Please note that due to privacy requirements, some of the information in the paper package has not been included in the online agenda.

Members should refer to paper packages for complete documentation.
MEMORANDUM AND NOTICE OF MEETING
To: Members of Graduate Education Council
From: Jane Alderdice, Secretary, Graduate Education Council

I am advising members of the following notice of meeting and agenda. Please note that the meeting will take place in the Galbraith Council Chambers. If you have any questions or comments about this agenda or comments in general, you may contact Ms. Adrienne Teo, SGS Governance Officer, at 416-946-3427 or sgs.pplgeneral@utoronto.ca. If you would like to discuss Council matters in general, I would be pleased to hear from you at jane.alderdice@utoronto.ca.

ORIENTATION FOR GRADUATE EDUCATION COUNCIL MEMBERS
Tuesday, October 24, 2006
3:00 p.m. – 3:30 p.m.
ALL MEMBERS WELCOME

Notice of Meeting
Graduate Education Council
Tuesday, October 24, 2006
3:30 p.m. - 6:00 p.m. (Note late start time)

The Council Chambers
Room 202, Galbraith Building
35 St. George Street

AGENDA

1. Minutes of the SGS Council Meeting of May 23, 2006
   (Documentation attached)

2. Business Arising from the Minutes

3. Dean’s Remarks

...2
4. Report of the Vice-Dean, Program Matters

5. Report of the Vice-Dean, Student Matters

6. Proposal from the Faculty of Music for a Master of Music (M.Mus.) and a Doctor of Musical Arts (DMA) in Music Performance Program (Documentation attached)

7. Other Business (Documentation attached)
   7.1. Report on Graduate Education Council Fall 2006 By-Election

8. For Information (Documentation attached)
   8.1. Master’s Collaborative Program in Software Engineering
   8.2. Master of International Trade in Forest Products (M.I.T.F.P.)

Regrets only to Ms. Adrienne Teo, SGS Governance Officer, at 946-3427; e-mail: sgs.pplgeneral@utoronto.ca
The meeting was called to order. Dean Pfeiffer welcomed members and visitors.

Approval Agenda of the SGS Council Meeting of May 23, 2006

MOTION (duly moved and seconded)
THAT the meeting of the School of Graduate Studies Council adjourns no later than 4:00 p.m.

The motion was CARRIED.

1. Minutes of the SGS Council Meeting of April 25, 2006

The minutes of the Tuesday, April 25, 2006 meeting were circulated with the agenda.

MOTION (duly moved and seconded)
THAT the minutes of the April 25, 2006 School of Graduate Studies Council meeting be approved.

The motion was CARRIED.

2. Business Arising from the Minutes

There was no business arising from the minutes.

3. Report of the Dean

3.1 SGS Council Reception

A reception in the Faculty Club, Main Lounge will be held for all SGS Council members, immediately following the meeting.
3.2 **SGS Audit Report, 2005-06**

The supporting documentation was circulated with the agenda package. The Dean thanked Ms. Heather Kelly, Mr. Scott Moore, Ms. Vesna Makarovska, Ms. Joan Golding, and Ms. Tammy Chan for working to provide the results of the Audit Report. Members should direct questions to Ms. Heather Kelly at a later time, or to Ms. Joan Golding after the meeting.

3.3 **Spring SGS Council Election Results, 2005-06**

The Dean expressed thanks to Professor Ron Smyth and Ms. Bénédicte Fontaine-Bisson for their participation in the Election Committee. The Dean congratulated the new members of SGS Council.

There is an error on the election report that was distributed with the agenda. The Division IV elected faculty members are Peter Abrams and Karen Davis.

A by-election will be held in the fall. There are vacant faculty and Chair positions in Division III and IV respectively.

3.4 **Report on GAAB Appeals, 2005-06**

In the past week, one more case has become active. The newly distributed report on graduate appeal activities is an incomplete reflection of 2005-2006, since the academic year is not yet complete. The final report for the 2005-2006 will be presented in the fall. The distribution of a report at the beginning, instead of at the end of the academic year, will become standard practice.

Professor Ralph Scane was present to answer questions.

4. **Report of the Vice-Dean**

4.1 **Graduate House Annual Report, 2005-06**

The supporting documentation was circulated with the agenda package. The Dean thanked Ms. Rebecca Spagnolo for providing the report. Questions can be directed to Ms. Spagnolo or Vice-Dean Rashmi Desai.

5. **Reports of the Associate Deans**

The reports of the Associate Deans were circulated with the agenda package.
6. **Proposals for New Degree Programs**

6.1 **Master of Finance, M.F.**

The supporting documentation was circulated with the agenda package. The program proposal was approved by the Division II Executive Committee at its meeting of May 3, 2006.

The Dean explained that members received two proposal documents for approval. One is the U of T submission document – this document addresses all aspects of the proposal, from resource issues to academic matters. The second document is the Ontario Council on Graduate Studies (OCGS) appraisal brief, Volume I. Many of the academic elements of the proposal have been copied from the OCGS brief to the U of T document. OCGS requires the approval of the graduate Council prior to submission of a proposal to OCGS for appraisal.

With SGS Council approval, the U of T document will go to the Academic Policy and Programs Committee, the Planning and Budget Committee, and the Academic Board Committee for approval.

The preparation of two separate documents is a new practice. The Dean noted that the Ph.D. in Planning proposal, which was on the April 25, 2006 agenda of SGS Council, was the first time two sets of documents were created as part of a proposal. Feedback from U of T Committees has been positive. After SGS Council review and approval, the proposal will be submitted to the Ontario Council on Graduate Studies for a standard new program appraisal with consultants. Professor Peter Pauly was present to answer questions should they arise.

The Dean called upon Associate Dean Sandra Acker to present the motion.

**MOTION (duly moved and seconded)**

**THAT** the SGS Council approve the proposal for a Master of Finance Program, leading to the degree of Master of Finance (M.F.) within the Rotman School of Management, commencing September 2007.

There were no questions or discussions regarding the proposal. The Dean called the question.

The motion was **CARRIED.**
6.2 **Master of Public Policy, M.P.P.**

The supporting documentation was circulated with the agenda package. As with the previous item, SGS Council members received two proposal documents for approval. The program proposal was approved by the Division II Executive Committee at its meeting of May 3, 2006. OCGS requires the approval of the Graduate Council prior to submission of a proposal for appraisal with consultants. With SGS Council approval, the U of T document will go to the Academic Policy and Programs Committee, the Planning and Budget Committee, and the Academic Board Committee for approval. After SGS Council review, the proposal will be submitted to the Ontario Council on Graduate Studies for a standard appraisal with consultants. Professor Carolyn Tuohy and Ms. Pam Bryant were present to answer questions should they arise.

The Dean called upon Associate Dean Elizabeth Cowper to present the motion.

**MOTION (duly moved and seconded)**

**THAT** the SGS Council approve the establishment of a new Master of Public Policy program leading to the degree of Master of Public Policy (M.P.P.), within the Faculty of Arts and Science, commencing September 2007, pending final approval of the Academic Initiatives Fund request.

A member questioned the possibility of misinterpretation of the degree abbreviation “M.P.P.”, since the term can be interpreted to describe “Master of Public Policy” or “Member of Provincial Parliament”. Professor Tuohy stated the designation of M.P.P. is an internationally recognized term denoting a “Master of Public Policy”, and after consultation with the Legislative Assembly of Ontario, it was decided that it would be best to use the internationally recognized short form for the degree.

A member asked if students who are not registered in the M.P.P. could enroll in courses offered as part of the program, and if so, when. Professor Tuohy explained core courses would be restricted to those students enrolled in the M.P.P. cohort-based program. However, assuming appropriate future funding, courses would be offered to students enrolled in other programs at the University of Toronto as soon as possible.

The Dean called the question.

The motion was **CARRIED**.

7. **Proposal for a Post-Master’s Nurse Practitioner Diploma**

The supporting documentation was circulated with the agenda package. SGS Council members received two documents for approval. The diploma program proposal was approved by the Division IV Executive Committee at its meeting of May 2, 2006. With
SGS Council review and approval, this proposal will go on to the Provost’s Office for information only. After SGS Council review, the proposal will be submitted to the Ontario Council on Graduate Studies for a standard appraisal with consultants.

The Dean explained that the Post-Master’s Nurse Practitioner Diploma program is currently operating in the University but without OCGS recognition as a graduate diploma program. Council members may remember the Diploma in Forensic Accounting proposal on the February 21, 2006 meeting of SGS Council – the diploma was operating, but not recognized by OCGS.

The proposal for the Post-Master’s Nurse Practitioner Diploma program was approved directly by the Academic Policy and Programs Committee of Governing Council in September 1999 when it was initiated. It was agreed with OCGS that, at the time of the next periodic appraisal of the Nursing program, the diploma would be presented for a standard appraisal (that is, appraisal as a new program proposal). The OCGS list of types and definitions for graduate diploma programs is attached as supporting documentation. Submissions to OCGS for appraisal require the prior approval of the SGS Council. Review by Governing Council committees is not required again at this time. The Faculty of Nursing continues to be the academic home of the Nurse Practitioner Diploma program and has indicated continuing support. Professor Judy Watt-Watson was present to answer questions should they arise.

The Dean called upon Associate Dean Mingyao Liu to present the motion.

**MOTION** *(duly moved and seconded)*

**THAT** the SGS Council approve the proposal from the Faculty of Nursing for a post-Master’s Nurse Practitioner Diploma (OCGS Type 4), commencing September 2007.

A member questioned why all faculty members referenced in the proposal are employed by the University Health Network. Professor Watt-Watson remarked Dr. Sarkisian is an example of a cross-appointed member of the University Health Network, and as a graduate faculty member at the University of Toronto.

A member requested information on financial support for students and its relationship to available funding. Professor Watt-Watson explained that students pay for the program via tuition; therefore there is no cost to the University for the program. Funding for the program is dependant on student enrolment, but given demand for the program, this is not a problem.

The Dean asked about the motivation for students to complete the Diploma. Professor Watt-Watson stated students who enrol in the Diploma program already have a Master’s degree and are interested in learning about the monitoring and diagnostic functions of a Nurse Practitioner.
A member drew Council’s attention to the apparent decreasing enrolment in the program. Professor Watt-Watson explained there are typically 12-15 full and part-time students enrolled in the program; currently, there are 17 students enrolled. In the past, there have been some atypical enrolment numbers, and this is related to faculty availability.

The Dean called the question.

The motion was CARRIED.

