

The Royal
Conservatory®

THE GLENN GOULD SCHOOL



ACADEMIC CALENDAR 2025-26

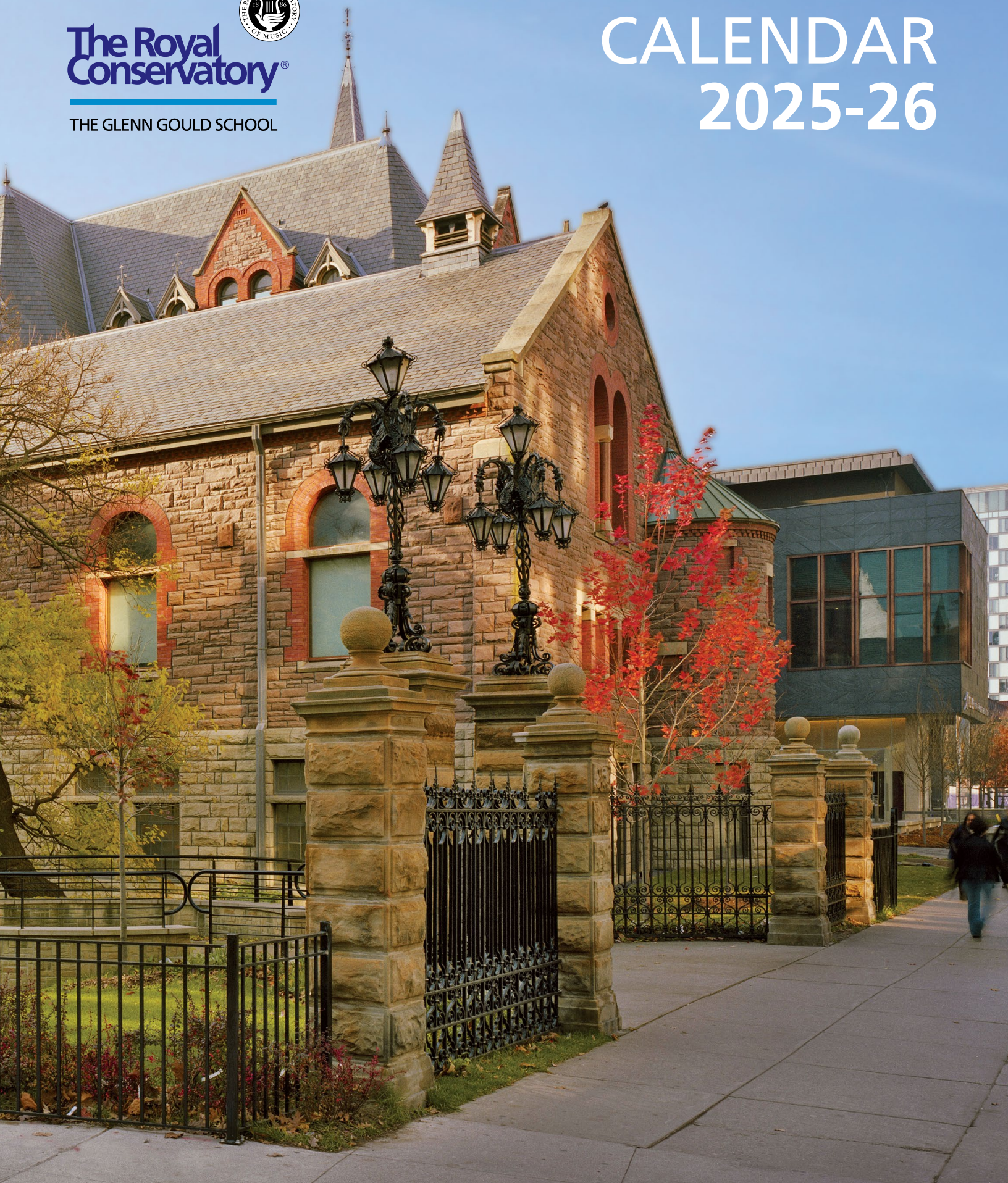


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MESSAGE FROM THE DEAN

Welcome to The Royal Conservatory's Glenn Gould School!

I am looking forward, as I am sure you are, to experiencing together a new year of performances and classes in our highly acclaimed state-of-the-art facility, the TELUS Centre for Performance and Learning. As you go about your daily activities at GGS, I am sure you will be continually inspired by RCM's sheer architectural beauty, a magical blend of old and new, whether you are having a lesson, rehearsing, practicing, attending a class, or performing in one of our outstanding concert venues, Koerner Hall, Mazzoleni Hall, or Temerty Theatre.

I trust that you will take full advantage of having the highly acclaimed Koerner Hall in your building by attending many of the outstanding professional concerts to be given there this season. In the past 2 seasons we heard electrifying performances in Koerner Hall by the Chicago Symphony Orchestra, The Philadelphia Symphony Orchestra, the Berlin Staatskapelle Orchestra, and the Czech Philharmonic. This season we will hear the Budapest Festival Orchestra, conducted by the legendary Ivan Fischer, continuing the tradition of having the greatest international orchestras include Toronto as one of their international tour destinations.

You also can look forward to hearing concerts in Koerner Hall by a dazzling list of international soloists and chamber musicians. A critical part of your education as performers is hearing great music being performed by great musicians in great halls - these artists will inspire you, stimulate your imagination, and shape your artistic vision in ways that you have not yet imagined, and you will have the opportunity to experience this a few short footsteps from your practice studios!

I look forward to another exciting year, and you can be sure that all of us on the GGS Administrative team will do everything possible to ensure that your experience is highly productive and artistically rewarding.

A handwritten signature in black ink, reading "James Anagnoson". The signature is fluid and cursive, with a long horizontal stroke at the end.

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.

2025-2026 IMPORTANT DATES

AUGUST 2025

25-29 Registration, Orientation, Placement Auditions

SEPTEMBER 2025

- 1 CLOSED: Labour Day
- 2 First Day of Classes – Fall Semester
- 5 Make-up for Sep. 1 – Monday Classes
- 14 Joaquin Conducts
- 30 DEADLINE: Fall Semester Tuition
- 30 DEADLINE: Add/Drop Fall Semester Classes

OCTOBER 2025

- 6-10 Project Week (RCO 1 and Opera Staging – Classes Suspended)
- 13 CLOSED: Thanksgiving Holiday
- 17 Make-up for Thanksgiving – Monday Classes

NOVEMBER 2025

- 7 Chamber Opera – Performance 1
- 8 Chamber Opera – Performance 2
- 17-21 Project Week (RCO 2 - Classes Suspended)

DECEMBER 2025

- 5 Last day of Classes
- 8-12 Exam Period
- Dec 15-Jan 2 Holiday Break

JANUARY 2026

- 1 Building Closed
- 5 First Day of Classes – Spring Semester
- 16 Corcoran Concerto Competition Preliminary Round
- 18 Corcoran Concerto Competition Semi-Final Round
- 20 Corcoran Concerto Competition Final Round
- 24 New Music Ensemble Concert
- 31 Vocal Showcase
- 31 DEADLINE: Spring Semester Tuition & Add/Drop Spring Semester Classes

FEBRUARY 2026

- 2-6 Project Week (RCO 3 – Classes Suspended)
- 2-6 Reading Week – Vocal
- 9-13 Project Week (Opera Staging - Classes Suspended)
- 9-13 Reading Week – Orchestral/Piano
- 16 CLOSED: Family Day
- 20 Make-up for Feb. 16 – Monday Classes

MARCH 2026

- 1 DEADLINE: Graduation Request Form
- 9-13 Opera Tech Week (Classes Suspended)
- 16-20 Opera Project Week (Classes Suspended)
- 18 Spring Opera – Performance 1
- 20 Spring Opera – Performance 2
- 29 Chamber Competition Preliminary Round

31 Chamber Competition Final Round

APRIL 2026

3 CLOSED: Good Friday
14 New Music Ensemble Concert
24 Last day of Classes
Apr 27-May1 Project Week (RCO 4 - Classes Suspended)

MAY 2026

1 RCO 4 Concert at Koerner Hall
4-8 Final Exams
18 CLOSED: Victoria Day
29 Convocation
31 Spring Semester ends

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 rcmusic.com/ggs. 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.

2025-2026 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

Anya Alexeyev
James Anagnoson
Michael Berkovsky
Jonathan Biss
Jeremy Denk*
David Louie
Anton Nel
John O'Connor
Li Wang
**The Ihnatowycz Chair in Piano*

Cello

Andrés Díaz*
Hans Jørgen Jensen
**The Alexandra Koerner Yeo Chair in Cello*

Horn

Chris Gongos
Gabriel Radford

Trombone

Gordon Wolfe

Trumpet

Steven Woomert

Tuba

Sasha Johnson

Clarinet

Joaquin Valdepeñas

Double Bass

Jeffrey Beecher

Oboe

Sarah Jeffrey

Violin

Atis Bankas
Marie Bérard
Jonathan Crow
Paul Kantor
Min-Jeong Koh
Erika Raum
Barry Shiffman
Mayumi Seiler

Viola

Steven Dann

Flute

Susan Hoepfner
Nora Shulman
Kelly Zimba Lukić

Percussion

Charles Settle

Voice

Stephanie Bogle
Jason Howard
Jean MacPhail
Joel Katz
Adrienne Pieczonka*
**Chair in Voice, Head of the Vocal Department*

Acting and Stagecraft

Stephanie Bogle
Tom Diamond

Breadth Courses

Jessica Caporusso
Simona Chiose
Linda Ippolito
Nishreena Nisham
Ivan Semeniuk
Larry Weinstein

Collaborative Studies

Jeanie Chung
David Louie
Erika Raum
Joaquin Valdepeñas

Piano Duos

Michael Berkovsky
Langning Liu

Conducting

Ivars Taurins

Historical Performance

David Louie

Languages and Vocal Study

Mia Bach
Camila González Bravo
Nesrine El Zine
John Greer
Joel Katz
Jean MacPhail
Sara Maida-Nicol
Jason Nedecky
Miriam Swatuk
Ivars Taurins
Xin Wang
Ilana Zarankin

Career Studies

Damon Groves
Andrew Kwan

Teaching Methodology

Kathy Gould Lundy

Master Class Coordinators

James Anagnoson
Judy Loman
Adrienne Pieczonka
John Rudolph
Kathleen Rudolph
Paul Widner
Steven Woomert

Recording Technology

Brandon Wells

Music Theory and History

Joel Katz
Julia Galieva-Szokolay
Lorenzo Guggenheim
Benjamin Smith
Bradley Thachuk
George Thurgood
Sean Wang

New Music Ensemble

Brian Current

Vocal Coaching

David Eliakis
Rachael Kerr
Peter Tiefenbach
Jennifer Tung

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 and 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
- 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

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

English Language Assessment Score Requirements

PROGRAM	TEST	MINIMUM SCORE
Bachelor of Music, Honours, Performance	TOEFL	80 iBT / 550 Paper / 213 Computer with no section below 20
	IELTS	6.0 with no bands below 5.5
	MELAB	77
	Duolingo English Test	110

- Where a foreign credential is being accepted as an equivalent to the OSSD or a diploma or degree from an Ontario postsecondary institution, the GGS will maintain proof that the credential meets the minimum admission requirements for this program. The foreign credential will be verified by a credential evaluation service such as the World Education Services (WES) or ICAS
- 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
- Where a foreign credential is being accepted as an equivalent to the OSSD or a diploma or degree from an Ontario postsecondary institution, the GGS will maintain proof that the credential meets the minimum admission requirements for this program. The foreign credential will be verified by a credential evaluation service such as the World Education Services (WES) or ICAS
- 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 (PLAR):

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.com/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%)

Where a foreign credential is being accepted as an equivalent to the OSSD or a diploma or degree from an Ontario postsecondary institution, the GGS will maintain proof that the credential meets the minimum admission requirements for this program. The foreign credential will be verified by a credential evaluation service such as the World Education Services (WES) or ICAS

If your primary language is not English, the applicant must submit additional proof of proficiency in English.

