in orchestras around the world. As a Yamaha Artist, he was instrumental in the design of the new CSG Yamaha clarinet combining the French and German traditions into a unique voice. Joaquin's chamber group the Amici Ensemble released the CD Majestic Flair, featuring music by composer Chan Ka Nin (on the CBC label), and a disc of D'Indy and Bruch on the Naxos label. The entire set of Luciano Berio's Sequenzas has also been released on the Naxos label.

Li Wang **Piano** **A.D.**

Li Wang's passionate and personal style has distinguished him as one of Canada's finest young artists. Gold medal winner of the First Canadian Chopin Piano Competition, Li Wang has enjoyed success on the international competition circuit, claiming awards and

distinctions in the AXA Dublin International Piano Competition, 43rd Maria Canals International Piano Competition in Barcelona, the International Franz Liszt Piano Competition held in Budapest, and the Tchaikovsky Competition in Moscow, in which he was the only Canadian accepted to compete. Born in Beijing, Mr. Wang discovered his passion for the piano while studying under his father, and furthered his musical training at the Beijing Central Conservatory of Music, the Conservatoire Nationale Supérieure de Musique in Paris, and The Royal Conservatory's Glenn Gould School in Canada under the tutelage of James Anagnoson. A resident of Toronto, Mr. Wang is currently piano faculty at both The Glenn Gould School and Young Artists Performance Academy of The Royal Conservatory.

Monica Whicher

Voice

B.M., Dip.Op.Perf.

Style and musical elegance combined with an intuitive theatrical sense are the hallmarks of soprano Monica Whicher's performances on the concert and opera stage. She has performed with orchestras, opera companies and at chamber festivals across Canada, the United States, Mexico, Europe and Asia with conductors including Helmuth Rilling, Peter Oundjian, Jukka-Pekka Saraste, Franz Paul Decker, Stuart Bedford, Yannick Nezet-Seguin, Duane Wolff, Pinchas Zuckerman, Trevor Pinnick, Hervé Niquet, Andrew Parrott, Harry Bicket, Timothy Vernon and Alexander Weimann. Ms. Whicher was nominated for a Juno Award for "Singing Somers Theatre" (Centrediscs) and two Dora Mavor Moore Awards. Critically acclaimed for her portrayals of Mérope in Lully's *Persée* (DVD) and *Telaire* in Rameau's *Castor et Pollux* (both Naxos), she is also featured on the Juno-Award winning CDs *Mozart's Magic Fantasy*, *Beethoven Lives Upstairs* and *Daydreams and Lullabies*. Other recordings include *Lullabies and Carols for Christmas*, with harpist Judy Loman (Naxos), *Hatzis' Erotikos Logos* (Marquis), *The Art Songs of Mykola Lysenko*, *The Art Songs of Yakov Stepovyi*, and *The Galicians* (all for the Ukrainian Art Song Project). A former member of the Canadian Opera Company Ensemble Studio, Ms. Whicher studied at the Banff School of Fine Arts, the Britten-Pears School of Music, and the Steans Institute, and was a recipient of the George London Award, Sullivan Foundation Grants, and a Canada Council Career Development Grant. She is a graduate of the University of Toronto, where she studied with renowned Canadian soprano, Lois Marshall. Monica Whicher is on the Voice Faculty of the University of Toronto and The Glenn Gould School of the Royal Conservatory of Music.

Paul Widner

Chamber Music; Orchestral Repertoire

B.M.

An active cellist in Toronto, Paul Widner is resident cellist of several contemporary music ensembles, including Continuum

Contemporary Music and Arraymusic. He is also principal cellist of the Esprit Orchestra and performs regularly with New Music Concerts. He has toured throughout Canada and Europe with these groups and appears on several recordings of contemporary Canadian music. Paul is also the assistant principal cellist of the Canadian Opera Company Orchestra and performs with the Amadeus Ensemble and the National Ballet Orchestra.

Gordon Wolfe

Trombone; Chamber Music; Orchestral Repertoire

M.M.

Gordon Wolfe joined the Toronto Symphony Orchestra (TSO) in 2001 as associate principal trombone and took over the role of principal trombone in 2006. In addition to his work with the TSO, Gordon has spent much of his time south of the border as principal trombone of the Lancaster Summer Festival Orchestra in Ohio, the Colorado Music Festival Orchestra in Boulder, and the Sun Valley Summer Symphony in Idaho. Prior to his move to Toronto, he held positions with the Winnipeg Symphony Orchestra and the Victoria Symphony Orchestra. He has also performed as a guest with the Los Angeles Philharmonic and the National Arts Centre Orchestra. Outside of his orchestral work, Gordon has been featured as a soloist with the TSO, Orchestra Toronto, and Hannaford Street Silver Band. He was a founding member of the Central Park Brass, a privately funded ensemble with the goal of providing free concerts and musical education for young people in New York's Central Park throughout the summer. Hailing from British Columbia, Gordon received his musical training at the University of Victoria and McGill University, studying with Ian McDougall, Peter Sullivan, and Thomas Eadie. He has been consistently active as a teacher, previously on faculty at the University of Manitoba and University of Toronto, and currently The Royal Conservatory's Glenn Gould School.

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