8. **Program and Admission Requirement Changes**

8.1 **Geography, M.U.D.S. Program**

The supporting documentation was circulated with the agenda package. The proposal was approved by the Division II Executive Committee at its meeting of May 3, 2006. With SGS Council approval the proposal will go to the Academic Policy and Programs Committee in a summary report for information. Professor Joe Desloges was present to answer questions should they arise.

The Dean called upon Associate Dean Sandra Acker to present the motion.

MOTION *(duly moved and seconded)*

THAT the SGS Council approve the proposal from the Planning Program in the Department of Geography to remove JPG 1501H – The Political Economy of Cities as a required course and replace it with a requirement to take an elective course in the Master of Urban Design Studies program, commencing September 2006.

A member remarked that, according to the supporting documentation, it is not apparent if the Department is proposing to remove JPG 1501 entirely from the selection of courses offered, or proposing to change its status as a required course. Professor Desloges clarified the course will continue to be offered as part of the program, but will no longer have a ‘required course’ status.

The Dean called the question.

The motion was CARRIED.

8.2 **Nursing, M.N. Program**

The supporting documentation was circulated with the agenda package. The proposal was approved by the Division IV Executive Committee at its meeting of May 2, 2006. With SGS Council approval the proposal will go to the Academic Policy and Programs
Committee in a summary report for information. Professor Judy Watt-Watson was present to answer questions should they arise.

The Dean called upon Associate Dean Mingyao Liu to present the motion.

**MOTION** *(duly moved and seconded)*

**THAT** the SGS Council approve the proposal from the Faculty of Nursing to change the requirements of the M.N. Program, substituting NUR 1022H – Research Design, Appraisal and Utilization (Qualitative) for NUR 1016H – Health Systems, Policy and the Profession, commencing September 2006.

Professor Watt-Watson noted that NUR 1022H should be changed to NUR 1028H throughout the supporting documentation. Therefore the new motion will read:

**MOTION** *(duly moved and seconded)*

**THAT** the SGS Council approve the proposal from the Faculty of Nursing to change the requirements of the M.N. Program, substituting NUR 1028H – Research Design, Appraisal and Utilization (Qualitative) for NUR 1016H – Health Systems, Policy and the Profession, commencing September 2006.

The Dean called the question.

The motion was **CARRIED**, as revised.

### 8.3 Physics

The supporting documentation was circulated with the agenda package. The proposal was approved by the Division III Executive Committee at its meeting of May 2, 2006. With SGS Council approval the proposal will go to the Academic Policy and Programs Committee in a summary report for information. Professor Ted Shepherd was present to answer questions.

The Dean called upon Associate Dean Grant Ferris to present the motions.

#### 8.3.1 Physics, Ph.D. Program

**MOTION** *(duly moved and seconded)*

**THAT** the SGS Council approve the proposal from the Department of Physics in the Ph.D. program to reflect the increasing emphasis on the direct-entry Ph.D. The wording in the Calendar will change so that outstanding students entering from a Bachelor’s program ‘may be considered’ for direct entry. The wording will change from ‘who do not wish to first obtain their M.Sc. degree may apply’. The
time for direct-entry students to be ready to take their qualifying oral examination will be 20 months. The wording ‘must pass a qualifying oral examination’ will change to ‘must complete a qualifying oral examination’. Candidates will no longer be required to enroll in PHY6000 research courses. This will be effective September 2006.

8.3.2 Physics, M.Sc. Program

MOTION (duly moved and seconded)

THAT the SGS Council approve the proposal from the Department of Physics in the M.Sc. program to change the course requirement from four full lecture courses plus a report with a weight of one FCE (total 5 FCEs) to three full lecture courses plus a report with the weight of two FCEs (total 5 FCEs). This will be effective September 2006.

Associate Dean Acker requested clarification regarding the report referenced in motion ‘8.3.2’. Vice-Dean Rashmi Desai explained that students in the M.Sc. write the report on the basis of research performed as part of the program.

A member requested information on the reasons for changes to the program. Professor Shepherd noted the master’s program has two streams - one stream oriented towards experimentalists, one stream oriented towards researchers. The program is normally a prelude to the Ph.D. program and the course load is demanding for those looking to complete requirements in one year. Proposed changes would result in course load shifts so that students can complete some required courses during their second year of study, rather than all required courses during their first year. The proposal also recommends shifting the weight of credited components of the program to more accurately reflect the work that is performed during the year. Thus, students performing full-time work during summer months will receive two-FCEs instead of one-FCE, in addition to three-FCEs for the completion of lecture courses, and two-FCEs for the completion of the report component. Proposed changes will result in an easing of course requirements and a shift towards more representative credit receipt for the completion of program requirements.

A member wanted to know the overall proportion of students who pass the qualifying oral exam. Professor Shepherd deferred the question to Professor Drummond who noted that in recent years, almost all students pass the exam on their first attempt. In the past, approximately 20 percent of students had to take the test for a second time. The Department is working on returning to past standards.

The Dean called the question.

The motion was CARRIED.
8.4  **Toronto School of Theology, Th. M Program**

The supporting documentation was circulated with the agenda package. The proposal was approved by the Division I Executive Committee via e-mail communications. With SGS Council approval the proposal will go to the Academic Policy and Programs Committee in a summary report for information. Professor Michael Steinhauser was present to answer questions should they arise.

The Dean called upon Associate Dean Elizabeth Cowper to present the motion.

**MOTION** *(duly moved and seconded)*

**THAT** the SGS Council approve the proposal from the Toronto School of Theology to change the admission, course and language requirements of the Th.M. Program, commencing September 2006.

Professor Steinhauser explained that proposed changes to language requirements will allow students to complete requirements that more accurately fit with their areas of specialization. Proposed changes will result in students completing six of eight required courses within their major area of interest. Half of the completed courses will be at the advanced level; however, 3000-level courses may not be completed if a 6000-level course is available. Overall, proposed changes give students flexibility in choosing their area of interest.

A member stated the effective date should be changed from May 2006 to September 2006 on the governance form. Professor Steinhauser agreed.

To a member’s question regarding whether or not comparable changes are anticipated for the Ph.D. program, Professor Steinhauser replied in the negative.

A member inquired about the number of language requirements for the program. The supporting documentation can be interpreted to suggest that the language requirements are reduced from two to one. Professor Steinhauser clarified that the demonstration of competency in two languages is required.

The Dean called the question.

The motion was **CARRIED**.
9. **By-laws of the SGS Constitution**

The supporting documentation was circulated with the agenda package. SGS Council approval is final for the by-laws. The Dean called upon Vice Dean Rashmi Desai to present the motion.

**MOTION (duly moved and seconded)**

THAT the SGS Council approve the following by-laws of the School of Graduate Studies Constitution, effective July 1, 2006:

- By-laws: General
- By-law #1: Rules of the Graduate Education Council (1976)
- By-law #2: Committee on SGS Centre and Institute Programs (CCIP)
- By-law #3: Standing Committee on Program Matters (CPM)
- By-law #4: Standing Committee on Student Matters (CSM)
- By-law #5: Admissions and Programs Committee (A&P) (1996)
- By-law #6: Graduate Academic Appeals Board (GAAB) (2001)

Secretary to Council, Ms. Jane Alderdice, noted that the motion should be revised. The dates after the by-law titles with respect to by-laws 1, 5 and 6 should be removed. Thus the revised motion will read:

**MOTION (duly moved and seconded)**

THAT the SGS Council approve the following by-laws of the School of Graduate Studies Constitution, effective July 1, 2006:

- By-laws: General
- By-law #1: Rules of the Graduate Education Council
- By-law #2: Committee on SGS Centre and Institute Programs (CCIP)
- By-law #3: Standing Committee on Program Matters (CPM)
- By-law #4: Standing Committee on Student Matters (CSM)
- By-law #5: Admissions and Programs Committee (A&P)
- By-law #6: Graduate Academic Appeals Board (GAAB)

Dean Pfeiffer explained that the Standing Committee on Program Matters would be chaired by the Vice-Dean of Programs, Elizabeth Cowper. The Dean announced that Professor Berry Smith will be the new Vice-Dean, Students, beginning July 1, 2006 for a four-year term. He will chair the Standing Committee on Student Matters.

A member asked about the origin of agenda items of the Standing Committees. The Dean replied agenda items would be of broad institutional interest and would be determined at the discretion of the Vice-Deans, and based on input from the University community.

A member inquired if a student from an SGS Centre and Institute would be a member of the Committee on SGS Centre and Institute Programs. The Dean explained that every
effort will be made to ensure that a student member on the Committee would be a member of an SGS Centre and Institute.

A member opined that it is necessary to circulate the SGS Constitution and the by-laws in tandem. The Dean stated that, in the future, the Constitution and the by-laws will be available together and that the full suite of documents will be posted in the SGS website.

The Dean called the question.

The motion was CARRIED, as revised.

10. **Graduate Academic Appeals Board, Approval of Membership for 2006-2007**

The supporting documentation was circulated with the agenda package. The proposal was approved by the Division IV Executive Committee at its meeting of May 2, 2006. Professor Ralph Scane was present to answer questions should they arise.

The Dean called upon Associate Dean Mingyao Liu to present the motions.

**MOTION (duly moved and seconded)**

THAT the SGS Council approve the appointments of a chair and a student member to serve on the Graduate Academic Appeals Board for the 2006-2007 academic year:

- **Chair:** Ralph Scane, Faculty of Law
- **Student Member:** Bénédicte Fontaine-Bisson

The Dean thanked Professor Scane for agreeing to serve as Chair on the Graduate Academic Appeals Board for another year.

The motion was CARRIED.

11. **Master of Environmental Science, New Hood**

The supporting documentation was circulated with the agenda package. There was a minor revision to the motion sheet—the item descriptor should read “Hood for the (M. Env. Sc.) Program”.

It is the responsibility of SGS Council to receive and approve proposed hood designs. If the motion is passed, Council’s approval is final. The approval will be forwarded to the Office of the Governing Council Secretariat for information. Professor Brian Greenwood was present to answer questions should they arise.
The Dean called upon Associate Dean Grant Ferris to present the motions.

**MOTION** *(duly moved and seconded)*

**THAT** SGS Council approve a new hood for the Master of Environmental Science (M.Env.Sc.) Program.

The Dean called the question.

The motion was **CARRIED**.

12. **Other Business**

The Dean welcomed newly elected members of SGS Council, and informed them that the agenda of the May meeting was an accurate representation of a typical SGS Council meeting, although the May venue was unique. The Dean invited Council members to attend a reception in the Faculty Club’s Main Lounge immediately following the meeting.