English Language Assessment Score Requirements

PROGRAM	TEST	MINIMUM SCORE
Artist Diploma Program	TOEFL	61 iBT / 500 Paper / 173 Computer
	IELTS	5.0 with all bands at or above 5.0
	MELAB	69
	Duolingo English Test	95

Music Requirements:

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

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

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 their 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 for a student to be considered registered.

1.3 ACCOMMODATION POLICY

The Glenn Gould School at RCM respects the dignity of students with disabilities and takes into

consideration the Accessibility for Ontarians with Disabilities Act (2005) and the Ontario Human Rights Commission: Policy on accessible education for students with disabilities (2018). GGS respects the privacy of all people concerning self-disclosed information. Students with disabilities who require accommodation should self-identify and provide the appropriate medical and / or psychological documentation to the Assistant Dean, Academics noting the impact of their disability, their needs and restrictions. Accommodation will neither undermine or compromise the learning outcomes of a course or program; therefore, significant program modifications will not be requested or required, unless in a rare circumstance.

1.4 ADDITION OF A COURSE

A student may add a course selection to their 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.

1.5 WITHDRAWAL FROM A COURSE

A student may withdraw from a course by 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 Associate Dean, Academics. Petitions are heard on a case-by-case basis.

All requirements must be met by the student to graduate. Dropped courses that are a requirement for graduation must be completed later.

1.6 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 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 reason 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 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 plan 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 calendar days may no longer be eligible for OSAP or other loans.

1.7 COURSE OUTLINES

A course outline will be provided by the instructor at the first meeting of a course each semester. Outlines are the documents which establish the number of assignments, tests, exams, as well as their impact 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.

1.8 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	

1.9 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.

1.10 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 Associate Dean, 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 Assistant Dean of 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 their behalf. Minutes will be taken during this meeting with a copy of said minutes provided to the student and filed with the complaint.

The Assistant Dean of Academics will discuss the complaint with the instructor(s) in question and will evaluate the positions of both the student and the instructor. The Associate Dean, 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 for 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 complete, 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 Associate Dean, 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 their 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 for which the decision is based. The decision of the Dean is final and irrevocable.

1.11 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 concise, written appeal to the Assistant Dean of 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 Assistant Dean of 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 Assistant Dean of Academics will decide on the appeal and will advise the student and the faculty of their 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 Assistant Dean of 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 Assistant Dean of 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. The 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 Assistant Dean of Academics' decision. The Dean will review the application for an 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, they 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 Assistant Dean of Academics will stand, and no further action will be taken.

If the Dean determines that the request for appeal is justified, they 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. They will inform the students 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.

1.12 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): 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: 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 in satisfactory academic standing.

To ensure ongoing OSAP eligibility, students must achieve passing grades in at least 60% of what is considered a full course load, even if they are taking a

larger course load. Students with permanent disabilities or persistent or prolonged disabilities who are eligible for full-time OSAP while taking a reduced course load must achieve passing grades in at least 40% of what is a full course load.

NOTE: 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 a 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 Spring semester**

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 They 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, they 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 Assistant Dean, Academics via email, preferably thirty (30) days in advance, providing all the 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) consecutive calendar days 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 calendar 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 submitted to students via the GGS Student Information System (SIS) Portal 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.

1.13 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."

1.14 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 a subsequent semester's offerings to improve their understanding of the subject material.

1.15 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
- An exam at the same time as a religious observance

1.16 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 should not bring into the examination room any books, papers or other materials or devices except with the written permission of the examiner on 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.

1.17 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."

1.18 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, the student 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 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 full-time, 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 by The Glenn Gould School academic requirements. The decision to grant the credit will be at the discretion of the Assistant Dean, 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 consider 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.

1.19 GRADUATION POLICY

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 to graduate.

Students applying to graduate from the Artist Diploma must have the following minimum grade point averages (GPA) 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 credits required 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.

1.20 ARTIFICIAL INTELLIGENCE (AI) POLICY

At the Glenn Gould School, all class-related work submitted must be the student's own. Artificial intelligence (AI) tools, such as ChatGPT or other generative software, are recognized as research tools and may be used in that capacity; however, they are not permitted for generating assignments, examinations, or any other type of creative work unless specifically assigned and authorized by the instructor. All permitted uses of AI must be fully acknowledged and clearly described. Unauthorized use of AI will be treated as academic dishonesty under Section 4.2 of the Academic Calendar. This policy will be reviewed regularly as AI technology develops.

NOTICE

The GGS has been granted consent by the Minister of Colleges and Universities to offer this program for a seven-year term starting Oct 12, 2024. 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 high school graduates who are 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 Colleges and Universities, Research Excellence and Security, Province of Ontario (MCURES).

BACHELOR OF MUSIC, PERFORMANCE (HONOURS) – PIANO

THE IHNATOWYCZ PIANO PROGRAM

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	4	4	4	4
Recital		3	3	3
Master Class	2	2	2	2
	6	9	9	9
TOTAL APPLIED CREDITS				33
CAREER				
Recording Technology	1			
Career Management			1	
Teaching Methodology*			1	
	1	0	2	0
TOTAL CAREER CREDITS				3
PERFORMANCE				
Choir*	3			
Sonata Repertoire	3	3	3	3
Collaborative Piano*		3		
Piano Duos	2			
Advanced Keyboard Harmony			2	2
Historical Performance Practices			2	
Conducting (Elective)		(2)		
	8	6	7	5
TOTAL PERFORMANCE CREDITS				26
MUSIC THEORY				
Common Practice Theory	4	4		
Post 1900 Styles and Techniques			4	
Keyboard Harmony	2	2		
Musicianship	2	2		
Advanced Aural Skills (Elective)				(2)
	8	8	4	0
TOTAL MUSIC THEORY CREDITS				20
MUSIC HISTORY				
Music History Survey	6			
Piano Literature*		4		
Music History in Context				3
Topics in Music History (Elective)			(3)	
	6	4	0	3
TOTAL MUSIC HISTORY CREDITS				13

BREADTH CLASSES (24 credit hours total)				
The eight breadth courses are structured to progressively expand students' general knowledge across a range of disciplines. While these courses do not include music, they encompass diverse subject areas, including but not limited to Indigenous studies, business, law, the social sciences, and the humanities				
TOTAL BREADTH CREDITS				24
Total Credits Required for BMus, Perf (Hons) – Piano 119				

**Indicates course is 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	4	4	4	4
Recital		3	3	3
Master Class	2	2	2	2
	6	9	9	9
TOTAL APPLIED CREDITS				33
CAREER				
Recording Technology	1			
Career Management			1	
Teaching Methodology*			1	
	1	0	2	0
TOTAL CAREER CREDITS				3
PERFORMANCE				
Royal Conservatory Orchestra & Orchestral Repertoire	3	3	3	3
Sonata Repertoire (<i>not required for Double Bass/Harp/Percussion</i>)			3	(3)
Chamber Music: <i>Strings (Years 2-4) Winds/Brass/Percussion/Harp (Years 1-4)</i>	3	3	3	3
Conducting		2	2	
<i>New Music Ensemble (Elective)</i>	(3)	(3)	(3)	(3)
	3	8	11	6
TOTAL PERFORMANCE CREDITS – STRINGS/HARP/PERCUSSION (excluding Double bass at 25)				28
TOTAL PERFORMANCE CREDITS – WINDS/BRASS				31
MUSIC THEORY				
Common Practice Theory	4	4		
Post 1900 Styles and Techniques Theory			4	
Keyboard Harmony	2	2		
Musicianship	2	2		
<i>Advanced Aural Skills (Elective)</i>				(3)
	8	8	4	0
TOTAL MUSIC THEORY CREDITS				20
MUSIC HISTORY				
Music History Survey	6			

Topics in Music History		3		
Music History in Context				3
	6	3		3
TOTAL MUSIC HISTORY CREDITS				12
BREADTH CLASSES (24 credit hours total)				
The eight breadth courses are structured to progressively expand students' general knowledge across a range of disciplines. While these courses do not include music, they encompass diverse subject areas, including but not limited to Indigenous studies, business, law, the social sciences, and the humanities				
TOTAL BREADTH CREDITS				24
Total Credits Required for BMus, Perf (Hons) – Orchestral (120) Double Bass, Harp, and Percussion (117)				

- *Indicates course offered in alternate 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	4	4	4	4
Recital I-III		3	3	3
Master Class	2	2	2	2
Vocal Coaching	1	1	1	1
	7	10	10	10
TOTAL APPLIED CREDITS				37
CAREER				
Recording Technology	1			
Career Management			1	
Teaching Methodology*			1	
<i>The Structure of Singing (Elective)*</i>	(1)			
	1	0	2	0
TOTAL CAREER CREDITS				3
PERFORMANCE				
Vocal Stagecraft	2	2	2	2
English Diction*		1		
Italian Diction*		1		
German Diction*	1			
French Diction*	1			
Historical Performance*			3	
20/21st Century Repertoire*			3	
Mélodie*				3
Lied*				3
Sight Singing*		2		
Choir*	3			
<i>Conducting (Elective)</i>		(2)		
	7	6	8	8
TOTAL PERFORMANCE CREDITS				29
MUSIC THEORY				
Common Practice Theory	4	4		
Post 1900 Styles and Techniques			4	
Keyboard Harmony	2	2		
Musicianship	2	2		
<i>Advanced Aural Skills I (Elective)</i>				(3)
	8	8	4	(3)
TOTAL PERFORMANCE CREDITS				20
MUSIC HISTORY				
Music History Survey	6			
Topics in Music History		3		
Music History in Context				3
	6	3		3
TOTAL MUSIC HISTORY CREDITS				12

LANGUAGES FOR VOCALISTS (COUNT AS BREADTH REQUIREMENT)				
French	3			
German		3		
Italian		3		
TOTAL LANGUAGE CREDITS				9
BREADTH CLASSES (24 credit hours total)				
The eight breadth courses are structured to progressively expand students' general knowledge across a range of disciplines. While these courses do not include music, they encompass diverse subject areas, including but not limited to Indigenous studies, business, law, the social sciences, and the humanities				
TOTAL BREADTH CREDITS				24
Total Credits Required for BMus, Perf (Hons) – Voice (125)				

- Indicates course offered in alternating years.