13. **For Information**

The items on the agenda for information were addressed during the Dean’s Remarks. The Dean encouraged members to read the reports that were distributed with the agenda package.

13.1 **Graduate House Annual Report, 2005-06**

The supporting documentation was circulated with the agenda package.

13.2 **SGS Audit Report, 2005-06**

The supporting documentation was circulated with the agenda package.

13.3 **Spring SGS Council Election Results, 2005-06**

The supporting documentation was circulated with the agenda package.
13.4  **Report on GAAB Appeals, 2005-06**

The supporting documentation was circulated with the agenda package.

14.  **Meeting Adjourned**

The May meeting of SGS Council was adjourned at 3:35 p.m.
Appendix to the Minutes

UNIVERSITY OF TORONTO

SCHOOL OF GRADUATE STUDIES COUNCIL

Record of Attendance

May 23, 2006

In attendance:
Acker, Sandra
Ayach, Bill
Brett, Clare
Caldwell, Lynn Audrey
Cowper, Elizabeth
Deber, Charles
Desai, Rashmi
DeSilva, Jennifer Mara
Desloges, Joseph
Drummond, James
Ferris, Grant
Fontaine-Bison, Benedict
Hartenberger, Russell

Mingyao Liu
Pauly, Peter
Pfeiffer, Susan (Chair)
Pietropaolo, Domenico
Robins, William
Sass-Kortsak, Andrea
Smart, Nancy
Smyth, Elizabeth
Smyth, Ron
Tucci, Roberta
Alderdice, Jane (Secretary, SGS Council)
Teo, Adrienne (Assistant Secretary, SGS Council)

Present:
Golding, Joan
Greenwood, Brian
Kim, Christy
Pam Bryant
Saunders, Della

Scane, Ralph
Shepherd, Ted
Steinhauser, Michael
Tuohy, Carolyn
Watt-Watson, Judy
Regrets:
Challis, John Labrie, Normand
Corts, Kenneth Lavers, Doug
Beaton, Brian Lewis, Robert
Bendayan, Reina Mannolson, Morris
Bowen, William Miron, John
Cormack, Don Misak, Cheryl
Donaldson, James Moore, Carole
Dyer, Charles Moore, Scott
Ellis, Jonathan Mostaghimi, Javad
Fraser, John Park, Sean
Freedman, John Polatajko, Helen
Freeman, Jane Rennie, Michael
Gertler, Meric Scherk, John
Goode, Christopher Shulman, Marc
Jennings, Eric Smith, David R.
Jordan, Anne Sullivan, Pierre
Kennedy, John Swier, Robert
Knight, Keith Sztainbok, Iliana
Kola-Olusanga, Anthony Zaky, Safwat
Krashinsky, Mike
Motion

Graduate Education Council
Tuesday, October 24, 2006

Item 6.

MOTION (     /    ) THAT Graduate Education Council approve the proposal from the Faculty of Music for a Master of Music (M.Mus.) and a Doctor of Musical Arts (DMA) in Music Performance Program, effective September 2007.

See supporting documentation attached.

NOTE:
This proposal was approved by the Faculty Council of the Faculty of Music at its meeting of September 26, 2006.

With Graduate Education Council’s approval this item will go to the Academic Policy and Programs Committee, Planning and Budget Committee, Governing Council Committee and Academic Board for approval, and to the Ontario Council on Graduate Studies for a standard appraisal.
ITEM IDENTIFICATION: Proposal from the Faculty of Music for a Master of Music (M.Mus.) and a Doctor of Musical Arts (DMA) in Music Performance Program

Faculty Affiliation:
Faculty of Music

Name of Graduate Unit:
Faculty of Music

Graduate Program/s involved in proposal, if any:
Master of Music (Mus.M.) and Doctor of Musical Arts (D.M.A.) in Music Performance

Brief Summary of Proposal:
Please refer to Executive Summary attached.

Prior Approvals/Actions:
Plans for the D.M.A. in Music Performance were initiated by the Dean, Associate Dean for Graduate Education and Performance Coordinator. A working group of full-time core performance faculty was established and met several times to draft the proposal. Graduate students and alumni were consulted in the early stages of the proposal draft and were involved in consequent meetings in the Faculty. The proposal was presented to the Coordinator of Musicology and other senior members of the Musicology division and the D.M.A. proposal was drafted in close alignment with the revised Ph.D. program in Musicology. The Coordinator of the Composition division was consulted and the Associate Dean, Graduate Education met with the entire Composition faculty for discussion. The working group was expanded to include all full-time performance faculty. Current graduate students were included in discussions. The proposal was passed at Coordinator's committee, Performance division committee and Graduate Faculty committee. It was presented for information at Faculty Council.

The re-structuring of the Performance area into nine separate fields was also passed at the Coordinator's committee, Performance division, Composition division, Graduate Faculty, and for information at Faculty Council.

There was also consultation with Ontario Studies in Education (OISE/UT) and the University of Toronto at Scarborough (UTSC).

This proposal was passed at a meeting of the Graduate Department of the Faculty of Music on March 23, 2006.
Proposed Effective Date:
(Effective dates may NOT be retroactive. The Faculty Graduate Affairs Office and SGS reserve the right to alter the effective date – see Governance Form Information Sheet Note 2. Most program changes, including name changes, are effective as of September 1; name changes to graduate units may be effective July 1.)
September 2007

Contact name, e-mail address and telephone #:
(Name and contact information for Chair of the graduate unit, Dean of a Faculty, or Dean of SGS who will serve as the official spokesperson for the proposal – this is the person who will attend the meetings to discuss the proposal and respond to any questions.)

Professor Russell Hartenberger
Associate Dean, Graduate Education

Dean Gage Averill

Submitted by:
(Chair of graduate unit, Faculty Dean, or Dean of SGS)
Dean Gage Averill

Dated: August 29, 2006
Overview of the Proposals for Re-structuring of the Graduate Department of the Faculty of Music, University of Toronto

The Faculty of Music, University of Toronto has grown significantly over the past 20 years and has become one of the leading university music faculties in North America. In order to maintain this position and to clarify and organize its expanding program offerings, the Faculty of Music is re-structuring its programs. Numerous fundamental changes are being made and one new degree program is being offered. The following is an overview of the changes which are proposed.

All these changes are inter-related and reflect the current make-up of the Faculty of Music. They also are in keeping with the Faculty’s Stepping Up plan and Graduate Enrolment Expansion proposal as well as Academic Initiative Fund (AIF) proposals and faculty hiring projections. In most cases the re-structuring requires no additional funding. In cases where there are additional financial implications the Dean has accounted for these changes in his graduate enrolment expansion proposals and five-year budget outlines.

1. Program re-structure

The previous structure of the Faculty of Music was in two programs with the accompanying degrees:

**Program of Music**
- **MA**
  - Musicology

**Program of Music Education**
- **PhD**
  - Music Education

**MusM**
- Composition
- Performance
- Music Education

**PhD**
- Musicology

**MusDoc**
- Composition

The current nature of the fields of Musicology, Composition, Music Education and Performance have changed substantially over the past two decades so that it is now imperative that we re-structure our programs to fit the new order. Ethnomusicology is now recognized as a separate field of research from Musicology. Graduate study in Music Education is now a research field. Composition and Performance are professional fields with a need for a doctoral degree. The areas of specialty within the Master’s in Performance have increased and the core faculty has expanded to the point
that separate fields are required within the discipline. The following is the program structure which best fits our current practice.

<table>
<thead>
<tr>
<th>Program of Music</th>
<th>Program of Music Performance</th>
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<tbody>
<tr>
<td><strong>MA</strong></td>
<td><strong>MusM</strong></td>
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<tr>
<td>Musicology</td>
<td>Composition</td>
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<tr>
<td>Ethnomusicology</td>
<td>Instrumental</td>
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<tr>
<td>Music Education</td>
<td>Vocal</td>
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<tr>
<td><strong>PhD</strong></td>
<td>Conducting</td>
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<tr>
<td>Musicology</td>
<td>Opera</td>
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<tr>
<td>Ethnomusicology</td>
<td>Jazz</td>
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<tr>
<td>Music Education</td>
<td>Collaborative Piano</td>
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<tr>
<td><strong>DMA</strong></td>
<td>Vocal Pedagogy</td>
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<tr>
<td>Composition</td>
<td>Piano Pedagogy</td>
</tr>
<tr>
<td>Performance</td>
<td></td>
</tr>
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</table>

2. **Create a Doctor of Musical Arts (DMA) in the Program of Performance with the fields of Composition and Performance**

   It is now standard practice for university music schools in the United States to offer a professional doctorate in performance. This is a relatively new degree offering in Canada. The Faculty of Music, University of Toronto, as one of the leading university music schools in the country, is perfectly poised to offer a DMA in Performance. Over the past number of years there has been a strong interest from alumni of the Master’s program at the Faculty of Music as well as from music students from other universities in a performance doctorate at the U of T. With the current emphasis on graduate expansion, now is the appropriate time for the Faculty of Music to introduce a DMA in areas of strength.

   The creation of this new program will necessitate changing the name of the doctorate in Composition from Mus.Doc. to DMA. The accepted name for the professional doctorate in composition and the professional doctorate in performance in North America is Doctor of Musical Arts (DMA). This name change was recommended by the appraisal committee in the last OCGS review of the Faculty of Music in 1999.

   In order to align professional degrees under one program, the Mus.M. and DMA in Composition and Performance will be moved from the Program of Music to the Program of Music Performance.
3. Create separate fields within the Master of Music in the program of Music Performance
   The area of music performance has expanded substantially in the past 20 years. It is now essential that Master of Music students specialize in specific areas of performance in order to be competitive in the marketplace. Several new areas of specialization have emerged. In order to comply with OCGS regulations, the Faculty of Music will now separate the performance area into the following fields:
   a. Composition
   b. Instrumental
   c. Voice
   d. Conducting
   e. Opera
   f. Jazz
   g. Vocal Pedagogy
   h. Collaborative Piano
   i. Piano Pedagogy

4. Close the Ph.D. program in Music Education. Move the PhD in Music Education program to the Music program with a field in Music Education. Change the Master’s of Music from Mus.M. to M.A. in Music.
   The Ph.D. Program in Music Education will be closed and will become a PhD field in the program of Music along side the M.A. in Music Education as the faculty’s research degrees. The nature of the Master’s degree in Music Education has evolved so that it is now primarily a research degree with all the components of other research degrees offered at the University of Toronto. It is no longer a degree which focuses on professional training of music teachers, and is now a degree with research in the philosophy and sociology of music education. A Master of Arts fits the degree requirements for the Master’s degree in Music Education as they currently exist and will logically lead to the PhD in Music, field of Music Education.

5. Create a separate field of Ethnomusicology in Master of Arts (M.A.) and Doctor of Philosophy (Ph.D.) degrees within the program of Music.
   Currently, roughly half of all applicants to our M.A. and PhD in Musicology in fact seek training in Ethnomusicology. It is therefore our intention to define ethnomusicology as a separate field within the Program of Music, parallel to the existing field of Musicology at the M.A. and PhD levels. We believe this will further increase our national and international profile as a center of excellence for graduate studies in Ethnomusicology.
UNIVERSITY OF TORONTO

Proposal for a new
Graduate Program

Master of Music
and
Doctor of Musical Arts
Program
in
Music Performance

in the
Faculty of Music

August, 2006
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1 Executive Summary

The Faculty of Music is restructuring its programs to reflect more accurately the current functioning of its divisions. This new structure will be comprised of: 1) the research program of Music which will offer the degrees of Master of Arts (M.A.) and Doctor of Philosophy (Ph.D.) in Musicology, Ethnomusicology and Music Education, and 2) the professional program of Music Performance which will offer the degrees of Master of Music (Mus.M.) in 9 fields and the Doctor of Musical Arts (DMA) in 2 fields: Composition and Performance. The Mus.M. and the Mus.Doc. (to be renamed the DMA) were formerly in the program of Music and will now be in the program of Music Performance.

The 9 areas of concentration in the Mus.M. are currently being offered as areas of specialization in the field of Performance, and this proposal will approve them as separate fields in the new program of Music Performance. The professional doctorate is currently offered under the name Doctor of Music (Mus.Doc.) within the program of Music. This proposal will change the name of the degree to Doctor of Musical Arts (DMA) and move the professional doctorate from the program of Music to the newly named program of Music Performance. The single field of Composition in the Mus.Doc. will join a newly proposed field of Performance in the DMA.

The growth in the performance area of the music discipline has led to an increase in the number of fields of study and to the need for a professional doctorate in performance. At the master's level, students focus on honing their performance skills and thus require highly specialized training. In addition to the traditional areas of concentration in music: Composition, Instrumental, Vocal, Opera and Conducting several other specialties have emerged in recent years. Jazz is now a standard discipline in music schools; Collaborative Piano, once known as piano accompaniment, is now a specialization among piano professionals; Vocal Pedagogy is a growing field within vocal performance and the University of Toronto is uniquely placed to offer a comprehensive specialization in this area; Piano Pedagogy is one of the newest, most popular and successful fields of study within performance. These 9 fields in Music Performance are recognized throughout North America as separate specializations within the discipline. It is important for the University of Toronto to offer these specific fields in order to remain competitive in the recruitment of master's students. We currently have no expectations for the addition of other specializations in the future.

It is now commonplace in North American universities and music schools to offer a professional doctorate. Numerous inquiries from students and alumni have made it evident that a DMA in Performance is a much-needed addition to the degree offerings at the Faculty of Music. Universities throughout North America routinely require that prospective new faculty members in Performance and Composition have a DMA as well as a high level of skill in their craft. Performance and Composition faculty are often expected to teach graduate seminars, supervise graduate students and participate in other activities that require a doctorate. In order for students from the Faculty of Music to be competitive in this marketplace they must have a DMA in their area of expertise.
Our 2004-05 external review recommended pursuing a performance degree at the doctoral level and this was endorsed as well in our Stepping Up plan. A more robust set of graduate degree offerings at the Faculty of Music will enhance our selective excellence and competitive edge and help us better compete for students nationally and internationally.

Additional resource implications apply primarily to the DMA in Performance. The 9 fields in the Mus.M. and the DMA in Composition are already accounted for in the Faculty of Music budget. All degrees in the Music Performance program are professional degrees and do not come under the guaranteed funding package of the University of Toronto. The addition of DMA students in Performance will increase revenue in the Faculty and allow for the hiring of one additional assistant professor to provide additional coursework and advising required by the additional students. This revenue will also provide for an assistant to our Graduate Administrator. Both of these changes were discussed (and approved at the Provostial level) in our 5-year Stepping UP plan and in our graduate enrolment expansion plan.

The DMA in Performance will strengthen the entire graduate program by bringing to the Faculty outstanding performer-scholars. This will result in an increased level of quality in performing ensembles and the addition of advanced performance research to the curriculum. The Faculty envisions admitting 4 to 5 students into the DMA each year for a steady state of 20 students.

The expected date of implementation of the Program of Music Performance is September, 2007.

2 Academic

2.1 Description and rationale for the proposal

2.1.1 Description of proposed program

The previous structure of the Faculty of Music was in two programs with the accompanying degrees:

Program of Music

MA fields
Musicology

MusM fields
Composition
Performance
Music Education

PhD fields
Musicology

Program of Music Education

PhD fields
Music Education

MusDoc fields
Composition
The nature of the fields of Musicology, Composition, Music Education and Performance has changed substantially over the past two decades so that it is now imperative that we re-structure our programs to fit the new order. Ethnomusicology is now recognized as a separate field of research from Musicology. Graduate study in Music Education is now a research field. Composition and Performance are professional fields with a need for a doctoral degree. The areas of specialty within the Master’s in Performance have increased to the point that separate fields are required within the discipline. The following is the program structure which best fits our current practice:

**Program of Music**

**MA fields**
Musicology
Ethnomusicology
Music Education

**PhD fields**
Musicology
Ethnomusicology
Music Education

**Program of Music Performance**

**MusM fields**
Composition
Instrumental
Vocal
Conducting
Opera
Jazz
Collaborative Piano
Vocal Pedagogy
Piano Pedagogy

**DMA fields**
Composition
Performance

### 2.1.2 Rationale for proposal

The various disciplines within the Faculty of Music have evolved over recent years in a way that necessitates a restructuring of our graduate programs. The fields of Musicology, Ethnomusicology and Music Education are clearly research degrees and the fields of Composition and 8 individual specializations in Performance are clearly professional degrees. Thus the program structure that fits our degree offerings is the Program of Music for the research degrees and the Program of Music Performance for the professional degrees. The Faculty of Music currently offers a Mus.M. and a DMA in Composition and a Mus.M. in Performance. This proposal will divide the Mus.M. degree into Composition plus 8 separate fields of Performance and create a DMA with the fields of Composition and Performance.

The growth in the performance area of the music discipline has led to an increase in the number of fields of study and to the need for a professional doctorate in performance. The music profession is becoming more specialized and the need for students to focus on a specific area of music performance at the Master’s level is essential. In addition to the standard areas of concentration in music: Composition, Instrumental, Vocal, Opera and Conducting several other specialities have emerged. Jazz is now a standard discipline in music schools; Collaborative Piano, once known as piano accompaniment, is now a specialization among piano professionals; Vocal Pedagogy is a growing field within vocal performance and the University of Toronto is uniquely placed to
offer a comprehensive specialization in this area; Piano Pedagogy is one of the newest and most popular and successful fields of study within performance.

It is now commonplace in North American universities and music schools to offer a professional doctorate in *Music Performance*. In Canada, professional doctorates in performance are offered at McGill University and UBC. Numerous inquiries from students and alumni have made it evident that a DMA in *Music Performance* is a much-needed addition to the degree offerings at the Faculty of Music. With the international profile of the performance faculty, combined with the connections of the music faculty to the world-class musicians in Toronto and the province of Ontario, the DMA in performance will be the capstone to the professional degree offerings at the Faculty of Music.

### 2.2 Pedagogical and other academic issues, including expected benefits of the proposed program

The role of the university music professor in performance has changed over the past 20 years. It was previously sufficient for an accomplished teacher/performer to provide performance instruction and specific career direction to students. It is now imperative that the teacher be well versed in performance research, historical practice, pedagogy and writing skills to prepare students for careers as performers and university teachers. Most universities in North America now require a professional or research doctorate of their performance professors. Even some music conservatories, realizing the changing role of musicians in today’s world, are requiring advanced academic degrees of their world-class performance teachers.

A DMA at the University of Toronto will allow the Faculty of Music to keep pace with other universities in North America which routinely offer professional doctorates in music. Canadian students will have the option of remaining in Canada and studying in the major cultural center of Toronto to obtain advanced graduate degrees.

### 2.3 Projected student demand

#### Mus.M.

In the past three years we have added four new options to our Master of Music degree: Jazz, Collaborative Piano, Vocal Pedagogy and Piano Pedagogy. Within the new Mus.M. in *Music Performance*, our plans are to limit each of the fields to 5 incoming students per year (7 in jazz). Adding to our overall numbers this would allow us to add 22 additional students into the two-year Mus.M. degree with a steady state increase of 44. Each of these fields is relatively unique in the Canadian university landscape and represents a competitive advantage for U of T. Our Mus.M. Performance field had a cohort of 44 in 2004-05, and because we hold the existing Master’s students to the same admissions average (22/year) we are effectively doubling the size of this degree.

#### Composition

The demand for a Mus.M. in Composition is at an all-time high. We receive a significant number of international applicants as well as large number of domestic applicants each year. The applicant pool for 2006 entry was the largest we have ever attracted. The international reputation of our core Composition faculty, the
outstanding success of our graduates and the continuing support of the Canadian Arts Councils give our Composition department a significant international reputation.

**Instrumental**

Enrolment in the Instrumental field has increased steadily over the past few years. The Faculty of Music has core Instrumental faculty in piano, strings, brass and percussion and utilizes part-time faculty from organizations such as the Toronto Symphony, Canadian Opera Company Orchestra, National Ballet Orchestra, Tafelmusik, Nexus, Gryphon Trio and various other music organizations in Toronto. Our five-year plan calls for consolidating some of the part-time positions into one or two more full-time appointments to strengthen the area even further.

**Vocal**

The Vocal performance field is one of the most selective in the Faculty of Music. The Vocal faculty has an outstanding international reputation and has produced many world-class performers. The student demand to enter this degree program is always large and highly competitive.

**Opera**

Opera was one of the first areas of specialization at the Faculty of Music and still maintains a first-class reputation among university opera departments. Entry into Opera is extremely competitive. Due to the limitations of opera role opportunities, the enrolment in Opera is kept at a steady number of students.