APPLIED STUDIES – ALL INSTRUMENTS

APPLIED MUSIC

4 credits

Each student receives 1.5 hours of private instruction per week, the equivalent of 36 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 goal is to achieve a near-professional level of performance. Students must earn a grade of at least 70% on all recitals 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

2 credits

Coordinators:

Piano – James Anagnoson,

Harp – Judy Loman

Voice – Adrienne Pieczonka

Brass – Steven Woomert

Percussion – John Rudolph

Woodwinds – Dr. Kathleen Rudolph

Strings – Paul Widner

Master classes are group classes, usually open to the public, with reputed visiting artists 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 visiting artist, 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

COMMON PRACTICE THEORY I, II (THRY 100, 101)

2 credits

Instructor – 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 Musicianship I, II (THRY 110, 111)

KEYBOARD HARMONY I, II (THRY 120, 121)

1 credit

Instructor – 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 Musicianship 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 Musicianship I, II (THRY 110, 111)

MUSICIANSHIP I, II (THRY 110, 111)

1 credit

Instructor – 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, 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)

COMMON PRACTICE THEORY III, IV (THRY 200, 201)

2 credits

Instructor – 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 Musicianship II (THRY 111)

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

KEYBOARD HARMONY III, IV (THRY 220, 221)

1 credit

Instructor – George Thurgood

A continuation of Keyboard Harmony I and Keyboard Harmony II, 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 Musicianship 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 Musicianship II (THRY 111)

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

MUSICIANSHIP III, IV (THRY 210, 211)

1 credit

Instructor – Dr. Julia Galieva-Szokolay

A continuation of Musicianship I and Musicianship II, 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 Musicianship II (THRY 111)

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

POST 1900 STYLES AND TECHNIQUES THEORY V, VI (THRY 300, 301)

2 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 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 – 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, principal 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

TOPICS IN MUSIC HISTORY I, II (MHIS 220, 221)

1.5 Credits

Instructor – Various

The "Topics in Music History" courses offer an in-depth exploration of diverse subject matters that are applicable to all musicians, irrespective of their instruments. Each semester focuses on a specific historical topic, which could range from the development of instrumental music to the social impact of opera. These courses provide students with an in-depth understanding of aspects of music history and their relevance in contemporary performance practice. A requirement for all orchestral instrumentalists and singers.

Prerequisite: Music History Survey II (MHIS 101)

MUSIC HISTORY IN CONTEXT I, II (MHIS 410, 411)

1.5 Credits

Instructors – Larry Weinstein and Sean Wang

This course is a discussion-based, two-semester sequence that uses individual compositions and related articles to study the wider musical, cultural, and social context surrounding the music in question. Topics throughout the academic year range from the practice of historical performance, 18th-century colonialism and its reflection in music, to issues regarding various "-isms" since the turn of the 20th century and recent trends in intercultural music.

Prerequisites: Music History Survey II (MHIS 101), Topics in Music History II (MHIS 221)

MUSIC HISTORY – PIANO

***PIANO LITERATURE I (MHIS 202)**

2 credits

Instructor – 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 – 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)

CAREER STUDIES – ALL INSTRUMENTS

RECORDING TECHNOLOGY (CRST 120)

1 credit

Instructor – Brandon Wells

Students will acquire proficiency in new media tools useful for a career as a professional musician. The topics covered include digital file management, basic microphone techniques, signal flow of audio equipment, the physics of sound, and the delivery of audio projects in a professional manner

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. The course relies on the expertise of professionals in the field.

Prerequisite: Completed 2nd year

***TEACHING METHODOLOGY (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

BREADTH COURSES – ALL INSTRUMENTS

INTRODUCTION TO BUSINESS: CANADIAN ENTREPRENEURIAL TRACK

(BRTH 110)

3 credits

Instructor – Nishreena Nisham

This course offers students the chance to develop a viable start-up business idea, conduct market research, explore various funding options, and create a comprehensive business plan. It emphasizes the importance of small and medium-sized enterprises (SMEs) in Canada. The course addresses common challenges such as market readiness, strategic planning, and management skills. Throughout the program, students will learn to incorporate Canadian economic, legal, and cultural frameworks into their entrepreneurial ventures while developing a business plan. The course examines the fundamentals of business from a Canadian entrepreneurship perspective. Students will identify opportunities, perform market research, navigate Canadian regulations, explore funding sources, and develop a complete business plan. They will create a start-up business concept from idea to launch, culminating in a Dragons' Den-style pitch presentation.

FILM STUDIES: THE TRUE MEANING OF MOTION PICTURES

(HUMN 230)

3 credits

Instructor – Larry Weinstein

The True Meaning of Motion Pictures is a deep dive into documentary as an art form, spanning a wide range of subjects, genres and historical perspectives. The course is not a comprehensive survey but rather an eclectic mix of highly acclaimed and provocative films that will teach as much about varieties of form and approach as they do content. Classes will consist of screenings, commentary and free discussion.

**DISPUTE RESOLUTION FUNDAMENTALS:
THE ART OF NEGOTIATION AND
PROBLEM-SOLVING
(BRTN 396)**

3 credits

Instructor – Linda Ippolito

This course provides an opportunity for students to delve into a broad range of topics in the field of dispute resolution (DR). It focuses on the intersection of DR theory and practice, providing students with an opportunity to explore the philosophy of conflict, various models of dispute resolution (including negotiation, mediation, and hybrid processes such as mediation/arbitration) and dispute resolution styles, the impact of culture on conflict, the neuroscience of conflict, and emerging processes including on-line dispute resolution, the use of collaborative practice and Indigenous DR models. Throughout the course there are opportunities for building skills in areas such as effective communication, strategic planning, engagement in negotiation and mediation, and process design. The course involves a wide variety of teaching methodologies including presentations by faculty, class and small group discussions, case studies, simulations, and video presentation. The course is designed to be both interactive and experiential and involves a variety of roleplay scenarios and culminates in a complex multi-party simulation.

**ANTHROPOLOGY OF TECHNOLOGY
(SOSC 305)**

3 credits

Instructor – Jessica Caporusso

This course serves as an introduction to science and technology studies (STS), an emergent field of academic inquiry that considers the historical roots, cultural practices, and politics that contour contemporary science and technology. This class will examine the colonial and capitalist foundations of scientific knowledge and objectivity to question what we know (and how we know) about “race,” “sex,” and “nature” in contemporary technoscientific worlds. This will be accomplished by engaging with decolonial critiques in STS to consider the development of science as both a discipline and disciplining force. We will further consider how empirical knowledges might be made otherwise, as we take up the question of life in the wake of industrial capitalism, chemical exposures, and climate change.

**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.

**ELECTIVE STUDIES –ALL
INSTRUMENTS**

**ADVANCED MUSICIANSHIP I, II
(THRY 400, 01)**

1.5 credits

Instructor – 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 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), Musicianship IV (THRY 211), and Keyboard Harmony IV (THRY 221)

**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:
STRINGS or WINDS/BRASS**

1.5 credits per term

Instructors:

Strings – Jeanie Chung and Erika Raum

Winds/Brass – David Louie and Joaquin Valdepeñas

In this course, students prepare and perform standard sonata repertoire for piano and string instrument. Beginning with chamber sonatas of Bach, much 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

1.5 credits per term

Coordinators:

Strings and Piano – Min-Jeong Koh

Woodwinds – Kathleen Rudolph

Percussion – John 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: For pianists, Chamber Music may be taken in place of Sonata Repertoire. However, enrollment may be required to support Sonata Repertoire classes.

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

1 credit per term

Instructor – Langning 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 – 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 – 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. The 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 piano score reductions, 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
(RCO)**

1.5 credits per term

Resident Conductor – Joaquin Valdepeñas

The RCO, the Opera Orchestra, and Joaquin Conducts are mandatory ensembles 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 – David Louie and Joaquin Valdepeñas

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

1.5 credits per term

Coordinators:

Strings and Piano – Min-Jeong Koh

Woodwinds – Kathleen Rudolph

Percussion – John 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 with the 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)

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

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 – Tom Diamond

Group participation 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

***ITALIAN DICTION
(VCST 230)**

1 credit

Instructor – 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 – Mia Bach

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

***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**

***THE STRUCTURE OF SINGING
(VCST-400)**

1 credit

Instructor – Joel Katz

Named after the book by pedagogue Richard Miller, this course examines what happens on a physical level when we sing. Through insight into the anatomy of the vocal instrument, you will learn how to diagnose and correct vocal faults. I will ask you to formulate a personal vocal philosophy, beginning with a thorough inventory of your own capacities. This will help to ground your work as teacher-performers in a scientific understanding of the mechanism of singing.

***HISTORICALLY INFORMED
PERFORMANCE: VOICE I, II
(VCST 322, 323)**

1.5 credit per term

Instructor: Ivars Taurins

Prerequisite: Completed 2nd year

This performance-based course is designed to acquaint singers with a basic knowledge of the composers and music of the Baroque period in terms of Historically Informed Performance. Four national schools (Italian, English, German, French) will be explored as they evolve through the 17th and 18th centuries, as seen in oratorio, opera, and other genres. We will explore, through performance, matters of context, background, form, and style.

It is hoped that by the end of the course the students will have a basic understanding of music and social history of the Baroque period, as well as a comprehensive view of the vocal repertoire of the 17th and 18th centuries, and some insight into various issues of performance practice, including national styles, recitative, ornamentation, and the application of this knowledge to the interpretation of this repertoire.

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

1.5 credit per term

Instructor – David Eliakis

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 – Mia Bach

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 and overview of the German Lied repertoire. Emphasis is given to an in-depth study of Robert Schumann and Heinrich Heine's song cycle *Dichterliebe*.

Prerequisite: Completed German Diction

***SIGHT SINGING I, II
(VCST 320, 321)**

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

**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 piano reductions, as well as instrumentalists and singers drawn from the class, when available and appropriate.

Prerequisite: By permission of instructor

LANGUAGE STUDIES

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

1.5 credits per term

Instructor – Miriam Swatuk

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 – Nesrine El Zine

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 – Luca Marchetti

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, morphology, 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. Each of these programs are recognized and approved as professional programs by the Ministry of Colleges and Universities, Research Excellence and Security, Province of Ontario (MCURES).

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 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	2
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	
Career Studies Elective – Choose 1 of the following: Performance Awareness (CRST 500)* or Community Outreach (CRST 520)		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 36 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 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 visiting artists 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 visiting artist, 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

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

CAREER STUDIES ELECTIVES

Students choose **one** of the following career studies elective options to fulfill graduation requirements:

COMMUNITY OUTREACH (CRST 520)

1 credit

Instructor – TBA

The classes will explore community engagement models used in the GTA and discuss the role of the artist in the community arts space. Each student will be required to plan and present 3 outreach performance events per term. Each event will involve performances at different places. The organizing and production of the event are to be done by the student. Prior to the community performances students will submit their plans and following the performance students will submit a short report on the experience. Additionally, each community partner organization will be provided with a form to complete and return that describes the event and the experience working with the student.

Prerequisite: None

PERFORMANCE STUDIES

PIANO DUOS I, II (CHMB 520, 521)

1.5 credits per term

Instructors – Langning Liu and 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

Coordinators:

Strings – Min-Jeong Koh

Woodwinds – Kathleen Rudolph

Percussion – John Rudolph

Brass – Gordon Wolf

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 – David Louie and Joaquin

Valdepeñas

In this course, students prepare and perform standard sonata repertoire for piano and one wind or brass instrument. Beginning with chamber sonatas of Bach, much 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 STUDIES

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

1.5 credits per term

Instructor – 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 – 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 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	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
Career Studies Elective – Choose 1 of the following: Performance Awareness (CRST 500)* or Community Outreach (CRST 520)		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
New Music Ensemble I, II (ENSM 520, 521)		3	
Sonata Repertoire I, II, III, IV (PERF 530, 531, 630, 631) (Elective)		(3)	(3)
		16	16
TOTAL PERFORMANCE CREDITS			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
For those in the Pedagogy Stream the following courses are graduation requirements taken in lieu of Music Theory and Music History.		
PEDAGOGY		
String Pedagogy I, II (PDGY 500, 501)	3	
Capstone I, II (PDGY 600, 601)		3
	3	3
TOTAL PEDAGOGY CREDITS		6
	35	28
Total Credits Required for ADP Orchestral 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 36 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 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 – Steven Woomert

Percussion – John Rudolph

Woodwinds – Dr. Kathleen Rudolph

Strings – Paul Widner

Master classes are group classes, usually open to the public, with visiting artists and educators from around the world. Students are exposed to 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 artist, 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, 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 are 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 – Glenn Einschlag

Cello – Paul Widner

Clarinet – Joaquin Valdepeñas

Double Bass – Jeffrey Beecher

Flute – Nora Shulman

Harp – Heidi Gorton

Horn – Christopher Gongos

Low Brass – Gordon Wolfe

Trumpet – Steven Woomert

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. Experienced instrumental musicians and/or conductors adjudicate preparatory auditions.

Prerequisite: None (Year 2 elective for strings)

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

2 credits per term

Coordinators:

Strings – Min-Jeong Koh

Woodwinds – Kathleen Rudolph

Percussion – John 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

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 – David Louie and Joaquin

Valdepeñas

In this course, students prepare and perform standard sonata repertoire for piano and one wind or brass instrument. Beginning with chamber sonatas of Bach, much 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

CAREER STUDIES ELECTIVES

Students choose **one** of the following career studies elective options to fulfill graduation requirements:

COMMUNITY OUTREACH (CRST 520)

1 credit

Instructor – TBA

The classes will explore community engagement models used in the GTA and discuss the role of the artist in the community arts space. Each student will be required to plan and present 3 outreach performance events per term. Each event will involve performances at different places. The organizing and production of the event are to be done by the student. Prior to the community performances students will submit their plans and following the performance students will submit a short report on the experience. Additionally, each community partner organization will be provided with a form to complete and return that describes the event and the experience working with the student.

Prerequisite: None

MUSIC THEORY STUDIES

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

1.5 credits per term

Instructor – 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 – 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

PEDAGOGY STUDIES

NOTE: Participation in the Violin Symposium and ARCT Pedagogy Level I Course is required for all students enrolled in the Pedagogy stream.

STRING PEDAGOGY I (PDGY 500)

1.5 credits per term

Instructor – Min-Jeong Koh

In String Pedagogy I, students learn all aspects of performance, providing a base of experience which is applicable both to their own playing and to teaching subjects. In addition, students learn to analyze and identify steps to effectively teach in various levels and contexts through seminars, observations of RCM faculty and visiting artists in private lessons and/or masterclasses, and student teaching. Students begin to amass their own pedagogy portfolio.

Prerequisite: None

STRING PEDAGOGY II (PDGY 501)

1.5 credits per term

Instructor – Min-Jeong Koh

Continuation of String Pedagogy I, students explore principles of teaching, sequenced learning, nurturing independence, and teaching in various settings including masterclasses, group classes, chamber music, and various types of learners.

Prerequisite: String Pedagogy I (PDGY 500)

CAPSTONE I (PDGY 600)

1.5 credits per term

Instructor – Min-Jeong Koh

This is an opportunity for students to work on individualized projects to further develop their pedagogical skills. Students articulate their goals by writing a proposal and devise a plan for the project with guidance from the course instructor.

Prerequisite: String Pedagogy II (PDGY 501)

CAPSTONE II (PDGY 601)

1.5 credits per term

Instructor – Min-Jeong Koh

Continuation of Capstone I, students pursue and complete their individualized pedagogy projects.

Prerequisite: Capstone I (PDGY 600)

ARTIST DIPLOMA PROGRAM – VOICE

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Artist Diploma Program – Voice		Number of Credits	
	Year	1	2
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
Career Studies Elective – Choose 1 of the following: Performance Awareness (CRST 500)* or Community Outreach (CRST 520)		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)*Historically Informed Performance I, II (VCST 540, 541)* <i>(The remaining third course may be taken as an elective)</i>		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
Chamber Opera I, II (ENSM 510, 610) and Opera Workshop I, II (ENSM 511, 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)*Historically Informed Performance I, II (VCST 540, 541)*			(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 36 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 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 visiting artists 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 visiting artist, 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 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

CAREER STUDIES ELECTIVES

Students choose one of the following career studies elective options to fulfill graduation requirements:

COMMUNITY OUTREACH (CRST 520)

1 credit

Instructor – TBA

The classes will explore community engagement models used in the GTA and discuss the role of the artist in the community arts space. Each student will be required to plan and present 3 outreach performance events per term. Each event will involve performances at different places. The organizing and production of the event are to be done by the student. Prior to the community performances students will submit their plans and following the performance students will submit a short report on the experience. Additionally, each community partner organization will be provided with a form to complete and return that describes the event and the experience working with the student.

Prerequisite: None

PERFORMANCE STUDIES

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

1.5 credits per term

Instructor – John Greer

This course provides singers with the opportunity to perform and study 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. Students develop a working

knowledge of repertoire and explore the requirements of performing with orchestra or small ensemble: preparation, attention to text, knowledge of instrumental components, and musical structure, ability to indicate 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
- Historically Informed performance

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

This course is focused on 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
- Historically Informed Performance

The remaining third course may be taken as an elective.

HISTORICALLY INFORMED PERFORMANCE: VOICE I, II (VCST 540, 541)

1.5 credits per term

Instructor – Ivars Taurins

This performance-based course is designed to acquaint singers with a basic knowledge of the composers and music of the Baroque period in terms of Historically Informed Performance. Four national schools (Italian, English, German, French) will be explored as they evolve through the 17th and 18th centuries, as seen in oratorio, opera, and other genres. We will explore, through performance, matters of context, background, form, and style.

It is hoped that by the end of the course the students will have a basic understanding of music and social history of the Baroque period, as well as a comprehensive view of the vocal repertoire of the 17th and 18th centuries, and some insight into various issues of performance practice, including national styles, recitative, ornamentation, and the application of this knowledge to the interpretation of this repertoire.

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

1.5 credits per term

Instructor – Xin Wang

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

CHAMBER OPERA I-II (ENSM 510, 610)

1.5 credits per term

Instructors – Various

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

Prerequisite: None

OPERA WORKSHOP I-II (ENSM 511, 611)

1.5 credits per term

Instructors – 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 – 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 – Joel Katz

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 – Camila González Bravo

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 an understanding of the Spanish repertoire for singers itself.

Prerequisite: None

MUSIC THEORY STUDIES

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

1.5 credits per term

Instructor – 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 – 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 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 can 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, cheating, and misuse of artificial intelligence, is ultimately destructive to the values of the GGS. Scholarly integrity is required by all members of the community. Engaging in any form of academic dishonesty or misconduct 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 as 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 been 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 tests 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 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 their 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 Assistant Dean, 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 Assistant Dean, 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 Assistant Dean of Academics within seven days of the report.

3. Assistant Dean of Academics reviews the case

The Assistant Dean of Academics will carefully review the report and comments, if any.

a. Assistant Dean of Academics finds No Academic Dishonesty

If the Assistant Dean, 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 Assistant Dean, Academics' attention.

b. Assistant Dean of Academics finds Academic Dishonesty

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

c. Assistant Dean of Academics Response in Case of First Offence

If there is no record on file of any previous academic offence by the student, the Assistant Dean, 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 the record of the offence will be filed in the student's record.

In the case of a first offence, the Assistant Dean, 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. Assistant Dean of 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 Assistant Dean, Academics will decide the matter. In the latter case the Assistant Dean of Academics will set out the reasons for their conclusion that a stronger penalty is appropriate.

4. Opportunity For Student Appeal Of Assistant Dean of Academic's Decision

The student may appeal a decision by the Assistant Dean, 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 Assistant Dean, 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 Assistant Dean, 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 Assistant Dean, Academics annually.

4.3 INTELLECTUAL PROPERTY POLICY

GGG 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 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, regarding 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 for 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, 2022)**. 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:

<https://ethics.gc.ca/eng/documents/tcps2-2022-en.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-need basis. Researchers will contact the Assistant Dean of 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, they 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 their 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 their 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

GGS 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, they 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, they 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, they 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, they 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, they will review all documentation, ask for further information as required, and come to a decision based on the evidence, including the rationale. They 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, the Registrar, the Assistant Dean, Academics.