**Conducting**

The Faculty of Music now has core faculty in orchestra, wind ensemble and choral conducting. Applicants in Conducting are usually from a number of countries and from many different backgrounds. This is one of our fields which is attracting an increasing number of applicants.

**Jazz**

Jazz as an academic discipline was offered first at the University of Toronto as a result of the efforts of legendary jazz musician, Phil Nimmons. The jazz program at the undergraduate level has generated a large number of students who wish to pursue graduate degrees. Consequently a Mus.M. in Jazz was established in 2004. Due to the nature of the various jazz ensembles, admissions will be kept at 7 students per year for a steady state of 14.

**Collaborative Piano**

Piano accompaniment has always been one of the areas of specialization within performance but has only in recent years been recognized as a formal field of study. This field is now commonly offered in music schools across North America and Europe under the name Collaborative Piano. Many performers see the reality of job opportunities for pianists and are opting to earn Master’s degrees in this discipline.

The Faculty of Music has hired Dr. Cameron Stowe as a full-time faculty member in Collaborative Piano specializing in vocal Collaborative Piano. Our five-year plan includes the hiring of a second full-time faculty member in instrumental Collaborative Piano.

**Vocal Pedagogy**

Prof. Lorna MacDonald, Chair of Voice Studies and Lois Marshall Chair in Voice, is one of the leading experts in vocology and vocal pedagogy. She has created a field of study which is at the cutting edge of vocal pedagogy, incorporating physiology with
music. This program, which began in 2005, is attracting international attention and is beginning to draw applicants from all over North America.

**Piano Pedagogy**

An extremely large number of students apply for admission to graduate programs in piano each year. As the cohort expands, piano performance has divided into more specific areas of specialization. Piano Pedagogy is one of the most popular and successful areas in North American music schools. Dr. Midori Koga established the Piano Pedagogy program at Michigan State University and was hired by the University of Toronto to establish one at the Faculty of Music. This field, which was started in 2005, is already attracting a large number of applicants.

**DMA Composition**

The Composition teachers at the Faculty of Music all have outstanding international reputations as composers. They also have a reputation for developing extremely successful students who have built significant careers as composers and teachers. A composer is expected to have a DMA in Composition in order to be hired by a university music department. These facts have contributed to the very large number of applicants to our DMA degree in recent years. In 2006 we had the largest number of applicants we have ever experienced for the doctorate in Composition and are reaching the maximum number of students we can accommodate.

**Performance**

There has been an increasing demand in recent years by students who are completing their Master of Music degree in Performance, by alumni of the graduate programs at the Faculty of Music and from musicians from other universities in North America and other parts of the world, to pursue a doctoral degree in performance. It is commonplace now for universities hiring performance faculty to require a doctorate in performance. Most universities in the United States with mid- to large-size music faculties have performance doctorates. Many graduates of the master’s in performance at the U of T choose to enroll at U.S. universities because of the limited opportunity in Canada. Currently performance doctorates are offered only at McGill and UBC.

The Dean, the Associate Dean, Graduate Education, the Performance Coordinator and other members of the Performance faculty have been approached by students and alumni over the past few years inquiring about the development of a DMA in Performance. During this past year, discussions were held with current graduate students by the Associate Dean, Graduate Education, and Performance Coordinator regarding the need for a doctorate in Performance. Weekly information sessions were held by the Dean throughout the year to get feedback about future academic plans as well as current student concerns. We anticipate an intake of approximately 5 students each year in the DMA in Performance with a steady state population of about 20 doctoral students. Initially students will be admitted in specific performance areas in which the Faculty currently has supervisory capacity. As the performance faculty is expanded other areas of specialization will be included. We do not anticipate adding any fields to the DMA in the program of Music Performance. The master’s level is a more specific degree specialization while the DMA with its research and thesis components is a more...
inclusive degree. This is similar to the M.A. and Ph.D. in the program of Music in which the master’s degree is course-based and the doctorate is research based.

**TABLE 14**

<table>
<thead>
<tr>
<th>YEAR</th>
<th>Mus.M./DMA Performance</th>
<th>Mus.M./DMA Composition</th>
<th>TOTAL ENROLMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Intake</td>
<td>Enrolments</td>
<td>Intake</td>
</tr>
<tr>
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<td>M*</td>
<td>D</td>
<td>M*</td>
</tr>
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<td>2006-07</td>
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<td>78</td>
<td>9</td>
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<tr>
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</tr>
<tr>
<td>2012-13</td>
<td>44</td>
<td>5</td>
<td>88</td>
</tr>
</tbody>
</table>

* includes students in years 1 and 2 only
** includes students in year 1-4 of the DMA.

The enrolment targets for the past seven years were to remain constant and the Faculty of Music has done that. The projection for the next seven years is to increase the enrolment in the Performance area through growth in the new fields of Jazz, Collaborative Piano, Vocal Pedagogy and Piano Pedagogy and through the development of the DMA in Performance. Projections are for a steady state of 20 students in the DMA in Performance.

In the Faculty of Music *Stepping UP* plan we have proposed and received approval for the following additions to the faculty in the *Music Performance* program: 1) one additional full-time faculty in Jazz beginning in 2006; 2) one additional full-time faculty in Collaborative Piano; 3) consolidation of some part-time appointments into 2 or 3 full-time faculty in Instrumental. We will also add one full-time faculty member in Musicology to provide additional coursework and advising required by the additional students. With these additional faculty members and with more concentration of core faculty on graduate teaching, we have sufficient faculty component to address an enrolment which is almost double that of the current cohort.

2.4 **Impact on the Department’s and Division’s program of study, including impact on other divisions**

The graduate program at the Faculty of Music will be strengthened by the presence of performance students who have academic qualifications as well as outstanding
performing ability. This should have a carry over effect through the Master’s program to the undergraduate performance and academic programs of the Faculty. The overall quality of graduate seminars should be enhanced by the addition of high-level performance students. Research courses will be expanded to include areas of performance which have not been included up this point. This will necessitate an increased demand on the supervisory obligations of musicology and music education faculty as well as performance faculty, but it should make our overall offerings in music research more well-rounded. There will be no increase in undergraduate enrolment while graduate expansion is taking place. The undergraduate performance and research areas will be enhanced by the presence of very highly qualified and motivated doctoral students in performance.

2.5 Evidence of consultation with other affected divisions

Plans for the DMA in Performance were initiated by the Dean, Associate Dean for Graduate Education and Performance Coordinator. A working group of full-time core performance faculty was established and met several times to draft the proposal. Graduate students and alumni were consulted in the early stages of the proposal draft and were involved in consequent meetings in the Faculty. The proposal was presented to the Coordinator of Musicology and other senior members of the Musicology division and the DMA proposal was drafted in close alignment with the revised PhD program in Musicology. The Coordinator of the Composition division was consulted and the Associate Dean, Graduate Education met with the entire Composition faculty for discussion. The working group was expanded to include all full-time performance faculty. Current graduate students were included in discussions. The proposal was passed at Coordinator’s committee, Performance division committee and Graduate Faculty committee. It was presented for information at Faculty Council.

The re-structuring of the Performance area into nine separate fields was also passed at the Coordinator’s committee, Performance division, Composition division, Graduate Faculty, and for information at Faculty Council. The re-structuring was initiated at the advice of the School of Graduate Studies.

There was also consultation with Ontario Studies in Education (OISE/UT) and the University of Toronto at Scarborough (UTSC).

2.6 Appropriateness of the name and designation of the new program

The Master of Music (Mus.M.) degree is the internationally recognized name for a professional master’s degree in Composition and in Performance areas. The Doctor of Musical Arts (DMA) is the accepted name of the doctorate in performance. It is the name used at UBC in Canada and in the vast majority of universities and music schools in the United States.

The areas of specialty within Performance have increased to the point that separate fields are required within the discipline. The following is the program structure which best fits our current practice:
MusM fields in:
Composition
Instrumental
Vocal
Conducting
Opera
Jazz
Vocal Pedagogy
Collaborative Piano
Piano Pedagogy

DMA fields in:
Composition
Performance

2.7 Program description and requirements, course titles/numbers, and faculty members

2.7.1 Program description and requirements

Admission requirements

Applicants to Master’s programs at the University of Toronto must have maintained a mid-B average or better in the final two years of their Bachelor’s programs and applicants to Doctoral programs must have maintained at least a B+ average in their Master’s programs to be considered for entrance. It is also a general requirement that the previous degree be in the same field or one that normally leads to advanced work in the area of application. Additional requirements specific to each field and degree are listed below.

Master’s Programs in Music Performance

Mus.M. in Composition field: Applicants must submit several original compositions, at least one of which shall be with moderately large instrumentation.

Mus.M. in the 8 Performance fields: Applicants in any of the Performance fields must prepare an audition program of at least 60 minutes in length that includes works in at least three contrasting styles and periods. If the applicant cannot travel to Toronto for the audition, a high quality tape or DVD of the program must be sent with the application. Applicants in conducting must provide a DVD or videotape of themselves conducting an ensemble in concert or rehearsal, and a personal audition and interview is required.
Doctoral Program in *Music Performance*

DMA in Composition field: Applicants must submit scores of at least two extended compositions in various media and a tape of at least one of them.

DMA in Performance field: Applicants must prepare an audition of at least 60 minutes in length that includes works in at least three contrasting styles and periods. Applicants must submit with their application an essay representative of their work in music history. An interview is also required.

Information about application procedures, auditions and other relevant matters of interest to prospective students is contained in a pamphlet produced by the Graduate Department of Music and is on the Faculty of Music website: www.music.utoronto.ca

Evaluation of applications is done by three-member faculty committees in each of the fields of Composition and Performance. Recommendations are screened by the Chair and Graduate Coordinator and then sent on to the School of Graduate Studies for final approval. Fellowships are assigned by the Chair and Graduate Coordinator in consultation with the divisional committees. Teaching Assistantships are not assigned until September following interviews.

**Program requirements**

**Mus.M. Composition field**
6 full courses over two years, including MUS 3100Y *Mus.M. Advanced Composition I* in the first year and its continuation MUS 3105Y in the second year are required. Additional courses may be required based on the results of diagnostic tests in musical analysis, counterpoint and harmony taken on entrance. Students must submit a major composition (an extended work for moderately large forces), which is judged by two members of the faculty. This is followed by an oral examination based in part on the major composition and in part on assigned scores.