- 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 Assistant Dean, Operations 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 Assistant Dean, Operations will determine whether the dispute falls under the jurisdiction of existing GGS policies. If so, the Director, Operations will direct the Complainant to the relevant policies and procedures. If not, the Director, Operations 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, they 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, they will inform the party who is not the "Applicant" (now the "Defendant") in writing of their 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. They 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 Assistant Dean, 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 The Glenn Gould School (GGS) and The Royal Conservatory of Music community. The RCM/GGS community includes students, faculty, employees and contractors.

2. The Scope

The Policy applies to complaints by individuals of the RCM/GGS community about sexual violence that have occurred on RCM premises, or during classes, meetings or events, including online.

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 the GGS community and require them to review this Policy with expectation of compliance with this Policy and towards them understanding how to identify situations that involve, or could progress into sexual violence against individuals of the GGS community 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-premises 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 accommodations; 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 themselves of counselling services that GGS has arranged for its students. More information on the available counseling resources can be found on the GGS website (www.rcmusic.com/ggs), 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

Individuals in the RCM/GGS community will take all reasonable steps to prevent sexual violence involving individuals of the GGS/RCM community on RCM premises or during classes, meeting or events, including online, by reporting immediately to the RCM Human Resources ("HR") Director if individuals of the RCM/GGS community have been subject to, or have witnessed or have knowledge of sexual violence involving individuals of the RCM/GGS community, or have reason to believe that sexual violence has occurred or may occur which involves individuals of the RCM/GGS community.

Subject to this Policy, to the extent it is possible, the RCM HR Director 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 premises 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 individuals on the RCM premises or the broader community is at risk. An individual of the RCM/GGS community experiencing sexual violence may seek

accommodations. Requests for academic accommodations by GGS students such as extensions on assignments, studying at home, or withdrawing from courses may be made to the GGS Assistant Dean, Academics. A GGS student is not required to report incident of, or make a complaint about, sexual violence to obtain support, services, or accommodations.

A complainant seeking non-academic accommodations should contact the RCM HR Director.

7. Investigating Reports Of Sexual Violence

- A complaint of sexual violence may be filed under this Policy, by any individual of the RCM/GGS community to the RCM HR Director 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 HR Director 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, at the Dean's discretion, which may include restricting the respondent's access to the RCM premises.

Decisions and Appeals

- Decisions and appeals respecting breaches of this Policy and remedial actions 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 Assistant

Dean, 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 them with particulars of the allegations and a summary of the investigation report, and advise them 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 to 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 remedial measures, corrective actions, or sanctions which it considers appropriate and will inform the respondent of the decision with written reasons, normally within five (5) working days of the nature of the measures imposed/taken. 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, they 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, they 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 5 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
Huron 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@sackingston.com
www.sackingston.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 they exercise 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. As an employee of The Royal Conservatory of Music, faculty are subject to RCM's organization-wide Conflict of Interest Policy.

If students and faculty have reason to believe that there is an unreported conflict of interest, they should report this in writing to the GGS Director, Operations. This report will then be forwarded to the RCM's HR team for further review.

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 Oscar Peterson 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 – 6pm
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 released in the GGS Student Information System (SIS) Portal 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, English language assessment 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 may be 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 Colleges and Universities, Research Excellence and Security (MCURES) in writing and contact the police.

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 5 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 \$495 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 or Confirmation of Enrollment.

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, Research Excellence and Security's (MCURES) determination of the student's eligibility based on the assessment of their 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 Colleges and Universities, Research Excellence and Security (MCURES). 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 their 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.

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, Director of Operations, 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 30; second installment payment must be received by January 30. Registration is not complete until fees have been paid or payment arrangements have been finalized and approved 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 through the student Shopify system once an invoice is deployed.
- 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 via the GGS Student Information System (SIS) Portal. 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
- Additional Recording Session: \$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 Admissions and Student Services 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

GGG 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 (all programs)

LENGTH: 20 minutes

DATE: Exam week (in May)

JURY REPERTOIRE REQUIREMENTS:

ORCHESTRAL INSTRUMENTS

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

PIANO

- must consist of four (4) contrasting works representative of different styles, era, and genres
- no chamber music permitted

VOICE

- must be performed like a mini-recital (20min)
- must consist of at least 4 different languages, one of which can be English
- must cover 3 different music periods
- 1 opera aria can be included (but it is not mandatory)

MEMORIZATION: Please consult with your private teacher for your memorization requirements.

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

OPTIONAL FIRST-YEAR BMUS RECITAL:

First-year students can choose to perform a 40-45 minute adjudicated non-credit recital in place of completing a 20-minute jury. **The student must request this option by October 1st**, 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.

1ST YEAR BMUS RECITAL 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, except for sonatas with keyboard

PIANO

- must consist of three (3) 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
- any speaking or speeches should be kept to a limit of 1 minute in total

MEMORIZATION: Please consult with your private teacher for your memorization requirements.

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

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 (*see 8.5*).
- Partial works or individual movements may be allowed, but require approval from the student's private instructor and GGS administration.
- Using previously graded repertoire in a recital is prohibited, unless approved by the private instructor and GGS administration.
- All non-GGS musicians/personnel or unapproved accompanists playing in your recital require approval by GGS administration.

8.3 RECITAL BOOKING PROCESS

- Recital dates will be assigned and emailed to students and faculty by the Performance Manager by the **end of October**. Any petition for an alternate recital date must be submitted to the Registrar and Performance Manager **within two weeks, in writing**, otherwise, the recital schedule will become final and will be posted thereafter as official on the bulletin board outside the GGS office.
- **At least one month prior to the recital, students must submit their recital program details** (including all repertoire in correct order, composers and dates, collaborative musicians and biography) using the program template. This submission should be sent via email to both their private teacher for approval, and the Performance Manager for program preparation.
- **Students must provide the Performance Manager with PDF copies of all works on the program.**
- **Dress rehearsal requests** must be received by the Performance Manager at least one month prior to

the recital date and will be Scheduled according to hall availability.

- **Non-Credit Recitals:** Students who wish to perform solo or chamber recitals for non-credit purposes can book directly with the Performance Manager.

8.4 RECITAL RECORDINGS

- RCM-arranged Recordings: All 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 non-credit recitals to be professionally recorded. Details and fees available from the Performance Manager.
- 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 GGS Director of Operations for details and approval.

8.5 CANCELLATIONS AND DEFERRALS

- All recitals must be completed by **May 31, 2026**.
- 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 signed 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 the end of May 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, Juries, and Super Mock Auditions

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.

Bachelor of Music, Perf. (Hons): Post-secondary level

Artist Diploma Program (ADP): Post-bachelor level

Note: 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. Marks in this range are indicative of an outstanding performance, and should not be quickly awarded.
- **A mark of 90% – 94%** rarely is awarded. Marks in this category should denote an exceptional performance of professional calibre; technical mastery, musical maturity, and expressiveness.
- **A mark of 95% or higher** is very rarely awarded. A mark in this range signifies the very highest level of performance in a recital, reflecting the potential for international prominence.

Memorization

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

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

Violin Viola & Cello: All works for one instrument unaccompanied must be memorized. Concertos must be memorized. Sonatas with keyboard or other accompaniment and works for two or more players need not be memorized.

Double Bass, Woodwinds, Brass, & Percussion: Not required

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

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

Contemporary music – all disciplines: Not required

8.7 BMUS, PERF (HONS) – DOUBLE BASS, 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 Canadian composition
- One traditionally underrepresented work
- One chamber work

In addition:

- All works must be solo, except for the chamber music component.
- Additional Chamber works must be approved in advance by GGS Administration.
- **Encores** 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 exceeding the time booked (90mins).

MEMORIZATION

Double Bass, Woodwinds, Brass, & Percussion: Not required.

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

8.8 BMUS, PERF (HONS) – PIANO, VIOLIN, VIOLA, & CELLO

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 Canadian composition
- One traditionally underrepresented work
- One chamber work (mandatory for strings, optional for piano)

In addition:

- All works must be solo, except for the chamber music component (see above).
- Additional chamber works must be approved in advance by GGS Administration.
- **Encores** 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 (90mins).

MEMORIZATION

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

Violin Viola & Cello: All works for one instrument unaccompanied must be memorized. Concertos 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

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 Canadian composition
- One traditionally underrepresented work
- One chamber work (*works for Voice and Piano or Voice and Harpsichord are not chamber*)
- Repertoire in English, Italian, French, and German (Other languages are optional).

In addition:

- All works must be solo, except for the Chamber Music component (see above).
- Concert and Oratorio arias are permitted.
- Instrumental interludes between vocal works are not permitted.
- **Encores** 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 (90mins).
- Any speaking or speeches should be kept to a limit of 1 minute in total

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 credit recitals each student must present a minimum of:

- One Canadian composition
- One traditionally underrepresented work

In addition:

- 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 GGS Administration.
- Chamber works will be judged as a collective performance.
- **Encores** 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 (90mins).

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 of the four 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*
Comprehensive Preparatory Audition

RECITAL REPERTOIRE

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

- One Canadian composition
- One traditionally underrepresented work
- One chamber work

In addition:

- All works must be solo, unless otherwise approved by the Department Coordinator.
- Chamber works will be judged as a collective performance.
- **Encores** 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 (90mins).

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.
- Much like ADP Recitals, 60-70mins of playing is expected.
- 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 the close of the Fall term.

MEMORIZATION

Violin, Viola, & Cello: All works for one instrument unaccompanied must be memorized. Concertos must be memorized. Sonatas with keyboard or other accompaniment and works for two or more players need not be memorized.

Double Bass, Woodwinds, Brass, Percussion: Memorization not required.

Harp – All repertoire must be memorized except duo sonatas and chamber music.

Contemporary Music (all disciplines) – 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 credit recitals each student must present a minimum of:

- One Canadian composition
- One traditionally underrepresented work
- One chamber work (*works for Voice and Piano or Voice and Harpsichord are not chamber*)
- Repertoire in English, French, German, and Italian (Other languages are optional).

In addition:

- Languages – Minimum of English, plus two other languages on each recital.
- One operatic aria is allowed but not required on each of the two recitals.
- Instrumental interludes between vocal works are not permitted.
- **Encores** 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 (90mins).
- Any speaking or speeches should be kept to a limit of 1 minute in total.

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.

2025-2026 FACULTY BIOGRAPHIES

(Listed alphabetically by surname)

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

James Anagnoson

Piano; Master Class

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.

Anya Alexeyev

Piano

Born in Moscow into a family of musicians, Anya Alexeyev started studying at the Gnessin Music School at the age of five, and in 1989 entered Moscow Tchaikovsky Conservatory to become a student of the renowned professor Dmitri Bashkirov. The following year she was awarded a scholarship to the Royal College of Music in London, where she studied with Irina Zaritskaya. During her student years, Anya Alexeyev won numerous prizes including the John Hopkinson Gold Medal (Royal College of Music), Elizabeth, The Queen Mother's Award for "the most outstanding contribution to the Royal College of Music", the First prize at the Newport International Piano Competition, Young Concert Artists Trust, and The Capital Radio/Anna Instone Memorial Prize. She has performed as a soloist on numerous occasions in all of London's major concert halls - Wigmore Hall, Royal Festival Hall, Queen Elisabeth Hall, and Barbican Hall.

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.

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.

Jeffrey Beecher

Double Bass; 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; 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.

Jonathan Biss

Piano

Pianist Jonathan Biss is recognized globally for his "impeccable taste and a formidable technique" (The New Yorker) and has appeared as a soloist with some of the world's foremost orchestras, including the Los Angeles and New York Philharmonics, the Boston Symphony, the Royal Concertgebouw, the London Symphony and more. Biss is also the author of *Unquiet: My Life with Beethoven*, in which he examines music and his own life's journey through the lens of Beethoven's last piano sonatas. He has served as the Co-Artistic Director of the Marlboro Music School and Festival alongside pianist Mitsuko Uchida since 2018.

Stephanie Bogle

Voice; 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.

Camila González Bravo

Language Studies

M.A.

Camila teaches Spanish diction at The Glenn Gould School. After worked as a Spanish teacher in Chile and Canada, she has developed a strong knowledge of pronunciation in different contexts. She holds a bachelor's degree in Hispanic literature and Linguistics (University of Chile), a Secondary School Teaching Certificate (University of Chile), a master's degree in applied Linguistics (York University) and she is currently working towards obtaining a master's degree in Translation Studies (York University). She is passionate about postcolonial perspectives and the importance of getting to know the Latin American repertoire and female composers.

Jessica Caporusso

Breadth

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

Breadth

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.

Jeanie Chung

Collaborative Piano; Sonata Repertoire

D.M.A.

Pianist Jeanie Chung enjoys a rewarding performing and teaching life. She has given solo recitals, concerto performances and chamber music concerts throughout North America, Central America, Europe, Asia, and Africa.

Following her studies at The Glenn Gould School and the Young Artists Performance Academy at The Royal Conservatory in Toronto, she attended The Juilliard School where she obtained Bachelor of Music, Masters of Music, and Doctor of Musical Arts degrees. Her principal teachers have been Boris Lysenko, Leon Fleisher, John Perry, and Herbert Stessin. Ms. Chung was the recipient of the Career Development Award from the Women's Musical Club of Toronto and numerous grants from the Canada Council and Chalmers Fund.

Jonathan Crow

Violin

B.M.

The 2019-2020 season marks Canadian violinist Jonathan Crow's ninth season as Concertmaster of the Toronto Symphony Orchestra. A native of Prince George, British Columbia, Jonathan earned his Bachelor of Music in Honours Performance from McGill University in 1998, at which time he joined the Montreal Symphony Orchestra as Associate Principal Second Violin. Between 2002 and 2006 Jonathan was the Concertmaster of the Montreal Symphony Orchestra; during this time he was the youngest concertmaster of any major North American orchestra. Jonathan continues to perform as guest concertmaster with orchestras around the world, including the National Arts Centre Orchestra, Pittsburgh Symphony, Mahler Chamber Orchestra, Filarmonia de Lanau diere and Pernambuco Festival Orchestra (Brazil). Jonathan has also performed as a soloist with most major Canadian orchestras including the Montreal, Toronto and Vancouver Symphony Orchestras, the National Arts Centre and Calgary Philharmonic Orchestras, the Victoria, Nova Scotia and Kingston Symphonies, and Orchestra London, under the baton of such conductors as Charles Dutoit, Sir Yehudi Menuhin, Sir Andrew Davis, Peter Oundjian, Kent Nagano, Mario Bernardi and João Carlos Martins.

Jonathan joined the Schulich School of Music at McGill University as an Assistant Professor of Violin and was appointed Associate Professor of Violin in 2010. Current and former students of Mr. Crow have received prizes at competitions around the world, including the Menuhin International Violin Competition, Montreal Symphony Orchestra Competition, Shean Competition, CBC Radio's NEXT competition, Eckhardt-Grammatte Competition, Canadian Music Competition, and Stulberg International String Competition, and work regularly with orchestras such as the National Arts Centre Orchestra, Toronto Symphony Orchestra, Montreal Symphony Orchestra, Camerata Salzburg,

Konzerthausorchester Berlin, Verbier Chamber Orchestra, Vienna Kammerphilharmonie and Vienna Symphony Orchestra. Jonathan is currently Associate Professor of Violin at the University of Toronto.

In 2016 Jonathan was named Artistic Director of Toronto Summer Music, which has enjoyed record attendance and rave reviews in all of his first three seasons. An avid chamber musician, he has performed at chamber music festivals throughout North America, South America and Europe including the Banff, Ravinia, Orford, Domaine Forget, Seattle, Montreal, Ottawa, Incontri in Terra di Sienna, Alpenglow, Festival Vancouver, Pernambuco (Brazil), Giverny (France) and Strings in the Mountains festivals. He is a founding member of the Juno Award-winning New Orford String Quartet, a project-based new ensemble dedicated to the promotion of standard and Canadian string quartet repertoire throughout North America. As an advocate of contemporary music he has premiered works by Canadian composers Michael Conway Baker, Eldon Rathburn, Barrie Cabena, Gary Kulesha, Tim Brady, Francois Dompierre, Ana Sokolovic, Marjan Mozetich, Christos Hatzis, Ernest MacMillan and Healey Willan. He also includes in his repertoire major concerti by such modern composers as Ligeti, Schnittke, Bernstein, Brian Cherney, Rodney Sharman, Vivian Fung and Cameron Wilson.

Jonathan has recorded for ATMA, Bridge, CBC, Oxingale, Skylark, and XXI-21 labels and is heard frequently on Chaîne Culturelle of Radio-Canada, CBC Radio Two, and National Public Radio, along with Radio France, Deutsche Welle, Hessischer Rundfunk and the RAI in Europe.

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.

Steven Dann **Viola; 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.

Jeremy Denk **Piano**

Jeremy Denk is one of America's foremost pianists, proclaimed by the New York Times 'a pianist you want to hear no matter what he performs'. Denk is also a New York Times bestselling author, winner of both the MacArthur "Genius" Fellowship and the Avery Fisher Prize, and is a member of the American Academy of Arts and Sciences. Recently, Denk embarked on a multi-season exploration of Book 1 of Bach's Well Tempered Clavier, and also on a US tour with the renowned Takács Quartet. Denk's latest album of Mozart piano concertos was featured as Album of the Week on Classic FM, and 'Record of the Week' on BBC Radio's Record Review. Denk has performed multiple times at Carnegie Hall and in recent years has worked with such orchestras as Chicago Symphony, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Cleveland Orchestra. He has also performed extensively across the UK, including recently with the London Philharmonic, Bournemouth Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC Symphony, Scottish Chamber Orchestra, and play-directing the Britten Sinfonia. Denk's recording of the Goldberg Variations reached No. 1 on the Billboard Classical Charts. His recording of Beethoven's Piano Sonata No. 32 in C Minor, Op. 111 paired with Ligeti's Études was named one of the best discs of the year by the New Yorker, NPR, and the Washington Post, and his account of the Beethoven sonata was selected by BBC Radio 3's Building a Library as the best available version recorded on modern piano. His recording of Ives's two piano sonatas also featured in many "best of the year" lists.

Jeremy Denk is a graduate of Oberlin College, Indiana University, and the Juilliard School. He lives in New York City. He currently holds the Ihnatowycz Chair in Piano at The Glenn Gould School of The Royal Conservatory.

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

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.

David Eliakis

Vocal Coaching; Languages and Vocal Study

M.M.

As a sought-after voice coach, host, and lecturer, pianist David Eliakis continues to expand his musical offerings both on the concert stage and the lecture hall. His performances have taken him to the stages of Brazil, Switzerland (World Economic Forum), England (finalist in the Wigmore Hall Song Competition), Germany, and across Canada as pianist and musical director for Against The Grain Theatre's national tour of *La Bohème*. His collaborations include some of the country's greatest singers: Isabel Bayrakdarian, Ben Heppner, James Westman, Richard Margison, and Measha Brueggengosman. A recipient of the Ontario Arts Council

Chalmers Award, David had the honour of studying privately with Warren Jones (Manhattan School of Music) in New York City, as well as working with Julius Rudel, Sir Martin Isepp, Dalton Baldwin, Graham Johnson, and Roger Vignoles. David shares his time between the University of Toronto's Faculty of Music, the Royal Conservatory of Music, and Against The Grain Theatre and has also collaborated with Tapestry Opera, Opera In Reach, and Amplified Opera in numerous performances of Teiya Kasahara's "*The Queen In Me*". He is also the host and curator of ATG's monthly Opera Pub which has run for five years consecutively to sold-out audiences. As a lecturer he speaks passionately about lesser-known composers and works, as well as singers of past generations both at the University of Toronto and the Royal Conservatory School as part of their Music Appreciation series. He was also featured as a guest speaker at the Toronto International Film Festival for the premiere of *Maria by Callas*.

Nesrine El Zine

Language Studies

Ph.D.

Dr. Nesrine EL-Zine is a seasoned educator with over two decades of experience in advising and teaching French language, literature, and civilization across universities and institutions in North America and the Middle East, including the University of Tennessee, Sana'a University, the University of Toronto, Carleton University, The Royal Conservatory of Music, Sheridan College, and Humber College.

Beyond the classroom, Dr. EL-Zine has contributed to teacher training, language assessment, and curriculum development. She is a certified Career Educator (CEC) and a Cambridge CELTA-certified instructor. She has also pursued advanced training in Teaching French for Specific Purposes, Business French, and educational technologies. Her research interests focus on French language pedagogy, particularly intercultural understanding, student motivation in foreign language learning, and learners' attitudes.

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 Master's 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.

Chris 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.

Kathy Gould Lundy **Teaching Methodology**

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.

Susan Hoepfner **Flute** **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 Scarpa *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'io 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.

Linda Ippolito

Breadth

Ph.D. LL.M. (ADR), LL.B.

Dr. Linda Ippolito is a classical pianist, lawyer, dispute resolution practitioner, teacher, and scholar.

She studied at the Juilliard School of Music in New York and the University of Toronto's Faculty of Music. Throughout the 1980's Linda distinguished herself at national and international competitions, participating, most notably, in the Tchaikovsky International Competition in Moscow, the Sydney International Piano Competition in Australia, and the Montreal International Piano Competition in Canada. She has performed throughout North America and Europe as a recitalist, with orchestra, as a vocal collaborator and duo pianist. A much sought-after collaborative pianist, Linda has partnered with such vocal luminaries as the late Victor Braun, Adrienne Pieczonka, Barbara Hannigan and Aprile Mollo, among others.