**Mus.M. Instrumental field**
Two recitals and seven full-course equivalents are required. These courses must include:
- MUS 4444Y and MUS 4445Y Applied Music I & II
- MUS 4200Y Seminar in Music Literature
- Two half-courses selected from: MUS 4600H or MUS 4606H, MUS 4610H, MUS 4615H
- One full-course equivalent chosen from a specified list approved by the Department.

**Mus.M. Vocal field**
Two recitals and seven full-course equivalents are required. These courses must include:
- MUS 4444Y and MUS 4445Y Applied Music I & II
- MUS 4200Y Seminar in Music Literature
- Two half-courses selected from: MUS 4600H or MUS 4606H, MUS 4610H, MUS 4615H
- One full-course equivalent chosen from a specified list approved by the Department.

**Mus.M. Opera field**
Two Operatic Roles and seven full-course equivalents are required. These courses must include:
- MUS 4444Y and MUS 4445Y Applied Music I & II
- MUS 4200Y Seminar in Music Literature, taken in the first year
- MUS 4620Y Advanced Performance Studies, taken in the second year
- MUS 4900Y & MUS 4901Y Operatic Studies I & II
- One full-course equivalent chosen from a specified list approved by the Department.
Performance in operatic productions will be evaluated by a committee and assigned grades under MUS 4966Y and MUS 4988Y Operatic Roles I & II.

**Mus.M. Conducting field**
In addition to two public performances, 6 full-course equivalents are required. The courses must include:
- MUS 4200Y Seminar in Music Literature, normally taken in first year
- Two half-courses selected from: MUS 4600H or MUS 4606H, MUS 4610H, MUS 4615H
Orchestral conducting majors must also complete MUS 4220H, MUS 4221H, MUS 4222Y, MUS 4223H, and MUS 4700H (choral).
Wind ensemble conducting majors must also complete MUS 4226H, MUS 4227H, and MUS 4228Y.
Orchestral conducting majors must also complete MUS 4223H, MUS 4224H, MUS 4225Y, MUS 4220H, and MUS 4700H (choral).

**Mus.M. Jazz field**
Two recitals and seven full-course equivalents are required. These courses must include:
- MUS 4444Y and MUS 4445Y Applied Music I & II
- MUS 4300Y Seminar in Jazz Literature, normally taken in first year
- MUS 4606H; MUS 4615
- Either MUS 4310Y, MUS 4311Y, or one full-course equivalent selected from a specified list approved by the Department
Students must also include in their programs one full-course equivalent selected from one or more of the following areas:
Small Group Jazz Ensemble Performance (MUS 4740H, MUS 4741H, MUS 4742H, MUS 4743H)
Jazz Orchestra (MUS 4750H, MUS 4751H, MUS 4752H, MUS 4753H, MUS 4754H), or
Vocal Jazz Ensemble (MUS 4760H, MUS 4761H, MUS 4762H, MUS 4763H)
Normally, students will be required to perform two recitals, but they may elect to replace one of them with a significant recording project. Requirements pertaining to this project will be provided upon request.

Mus.M. Collaborative Piano field
Two recitals and seven full-course equivalents are required. These courses must include:
- MUS 4444Y and MUS 4445Y Applied Music I & II
- MUS 4200Y Seminar in Music Literature, normally taken in first year
- Two half-courses selected from: MUS 4600H; MUS 4610H; MUS 4615H
- MUS 4504H Advanced Song Studies for Pianists
- MUS 4506H Sonata Coaching I
- MUS 4214H Advanced Repertoire for Singers and Pianists II
- MUS 4730H Performance Studies I: Piano-Instrumental Master Class
- MUS 4502H Collaborative Piano Studio Class

Based on the outcome of preliminary consultations with the Department, students may be required to take MUS 4500H Advanced Diction Studies.

Mus.M. Vocal Pedagogy field
Two recitals and seven full-course equivalents are required. The courses must include:
- MUS 4444Y and MUS 4445Y Applied Music I & II
- MUS 4200Y Seminar in Music Literature, normally taken in first year
- Two half-courses selected from: MUS 4600, MUS 4610H, and MUS 4615H; or MUS 4620Y
- MUS 2122H, MUS 4240H, MUS 4241H, MUS 4248H
- One half-course selected from MUS 4231H, MUS 4213H and MUS 4730H
- One half-course equivalent chosen from a list of courses approved by the Department.

Mus.M. Piano Pedagogy field
Two recitals and seven full-course equivalents are required. The courses must include:
- MUS 4444Y and MUS 4445Y Applied Music I & II
- MUS 4200Y Seminar in Music Literature, normally taken in first year
- Two half-courses selected from MUS 4600H, MUS 4610H and MUS 4615H; or MUS 4620Y
- MUS 2122H, MUS 4240H, MUS 4241H, MUS 4248H
- One half-course selected from MUS 4231H, MUS 4213H and MUS 4730H
One half-course equivalent chosen from a list of courses approved by the Department.

DMA Composition field
Students must take a minimum of 5 full-course equivalents, including MUS 3300Y, MUS 3305Y DMA Advanced Composition 1/II and MUS 3999Y Research Project (DMA). Upon completion of the course work students are required to present a
recital of original works which is judged by a panel of faculty members. A major field examination must be taken at the end of the second year. The thesis is an extended composition which must be defended in an oral examination.

DMA Performance field
Students must take 5 full course equivalents including DMA Seminar, Research in Performance and Advanced Applied Music I and II. Students are required to perform three DMA Recitals, the format of which will be determined in consultation with the major teacher and supervisory committee. A major field examination must be taken in January of the second year. A dissertation, which is to be defended at an oral examination, is also required. For a complete description of the DMA in Performance see Appendix “C”

In the DMA in Composition and the DMA in Performance within the Program in Music Performance the student works closely with his/her 3-member Advisory Committee, which monitors progress through the degree, including preparation and writing of an original thesis. In the field of Composition, the thesis (an original composition) is normally written primarily under the supervision of the principal advisor, but overall progress is monitored by the Advisory Committee. The same holds true in the field of Performance where the student’s major teacher helps prepare the 3 DMA Recitals, but the overall progress and thesis preparation are monitored by the Advisory Committee.

The following procedures are already in place for the former Mus.Doc. in Composition and will be continued for the DMA in Composition and Performance.

When the thesis is complete, a copy is sent to an external examiner, an expert in the field outside the University, and it is read by at least three members of the department, which may be the Advisory Committee, including the principal advisor. Once the external examiner has submitted a written evaluation of the thesis, the examining committee is convened. This committee consists of four (the quorum) to six voting members: three members of the supervising department, and one member who was not closely associated with the supervision of the thesis, who may be the external examiner. The examination is chaired by a non-voting member from another department within the University. The Chair is appointed by the School of Graduate Studies.

The oral examination normally lasts 1.5 hours, after which the committee discusses the quality of the thesis and the defense and then votes. The thesis may be accepted under three conditions:

1) as is (requiring no changes);
2) requiring minor corrections, which must be done within one month;
3) requiring minor modifications, which must be completed within three months under the supervision of a sub-committee

More than one negative vote causes the thesis examination to be adjourned.
Language requirements

Mus.M.
There are no language requirements.

DMA in Composition
There are no language requirements.

DMA in Performance
Students must demonstrate an advanced reading knowledge of a language other than English, usually French, German or Italian. This required language will be determined by the Department. The Department may also require competence in additional languages deemed necessary for a proposed area of research. Language requirements must be completed successfully by the end of year two.

2.7.2 Course titles/numbers

Graduate courses offered during the past three years with enrolments are provided in the following pages. Those courses enrolling both undergraduate and graduate students are indicated as undergraduate/graduate. In these few courses, extra projects are normally required of the graduate students. Intellectual development in understanding, argument and professional judgment are achieved and demonstrated through an appropriate combination of projects, oral presentations and research papers. Required courses are offered every year, allowing students to progress through the programs in a timely fashion.

Students in Performance normally take courses in the 4000 level (Table 7d) and students in Composition normally take courses in the 3000 level (Table 7c). Courses in the 1000 level (Table 7a) and 2000 levels (Table 7b) are open to Performance and Composition students with permission of the Department and students frequently take courses in these levels as part of their elective requirement.
### Table 7a

<table>
<thead>
<tr>
<th>Musicology/Ethnomusicology/Theory Courses</th>
<th>Faculty member responsible</th>
<th>2003/04</th>
<th>2004/05</th>
<th>2005/06</th>
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<tbody>
<tr>
<td>MUS1013H Monteverdi’s Madrigals</td>
<td>G. Johnston</td>
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<td>MUS1018H Plainchant: Ornament &amp; Structure</td>
<td>A. Hughes</td>
<td>not offered</td>
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<tr>
<td>MUS1057H Chamber Music of the Second Viennese School</td>
<td>R. Falek</td>
<td>not offered</td>
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<tr>
<td>MUS1062H Music and Discourse</td>
<td>A. Stanbridge</td>
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<tr>
<td>MUS1063H Musical Notation of the Middle Ages</td>
<td>J. Haines</td>
<td>6G</td>
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<td>MUS1123H The Renaissance Idea of Music and its Study</td>
<td>B. Bowen</td>
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<td>MUS1128H Music-text Relationships in the Renaissance</td>
<td>B. Bowen</td>
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<td>MUS1129H Music and Gender</td>
<td>C. Cain</td>
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<td>MUS1202H Music of the Mid-18th Century</td>
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<td>MUS1203H Interdisciplinary Approaches to an Interdisciplinary Art Form: Opera</td>
<td>C. Clark</td>
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<td>MUS1205H Comparative Studies in Opera</td>
<td>G. Jones</td>
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<td>MUS1236H Haydn</td>
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<tr>
<td>MUS1241H Émigré Musicians in 20th-Century North America</td>
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<td>MUS1243H The Italian in Handel</td>
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<td>MUS1244H Rhythm and Metre in Cross-Cultural Perspective</td>
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### Musicology/Ethnomusicology/Theory Courses

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<td>Music of Haiti</td>
<td>G. Averill</td>
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<td>MUS1324H</td>
<td>Bach's Suites and Partitas</td>
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<td>MUS1325H</td>
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<td>MUS1326H</td>
<td>Bach Cantatas</td>
<td>G. Johnston</td>
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<td>MUS1015H</td>
<td>Topics in 20th Century Music</td>
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<td>MUS1990H</td>
<td>M.A. Major Paper</td>
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<td>MUS1998H</td>
<td>Reading and Research</td>
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<td>MUS1999H</td>
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### Table 7b