Linda holds LL.B., LL.M. (ADR), and a Ph.D. from Osgoode Hall Law School, York University. She is a founding and senior partner at the Toronto-based law firm, Sheridan, Ippolito & Associates and the dispute resolution company, Ensemble Solutions. Linda has argued cases before every level of Court in Ontario and before various administrative tribunals. She is a certified collaborative family practitioner and mediator and also teaches negotiation and dispute resolution at Osgoode Hall Law School/Osgoode Professional Development.

Dr. Ippolito's passion lies in the intersection between music and conflict. Her Masters' thesis explored collaborative vocal music-making as an innovative approach to conflict resolution and peacebuilding. Her Doctoral dissertation examined shifting dominant culture disputing metaphors and mindsets from war and games to the musical ensemble, and building creative capacities through the use of music-based teaching and learning modalities. Linda has authored numerous articles and scholarly publications on dispute resolution topics, including the book "Music, Leadership and Conflict: the Art of Ensemble Negotiation and Problem-solving" for the Palgrave Macmillan series, Business, Arts and Humanities.

Sarah Jeffrey

**Oboe; 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. Shimer, 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 at 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 Festival 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.

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

Voice; Languages and Vocal Study; Music Theory and History; Teaching Methodology

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, Elly 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 Pfalztheater 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*, *Aida*, *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.

Min-Jeong Koh

Violin; Chamber Music

D.M.A.

Praised for her "extreme versatility" and "simply unbeatable beauty of tone" (Berliner Zeitung), Min-Jeong Koh maintains a busy schedule as concert violinist, violist, and educator. As first violinist of the Cecilia String Quartet, Ms. Koh won First Prize at the Banff International String Quartet Competition, 2nd Prize at the Osaka International Music Competition, and the Prix de la Sacem at the Bordeaux String Quartet Competition. Their latest recording was chosen as Gramophone Magazine's "Editor's Choice", "Top 10 Mendelssohn Recordings" and was nominated for a JUNO Award for Best Classical Album. With the ensemble, Ms. Koh has performed across Europe, Asia, and North America at such celebrated stages as London's Wigmore Hall, Amsterdam's Concertgebouw, Berlin Konzerthaus, Beethoven-haus, Prague's Rudolfinum, Library of Congress, La Jolla Music Society, Stanford Live, among others. Ms. Koh's performances and recordings can be heard on BBC Radio 3, Bayerischer Rundfunk, DeutschlandRadio, CBC, New York City's WQXR, Public Radio International. A passionate educator, she joins the faculty at The Glenn Gould School and The Phil and Eli Taylor Performance Academy for Young Artists in Fall 2021. Notably, at The Glenn Gould School, Ms. Koh will guide the development of a new stream in the Artist Diploma Program that will provide training in performance and pedagogy, to prepare exceptional young professional artists with the tools for multi-faceted careers. In addition, she is passionate about the entrepreneurial ways music can serve communities and those in need. Among her projects, she is co-founder of Xenia Concerts, a series dedicated to presenting concerts designed specifically for children on the autism spectrum.

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.

Langning Liu

Piano Duos

M.M.

Ms. Liu has accumulated numerous prestigious awards and prizes, including top honours from the Juilliard Concerto Competition, Steuermann Memorial Prize, the China-France Mido International Piano Competition, and the Xing Hai National Piano Competition. She has been engaged as a recording artist on a number of projects, including Celebration Series Perspectives in association with RCM Examinations, and the Prague Radio Symphony Orchestra. Highlight performance engagements include guest soloist appearances with the Beijing Symphony Orchestra, The Juilliard Orchestra, Juarez Symphony Orchestra, Southern Missouri Symphony, Cathedral Bluffs Symphony, Louisiana Philharmonic, Toronto Concert Orchestra, Liao Ning Philharmonic, University of Toronto Wind Ensemble, and the New Jersey Symphony Orchestra. As a soloist and chamber recitalist, she has performed throughout North America, Europe, and Asia, giving recitals in major venues such as Alice Tully Hall at Lincoln Center for the Performing Arts, Chamber Music Hall of the Warsaw Philharmonic in Poland, and Hong Kong's Performing Arts Center. She also performs in piano duo with Michael Berkovsky. Ms. Liu makes frequent media appearances on radio, TV and in the media print in Canada's largest broadcast and publishing networks, as well as those abroad. Notable media appearances within Canada include CTV's Bravo! & CP24 TV, Fairchild TV, Rogers TV, OMNI TV, Inside-Toronto, and guest appearances on the Classical 96.3 FM radio.

Ms. Liu passionately devotes herself to educational and artistic outreach endeavours, helping the community actively through numerous projects. She was the founder and artistic director of the Toronto International Piano Competition and CCC Music Festival. Ms. Liu is a sought-after piano teacher whose students have achieved top awards in competitions at all levels throughout Canada and abroad. She frequently conducts master classes and adjudicates in festivals and competitions throughout North America and Asia.

Judy Loman

Harp; Master Class

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.

David Louie

Piano; Sonata Repertoire; Historical Performance

Practices; 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

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 Horne 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.

Sara Maida-Nicol is an Italian linguist, language coach and lyric soprano. Whether performing or lecturing, Ms. Maida-Nicol is noted for her passion and energy on stage. Ms. Maida-Nicol holds a Bachelor of Music in Voice Performance from the University of Toronto and a Master of Arts in Italian from Middlebury College. While in graduate school, she studied at the Università degli studi a Firenze, where she became interested in linguistics and culture. This interest led her to pursue a Ph.D. in Linguistic Anthropology at the University of Toronto, giving her the opportunity to integrate the various areas of her expertise into an overall anthropological-semiotic analysis of the phenomenon of Italian language in music. Her early graduate work was devoted to the field of Italian Linguistics and Dialectology where she had the privilege of working with distinguished experts including Umberto Eco, Marcel Danesi, Tullio De Mauro and Giulio Lepschy. Her first publication, a book on Italian Dialectology co-authored by Gianrenzo Clivio and Marcel Danesi, and published by Lincom Europa, was also the first of its kind available in the English language. She has since published a handful of scholarly articles on diverse aspects of Italian language and culture, as well as encyclopedia entries and texts in anthropological linguistics. She also sat on the editorial boards of the academic journals *Semiotica* and *Cultura e Comunicazione* from 2010-2013. Early in her singing career, Ms. Maida-Nicol spent summers in Tuscany (and NYC in the off-season) under the tutelage of Daniel Ferro (Juilliard). Other teachers/coaches with whom she has worked during that time include Carol Vaness (Indiana University), Blanche Thebom, Federica Von Stade, Luciano Roberti (Maggio Musicale), Giovanni Reggioli (Washington Opera), Bruno Rigacci (Italy), and Jean MacPhail (Canada). Currently, Ms. Maida-Nicol teaches the Italian Vocal Repertoire at both the University of Toronto and the Royal Conservatory's Glenn Gould School and remains active as a freelance lecturer, giving talks on all things Italian, from Opera to Food Culture. While teaching at Middlebury College from 2010-2011, she created and led a series of diction workshops that became part of the standard undergraduate curriculum, a unique addition to one of North America's leading Italian departments. As former Editor-in-Chief of the Italian magazine formerly known as VIVO, she considers herself an "Italianist" in every sense, and works tirelessly within the communities of Toronto and Niagara promoting opera and supporting young singers through her program "Opera Tastings".

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*.

Anton Nel
Piano

Winner of the 1987 Naumburg International Piano Competition at Carnegie Hall, Anton Nel continues to tour internationally as recitalist, concerto soloist, chamber musician and teacher. Highlights in the U.S. include performances with the Cleveland Orchestra, and the Chicago, San Francisco, Dallas, Seattle, and Detroit Symphonies as well as recitals coast to coast. Overseas he has appeared at the Wigmore Hall in London, the Concertgebouw in Amsterdam, Suntory Hall in Tokyo, and major venues in China, Korea, and South Africa. Much sought after as a chamber musician he regularly appears with some of the world's finest instrumentalists and singers at festivals on four continents.

Mr. Nel holds the Joe R. and Teresa Lozano Long Endowed Chair at the University of Texas at Austin, where he is also Head of the Division of Keyboard Studies. During the summers he is on the artist-faculties at the Aspen Music Festival and School, and also regularly teaches at the Steans Institute at the Ravinia Festival, and the Orford Music Academy in Quebec. Mr. Nel also frequently performs as harpsichordist and fortepianist. His recordings include four solo CDs, chamber music recordings (including the complete Beethoven and Brahms cello/piano works with Bion Tsang), and works for piano and orchestra by Franck, Faure, Saint-Saens and Edward Burlingame Hill.

The Johannesburg-born Mr. Nel is a graduate of the University of the Witwatersrand, where he studied with Adolph Hallis, and the University of Cincinnati where he worked with Bela Siki and Frank Weinstock.

Nishreena Nisham
Breadth
Ph.D., MBA, B.Sc.

Nishreena is a distinguished professor specializing in Business Management, Finance, and Entrepreneurship. With over a decade of academic and professional experience in Canada and the UK, her teaching career spans several respected institutions, including the University of Toronto, McMaster University, Yorkville University, Algoma University, Humber College, Durham College, Lambton College, and The London School of Commerce (UK). She also serves as an entrepreneurial mentor with Futurpreneur Canada. Nishreena is dedicated to voluntary service and has provided board leadership at the YWCA in her capacity as a member of the YWCA Finance Committee.

Nishreena is known for blending academic rigour with practical business insights and is deeply committed to equipping the future leaders and innovators of tomorrow with the business acumen and entrepreneurial skills they need to succeed. In addition to her academic portfolio, Nishreena also holds a micro-credential in Entrepreneurship and Small Business and provides consultancy for small business enterprises.

Her research interest focuses on cross-cultural experiential learning pedagogy and social enterprise. Driven by a passion for innovation, education, and mentorship, Nishreena continues to contribute to both academic excellence and entrepreneurial ecosystems.

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'Connor 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 für Wissenschaft und Kunst" by the Austrian Government, the Order of the Rising Sun by the Japanese Government and has received many other awards.

Adrianne 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 Adrianne 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. Adrianne 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. Adrianne 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. Adrianne has spent several years mentoring young singers and gives regular masterclasses in Toronto and elsewhere in Canada and Europe. Adrianne 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 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; 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; Master Class

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

Chamber Music; Master Class

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.

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

Breadth

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

B.M.

Charles Settle was named 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 2017. 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.

Benjamin Smith

Piano; History

M.A.

Described as having "scintillating technique" (Barrie Examiner), pianist Benjamin Smith has performed both as soloist and chamber musician across Canada and the United States. He has been a laureate of numerous competitions, including the Dublin International Piano Competition, the Virginia Waring International Piano Competition, and the CMC Stepping Stone Competition. Guest appearances include the Stony Brook Symphony Orchestra, the New Juilliard

Ensemble, the Las Vegas Young Artists Orchestra, the Ontario Philharmonic, Orchestra London, the Burlington Symphony, the Windsor Symphony, and the University of Toronto's Hart House Orchestra. As soloist, he has performed under esteemed conductors Rossen Milanov, Marco Parisotto, and Yunior Lopez, with concertos including rarities such as the Schoenberg Piano Concerto. Summer festival performances include repeat appearances at Toronto, Stratford, Niagara, Port Milford, and New Park (Ithaca, NY). American performances include recitals for the Texas Chopin Society and Chicago's Landowska Harpsichord Society. Recent seasons have seen two concerts in Carnegie Hall: once as soloist in Gershwin's Rhapsody In Blue with the Hart House Orchestra, and previously in recital with Canadian cellist Dongkyun An. A disc with Mr. An of Saint-Saens, Schumann, and Beethoven was released in December 2016. Other commercial recordings available include a disc of Canadian chamber music (Aboriginal Inspirations, 2017) and extensive recordings for the 2022 Royal Conservatory Celebration piano series.

Devoting considerable time to chamber music, Ben has been heard nationally across Canada on CBC Music, as well as radio broadcasts in the UK. He has partnered in recital with a myriad of renowned artists including Martin Beaver, Timothy Chooi, Colin Carr, Narek Hakhnazaryan, Jacques Israelievitch, Jinjoo Cho, Stanislav Pronin, Gábor Tarkövi, Øystein Baadsvik, and William VerMeulen, as well as with ensembles such as the Penderecki, Cecilia, Annex, and Tokai string quartets. For two seasons he performed as one-third of the Israelievitch-Smith-Ahn piano trio. Involved with music of our time as well, he is regularly found playing keyboards with the Esprit Orchestra in Toronto, and has worked with composers John Corigliano, Reinaldo Moya, and Chandler Carter.

Increasingly in demand as a teacher, Ben has been active as an adjudicator and juror for festivals and competitions for many years and has adjudicated many of the largest music festivals in Canada. His students have had success in this realm as well, including the CFMTA National festival. He has also served on panels for competitions internationally, most recently for the OPUS competition in the US.

Dr. Smith currently resides in Toronto, maintaining a concert schedule and serving on the faculties of both The Glenn Gould School (GGS) and The Taylor Young Artist Academy at the Royal Conservatory. Previously, he held a position on the piano faculty at Western University. His principal teachers included Andrea Battista, James Anagnoson, Julian Martin, and Christina Dahl. Along with a DMA from Stony Brook University, he holds a Bachelors degree from the University of Toronto, an Artist Diploma from the GGS, and a Masters from Juilliard.

Miriam Swatuk

Humanities

M.A.

Miriam Swatuk holds a Master of Arts degree in German literature from the University of Bamberg, Germany. As an educator and course designer, she has dedicated over a decade to teaching German language courses at various levels and in different educational settings such as University of Toronto Schools, University of Toronto and the Goethe-Institut. In addition to her teaching duties, Miriam plays a pivotal role in the development of other educators. She provides training to both new and experienced teachers on a national and international scale, facilitating workshops and offering educational support specifically to German language teachers.

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

M.A.

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

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; Languages and Vocal Study; Chamber Opera

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 Schütz, 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 Júbilate* 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

Clarinet; Sonata Repertoire; Orchestral Repertoire; Teaching Methodology; 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.

Sean Wang

Music Theory and History Ph.D.

Sean Yung-Hsiang Wang, Assistant Dean of Academic at the Glenn Gould School, is a native of Taiwan. American Record Guide has called him "a brilliant violinist" whose "quality [of] playing is exceedingly high." He has taught at the University of Toronto (violin and music history), the Longy School of Bard College (Director of Orchestra, Chair of Strings), University of Connecticut (viola), University of Houston (violin), and Vanderbilt University (violin and music history). His solo and chamber music performances have taken him across North America, Europe, and Asia. An advocate of contemporary intercultural music, he is Co-Artistic Director of NYC-based INTERWOVEN, which promotes new works that combine Western and East Asian elements. In addition, he was associated with Musiq in Houston and served as Violinist-in-Residence of the Guild of Composers, Inc. in NYC. On Baroque violin, he performed as a concertmaster with Grammy-nominated Ars Lyrica Houston, and his four-disc recording of Johann Jakob Walther's *Hortulus Chelicus* (1688) received excellent reviews.

He has given violin master classes at major universities in North America (e.g., University of Michigan, University of Notre Dame, University of Florida, University of Connecticut, among others) and Asia (e.g., National Taiwan Normal University, Soochow), and has taught and performed at summer festivals in Italy, Denmark, Germany, France, and the USA. On the podium, as the Longy School's Director of Orchestra, he conducted symphonies, concertos, new compositions, and full opera productions (e.g., Donizetti's *L'elisir d'amore*, Offenbach's *Les Contes d'Hoffmann*, Menotti's *The Medium*, Gluck's *Paride ed Elena*, Mozart's *Der Schauspieldirektor*). He has also led ensembles of the Juilliard School, Stanford University, and Cremona Academy in performance. As a music scholar, he has presented on topics ranging from Asian-American interculturalism to 19th-century performance practice at conferences (e.g., College Music Society, American Musicological Society) and has written articles for *Notes, the Quarterly Journal of the Music Library Association* and *San Francisco Classical Voice*.

A full-scholarship recipient throughout his formative years, he studied at Curtis (B.M., Violin), Juilliard (M.M., Orchestral Conducting, as a Bruno Walter Memorial Scholarship recipient), and Stanford (Joint Ph.D., Musicology and Humanities). His principal teachers were Rafael Druian (violin), Otto-Werner Mueller (conducting), Jacques-Louis Monod (theory), and William Mahrt (musicology).

Larry Weinstein

Breadth

Larry Weinstein is one of Canada's most prolific and accomplished documentary filmmakers, and has been honoured with retrospectives around the world and broadcasts in more than 40 countries. The majority of his 30 award-winning films centre on music and the creative process while his other subjects range from the horrors of war to the pleasures of football. His films consistently push the boundaries of conventional documentary storytelling by employing tools from fiction films, dramatic reconstructions, historical cinematic stylings, and impressionistic visuals. In 2007, Larry received the Cannes MipDoc International Trailblazer Award with the citation, "Weinstein is a deserving awardee for his creativity, originality, and risk-taking, and for pushing the genre of documentary forward."

Brandon Wells

Recording Technology

Audio engineer Brandon Wells has spent the better part of a decade working with a multitude of artists and organizations in Toronto and beyond. Often employed as recording engineer, live sound engineer, and livestream mixing engineer, Brandon has worked for Live from Koerner Hall, Soundstreams, Esprit Orchestra, Against the Grain Theatre, Pocket Concerts, Tapestry Opera, Canadian Stage Company, Why Not Theatre and numerous others. Brandon is a staff recording engineer at The Glenn Gould School of The Royal Conservatory of Music, and formerly for Humber College's Bachelor of Music program. Brandon holds a Master of Music degree in Sound Recording from McGill University, and a Bachelor of Music degree from Humber College. He has also served as a Senior Audio Fellow at the Tanglewood Music Centre.

Paul Widner

Orchestral Repertoire; Master Class

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.

Steven Woomert

Trumpet; Master Class; Orchestral Repertoire

A.D.

Born in Toronto, Steven began his musical studies at age five on violin and continued with trumpet studies at age 11. He completed his Bachelor of Music degree at Northwestern University, where he studied with Barbara Butler, Charles Geyer, and Christopher Martin. Steven continued his studies at The Glenn Gould School at The Royal Conservatory of Music in Toronto where he studied with Andrew McCandless. In 2013, he was the winner of the International Trumpet Guild Orchestral Excerpts Competition. Steven has participated in many summer festivals, including the National Youth Orchestra of Canada, National Academy Orchestra, Banff Festival Orchestra, National Orchestral Institute, National Repertory Orchestra, and Spoleto Festival USA.

As an active educator, Steven is part of the Music Faculty at the University of Toronto and has also taught at the University of Western Ontario. Steven and his father Barton have commissioned and recorded a CD of brand-new music for two trumpets and piano, entitled *Tandem*. Besides performing, Steven enjoys joining some of his TSO colleagues on their volleyball team (The Gustav Bahlers).

Kelly Zimba Lukić

Flute

Kelly Zimba Lukić joined the Toronto Symphony Orchestra as Principal Flute in 2017. Previously a flute fellow at the New World Symphony, she has performed with the Chicago, San Francisco, Pittsburgh, and Detroit Symphony Orchestras in such venues as Carnegie Hall, Beijing's National Centre for the Performing Arts, Royal Albert Hall, and the Teatro del Lago in Frutillar, Chile. She was featured on the cover of Flute Talk Magazine in October 2017.

Kelly is thrilled to join the Glenn Gould School faculty in 2025 alongside her teaching positions at the University of Toronto and OAcademy Orchestral Institute. Additionally, she has served on the faculties of NYO Canada, NYO-USA, Atlantic Music Festival, Orford Winds Workshop, Sinfónica Azteca, Credo Flute, Sitka Fine Arts Camp, and Belvoir Terrace. Kelly regularly teaches masterclasses at universities, youth orchestras, and flute clinics across the Americas and is always learning from her students.

In 2020, Kelly teamed up with TSO colleague Clare Semes to form Sonority Sisters, a flute and violin duo that performs for corporate events, Concerts in Care, weddings, and school groups. The pair has been featured on BlogTO, CBC News Toronto, CTV Your Morning, and Global News for their work in bringing classical music to unconventional spaces and new audiences. Kelly also performs with TSO harpist Heidi Bearcroft in their duo Steel6ix - a name that pays tribute to their Pittsburgh roots and newfound home in Toronto.

Originally from Pittsburgh, Pennsylvania, Kelly completed her graduate studies at Rice University's Shepherd School of Music and received bachelor's degrees in flute performance and music education from the University of Michigan. She is greatly indebted to all of her teachers, especially Leone Buyse and Amy Porter.

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**The Glenn Gould School gratefully acknowledges
the support of our public funders:**

The Glenn Gould School is supported by funding
from the Department of Canadian Heritage
through the Canadian Arts Training Fund

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The Glenn Gould School is supported by a grant from the Ontario Arts Council



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