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<tr>
<th>Music Education Courses</th>
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<td>MUS2000H Psychology of Music Education</td>
<td>E. Gould</td>
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<td>MUS2001H Music Education in Cultural Perspective</td>
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<td>MUS2004H Music in Childhood</td>
<td>L. Dolloff</td>
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<td>MUS2111H Research Methods in Music Education</td>
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<td>MUS2121H Music in Higher Education: Principles and Curriculum</td>
<td>L. Dolloff</td>
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<td>MUS2122H Music and Brain</td>
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<td>MUS2130H Topics in Sociology and Music Education</td>
<td>H. Froelich</td>
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<td>MUS2151H Philosophical Foundations of Music Education</td>
<td>H. Froelich 2004</td>
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<td>MUS2151H Philosophical Foundations of Music Education</td>
<td>L. Gould 2003; 22005</td>
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<td>MUS2160H Postmodern Perspectives in Music Education</td>
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<td>MUS2161H Curriculum Development</td>
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<td>MUS2176H Social Psychology of Music</td>
<td>L. Bartel</td>
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<td>MUS 2180H Seminar in Music Education</td>
<td>P. Shand</td>
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<td>MUS 2181H Issues and Techniques in Evaluation of Music Education</td>
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<td>MUS2182H Issues in Music Education</td>
<td>E. Gould</td>
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<td>MUS2185H Curriculum and Instruction in Instrumental Music</td>
<td>C. Walter</td>
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<td>MUS2199H Special Topics in Music Education</td>
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<td>MUS2203H The Development of Wind Band</td>
<td>G. Burton (04/05)</td>
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<td>MUS2203H The Development of Wind Band</td>
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<td>MUS2222H Choral Literature and Conducting</td>
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<td>MUS3100Y Mus.M. Advanced Composition I</td>
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<td>MUS3101H Seminar in Schenkerian Analysis I</td>
<td>E. Laufer 2004; 2003 D. Beach 2002</td>
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<td>MUS3105Y Mus.M. Advanced Composition II</td>
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<td>K.N. Chan</td>
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<td>MUS3208H The String Quartet in the 20th-C.</td>
<td>R. McClelland</td>
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<td>MUS3217H Cultural Convergence in Contemporary Composition: A Hands-on Approach</td>
<td>C. Hatzis</td>
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<td>MUS3218H Writing for the Human Voice</td>
<td>J. Hawkins</td>
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<td>C. Hatzis</td>
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<td>MUS3223H Music of Louis Andriessen, Tan Dun, and Kelly-Marie Murphy</td>
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<td>A. Rapoport</td>
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<td>MUS3310H The Symphonies of Shostakovich</td>
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<td>M. Sallmen</td>
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2.7.3 Faculty members

In the Music Performance program at the Faculty of Music there are 12 tenured or tenure-track core faculty members, 11 non-tenured core faculty members, 3 tenured core faculty members and 4 non-tenured core faculty members who also teach in other graduate programs, and 29 non-core faculty members who teach exclusively in the Music Performance program. In addition, there are 21 tenured or tenure-track core faculty members who teach in both the Music Performance program and the Music program.

In the past three years we have added core faculty members in Jazz, Collaborative Piano and Piano Pedagogy. We are hiring an additional full-time position in Jazz in 2006-07. The job posting is included in this Brief as Appendix “L.” We are planning a second full-time position in Collaborative Piano, and two or three additional full-time tenure track appointments in Performance. These personnel change were discussed and approved at the Provostial level in our 5-year Stepping UP plan and in our graduate enrolment expansion plan and will be implemented during the next five years.

No faculty member at the Faculty of Music has applied for retirement. During the next seven years, seven faculty members in the program of Music Performance are eligible for retirement at the normal retirement date, but none has indicated he/she will retire.

Table 1 lists faculty whose graduate involvement is primarily in the program of Music Performance. Table 1A lists faculty whose graduate involvement is primarily in the program of Music, but who teach graduate courses and supervise students in the Music Performance program or who are cross-appointed in both programs. One faculty member in Composition and one faculty member in Musicology are on extended medical leave and may be replaced at the appropriate time.
# Faculty in Program of Music Performance

## TABLE 1

| Faculty Name and Rank                  | M/F | Home Unit | Supervisory Privileges | Fields¹ | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|----------------------------------------|-----|-----------|------------------------|---------|---|---|---|---|---|---|---|---|---|---|
| **CATEGORY 1**                         |     |           |                        |         |   |   |   |   |   |   |   |   |   |   |
| Ka Nin Chan, Prof.                     | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| Darryl Edwards, Assoc. Prof.           | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| Christos Hatzis, Prof.                 | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| John Hawkins, Prof.²                   | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| Lorna MacDonald, Prof.                 | F   | MUS       | Full                   | X       | X | X | X | X | X |   |   |   |   |   |
| James Parker, Assoc. Prof.             | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| Terry Promane, Asst. Prof.             | M   | MUS       | Master’s               | X       | X |   |   |   |   |   |   |   |   |   |
| Stephen Ralls, Assoc. Prof.            | M   | MUS       | Full                   | X       | X | X | X | X | X |   |   |   |   |   |
| Paul Read, Assoc. Prof.                | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| Shauna Rolston, Prof.                  | F   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| Scott St. John, Assoc. Prof.           | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |
| Cameron Stowe, Asst. Prof.             | M   | MUS       | Full                   | X       | X | X | X | X | X |   |   |   |   |   |
| **CATEGORY 2**                         |     |           |                        |         |   |   |   |   |   |   |   |   |   |   |   |
| Michael Albano, Sr. Lecturer           | M   | MUS       | Master's               | X       |   |   |   |   |   |   |   |   |   |   |   |
| Raffi Armenian, Assoc. Prof.           | M   | MUS       | Master's               | X       | X |   |   |   |   |   |   |   |   |   |   |
| Harcus Hennigar, Sr. Lecturer, Part-time| M   | MUS       | Master's               | X       |   |   |   |   |   |   |   |   |   |   |   |
| Sandra Horst, Sr. Lecturer             | F   | MUS       | Master's               | X       | X | X | X | X | X |   |   |   |   |   |
| Midori Koga, Assoc. Prof.              | F   | MUS       | Full                   | X       | X | X | X | X | X |   |   |   |   |   |
| Kevin Komisaruk, Asst. Prof.           | M   | MUS       | Master’s               | X       | X |   |   |   |   |   |   |   |   |   |   |
| Gary Kulesha, Sr. Lecturer             | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |   |
| Che Anne Loewen, Sr. Lecturer, Part-time| F   | MUS       | Master's               | X       | X | X | X | X | X |   |   |   |   |   |
| Mary Morrison, Sessional Lecturer       | F   | MUS       | Master's               | X       | X | X | X | X | X |   |   |   |   |   |
| Marietta Orlov, Sessional Lecturer     | F   | MUS       | Master’s               | X       | X | X | X | X | X |   |   |   |   |   |
| Lydia Wong, Lecturer, Part-time         | F   | MUS       | Master's               | X       | X | X | X | X | X |   |   |   |   |   |
| **CATEGORY 3**                         |     |           |                        |         |   |   |   |   |   |   |   |   |   |   |   |
| Gillian MacKay, Assoc. Prof.           | F   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |   |
| Doreen Rao, Assoc. Prof.               | F   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |   |
| Cameron Walter, Assoc. Prof.           | M   | MUS       | Full                   | X       | X |   |   |   |   |   |   |   |   |   |   |
| **CATEGORY 4**                         |     |           |                        |         |   |   |   |   |   |   |   |   |   |   |   |
| Russell Hartenberger, Prof.            | M   | MUS       | Full                   | X       |   |   |   |   |   |   |   |   |   |   |   |
| Dennis Patrick, Sr. Lecturer           | M   | MUS       | Master’s               | X       |   |   |   |   |   |   |   |   |   |   |   |
| Alexander Rapoport, Lecturer           | M   | MUS       | Full                   | X       |   |   |   |   |   |   |   |   |   |   |   |
| Jeffrey Reynolds, Sr. Lecturer         | M   | MUS       | Full                   | X       | X | X | X | X | X |   |   |   |   |   |   |
| Faculty Name and Rank                                      | M/F | Home Unit | Supervisory Privileges | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|-----------------------------------------------------------|-----|-----------|------------------------|---|---|---|---|---|---|---|---|---|---|
| **CATEGORY 5 - N/A**                                      |     |           |                        |   |   |   |   |   |   |   |   |   |   |
| **CATEGORY 6**                                            |     |           |                        |   |   |   |   |   |   |   |   |   |   |
| Peter Barnes, Sessional Lecturer                          | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| David Braid, Sessional Lecturer                           | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Fred Kwasi Dunyo, Sessional Lecturer                      | M   | MUS       | Master's               |   |   |   |   |   |   |   |   |   | X |
| Robin Engelman, Sessional Lect.                           | M   | MUS       | Master's               |   |   |   |   |   |   |   | X |   |   |
| David Fallis, Sessional Lecturer                          | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Mary Enid Haines, Sessional Lect.                         | F   | MUS       | Master's               |   |   |   |   |   |   |   |   |   | X |
| Susan Hoeppner, Sessional Lect.                           | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Beverley Johnston, Sessional Lect.                        | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Patricia Kern, Sessional Lecturer                         | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Judy Loman, Sessional Lecturer                             | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Joseph Macerollo, Sessional Lect.                         | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Jean MacPhail, Sessional Lecturer                          | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Jeffrey McFadden, Sessional Lect.                         | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Gary Kiyoshi Nagata, Sessional Lecturer                    | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Joseph Orlowski, Sessional Lect.                          | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Annalee Patipatanakoon, Sr. Lecturer, CLTA                | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Gabe Radford, Sessional Lect.                             | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Erika Raum, Sessional Lecturer                             | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| John Rudolph, Sessional Lecturer                           | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Annette Sanger, Lecturer, Part-time                       | F   | UTSC      | Master's               | X |   |   |   |   |   |   |   |   |   |
| Clare Scholtz, Sessional Lecturer                          | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Nora Shulman, Sessional Lect.                             | F   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Peter Stoll, Sessional Lecturer                            | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Richard Thomson, Sessional Lect.                          | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| John Tuttle, Sessional Lecturer                            | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Jim Vivian, Sessional Lecturer                             | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Gary Williamson, Sessional Lect.                          | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Bart Woomert, Sessional Lect.                             | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |
| Dave Young, Sessional Lecturer                             | M   | MUS       | Master's               | X |   |   |   |   |   |   |   |   |   |

1 Fields: 1) Composition; 2) Instrumental; 3) Vocal; 4) Opera; 5) Conducting; 6) Jazz; 7) Collaborative Piano; 8) Vocal Pedagogy; 9) Piano Pedagogy
2 On extended medical leave.
3 Category 6 is comprised primarily of Sessional Lecturers who are hired year-to-year according to CUPE 3902 regulations. The faculty members listed in this category are the faculty who are hired on a regular basis.
### TABLE 1A
Faculty in Program of *Music*

<table>
<thead>
<tr>
<th>Faculty Name and Rank</th>
<th>M/ F</th>
<th>Home Unit</th>
<th>Supervisory Privileges</th>
<th>Fields¹</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CATEGORY 1 - N/A</strong></td>
<td></td>
<td></td>
<td></td>
<td>1  2   3</td>
</tr>
<tr>
<td><strong>CATEGORY 2 - N/A</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CATEGORY 3</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gage Averill, Prof., Dean</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X      X</td>
</tr>
<tr>
<td>Lee Bartel, Assoc. Prof.</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td></td>
</tr>
<tr>
<td>William Bowen, Assoc. Prof.²</td>
<td>M</td>
<td>UTSC</td>
<td>Full</td>
<td></td>
</tr>
<tr>
<td>Celia Cain, Asst. Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Master’s</td>
<td>X      X</td>
</tr>
<tr>
<td>Caryl Clark, Assoc. Prof.</td>
<td>F</td>
<td>A&amp;S</td>
<td>Full</td>
<td></td>
</tr>
<tr>
<td>Lori Dolloff, Assoc. Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Robin Elliott, Assoc. Prof.</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Elizabeth Gould, Assoc. Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Full</td>
<td></td>
</tr>
<tr>
<td>John Haines, Assoc. Prof.²</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>John Hawkins, Prof.³</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Gregory Johnston, Assoc. Prof.</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Gaynor Jones, Assoc. Prof.³</td>
<td>F</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>James Kippen, Prof.</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X      X</td>
</tr>
<tr>
<td>Sherry Lee, Asst. Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Master’s</td>
<td></td>
</tr>
<tr>
<td>Gillian Mackay, Assoc. Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Ryan McClelland, Asst. Prof.</td>
<td>M</td>
<td>MUS</td>
<td>Master’s</td>
<td>X</td>
</tr>
<tr>
<td>Mary Ann Parker, Assoc. Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Doreen Rao, Assoc. Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Patricia Shand, Prof.</td>
<td>F</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Alan Stanbridge, Asst. Prof.</td>
<td>M</td>
<td>UTSC</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Cameron Walter, Assoc. Prof.</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td><strong>CATEGORY 4</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russell Hartenberger, Prof.</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X      X</td>
</tr>
<tr>
<td>John Kruspe, Sr. Lecturer</td>
<td>M</td>
<td>MUS</td>
<td>Master’s</td>
<td>X</td>
</tr>
<tr>
<td>Gary Kulesha, Sr. Lecturer</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
<tr>
<td>Dennis Patrick, Sr. Lecturer</td>
<td>M</td>
<td>MUS</td>
<td>Master’s</td>
<td>X</td>
</tr>
<tr>
<td>Jeffrey Reynolds, Sr. Lecturer</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td></td>
</tr>
<tr>
<td>Alexander Rapoport, Lecturer</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td></td>
</tr>
<tr>
<td>Mark Sallmen, Sr. Lecturer</td>
<td>M</td>
<td>MUS</td>
<td>Full</td>
<td>X</td>
</tr>
</tbody>
</table>
### 3 Planning and Budget

#### 3.1 Resource implications

The new program of *Music Performance* is part of a restructuring of former programs. The 9 fields of the Mus.M. are in place and have been staffed by new and existing faculty members. Budgetary concerns have been met for these fields through new hirings and new course allocations. The DMA in Composition also exists as a field within the existing Mus.Doc. degree and with an existing budget. The DMA in Performance is a new degree offering. The DMA in Performance is a proposal in the Graduate Expansion Enrolment plan and the budget for the degree has been outlined in this plan as well as the *Stepping Up* plan of the Faculty of Music.

#### 3.1.1 Staffing

The number of graduate students that we plan to add to existing degrees was calculated and made roughly equitable throughout the Faculty of Music by applying an algorithm that produced approximately two (2) doctoral students and 1.5 Master’s students for every tenure track and teaching stream faculty member in the division or program (with the Mus.M. in Performance being the exception). Our proposal requires the addition of several full-time positions in Performance. All of these positions were announced at the top of our staffing priorities in our 5-year plan. This plan is already under way as we are creating a third full-time position in Jazz with a search to begin in 2006.

The impact of the increase in graduate enrolment will be greatest on our Graduate Administrator and we expect to need a full-time assistant to the...
Administrator. Some time will be freed up in the Performance and Registrar’s offices to handle the increase in the short-term. It is envisioned that the Recruitment Officer for the Faculty, who previously (officially) handled only undergraduate recruitment, would assume that role for both graduate and undergraduate programs, with some additional assistance from the Registrar’s Information Assistant.

We have created an Associate Dean, Graduate Education position to oversee the increased enrolment and duties of the graduate department. We will also hire a Chief Administrative Officer (CAO) to help with the increased workload. The creation of the CAO position was a result of a Human Resources audit and has received Provostial approval.

3.1.2 Space
The Faculty of Music is housed in the Edward Johnson Building on the St. George Campus. Each full-time member of the faculty has a separate office/teaching studio, while part-time instructors are assigned available studios or classrooms. Graduate students have a separate office/lounge (Room 321), adjacent to the Graduate Student Computer Research Room (described below in 3.1.4). Additional space for research, including carrels is available in the library. Students in performance have available numerous practice rooms, rehearsal facilities and a 490 seat concert hall (Walter Hall) for recitals.

The Faculty of Music has been approved for an additional 1,308 NASM in an expansion plan for which we are already cleared (when the site is identified) to raise $30M from outside sources. This figure was arrived at using the 2002-03 student cohort. The additional graduate programs identified in this proposal would add an approximate 14% to the student population. However, graduate students typically require less additional space than our undergraduate students (most have practice facilities off-site; there are fewer in-term recital requirements; many will not require instrument storage; and so on). We have had preliminary discussions with Facilities and Space Planning on the impact of graduate expansion on our facilities expansion plan. Our current estimate is that the additional students could be accommodated with only a very modest increase in the number of allotted NASMs, and that this will be properly incorporated into the planning at the time when our expansion plans move from “on hold” to “moving forward”. Our graduate expansion will be phased-in during the next 5 years, at which point we expect to have our facilities expansion completed.

As we have noted above, the current proposals emerge seamlessly from our Stepping UP plan, our Facilities Expansion Capital plan, and our Graduate Enrolment Expansion plans. The Faculty of Music’s facilities expansion needs have been addressed in the 2003 “Project Planning Report” prepared by the Office of Space and Facilities Planning. Because there is not yet an identified site for expansion, this report has not been advanced for Planning and Budget approval.
3.1.3 Libraries

Appendix “A” provides a statement from the University’s Chief Librarian regarding the Discipline Assessment for the Graduate Department of Music, University of Toronto. This report includes data for the financial support of the music collection over the past seven years. The information from this report is applicable to the proposal for the program in Music Performance.

3.1.4 Computing facilities

Computer/Research Facilities

All faculty and graduate students are provided with an account on the university mainframe computer. This account gives them access to electronic mail facilities, internet, statistical software packages, scientific graphics, computer language compilers, a rich mathematical software library, etc.

Graduate student research room

The Graduate Student Research Project Room (Room 302) is accessible to all graduate students. Computers and printers are available for student use. The computers have Ethernet connections for access to the University network. Software for word processing, desktop publishing, statistical analysis and music notation is available. Students have access to the following equipment:

1. MAC G4 400mhz Computer with 19" CRT monitor
1. Lexmark OptraT610 network printer
1. PC PIII-800 tower with 19" CRT monitor
4. PC PIII-800 with 17" CRT monitor
1. 8 port Router / switch
1. 76 key Rhodes keyboard - music entry
1. Sony turntable
1. Tascam US-428 digital audio interface

Music Library Computers

Graduate students have access to workstations within the library for library (internet) searches and e-mail.

Centre for Academic Technology (RCAT)

The mandate of the Resource Centre for Academic Technology (RCAT) is to facilitate access to effective teaching, learning and research strategies using computer technologies. Its services to the University's faculty, staff and graduate students include individual and project consultation, delivery of seminars and workshops, provision of lab facilities, and dissemination of information on topics related to academic technology. RCAT advises the University on trends and best practices related to the implementation of emerging technologies in teaching and learning. To support this the staff at
RCAT are involved in research of exemplary practices, evaluation of existing software and development of new technology-based services to support teaching and learning.

**Faculty computers**
All Faculty offices are hard-wired to the University network, providing access to the internet. Some, but not all, members of the faculty have computers.

3.1.5 **Enrolment/admissions**
Our enrolment scenario as outlined in the Faculty’s recent Graduate Enrolment Expansion Plan envisions starting with a class of 4-5 DMA students in the fall of 2007 and continuing with that enrolment level creating a steady state of approximately 20 in the program by 2012.

Our enrolment plan for the 4 new fields in the Mus.M. of the program of *Music Performance*: Jazz, Collaborative Piano, Vocal Pedagogy and Piano Pedagogy, is to admit 5 new students per year in each of the fields (7 in Jazz). This would result in 22 additional students into the two-year Mus.M. degree with a steady state increase of 44. This effectively doubles the size of the degree program.

3.1.6 **Revenues/costs**
The creation of additional fields in the Mus.M. in the program of *Music Performance* has no resource implications. However, we propose to have the first five of these fields host the current number of Mus.M. students, while jazz, vocal pedagogy, collaborative piano, and piano pedagogy students would represent an increase of approximately 44 (steady state) students to the Faculty student cohort. The projected revenues from graduate expansion would help us provide assistance to each student equivalent to tuition plus approximately $6,000 in additional stipendiary assistance, and perhaps $88,000 surplus dedicated to creating 2-3 full-time positions within Performance. This personnel change was discussed (and approved at the Provostial level) in our 5-year *Stepping UP* plan and in our graduate enrolment expansion plan.

Composition students will move out of the guaranteed funding cohort and into the professional program of *Music Performance* with our performance students. We expect to lower the level of support to a level equivalent to performance students (an average of tuition and $6000), which will eventually be saving us approximately $112,000/year. The additional 20 new (steady-state) DMA students in Performance will bring in about $500,000 in revenue, yielding $120,000 for tuition; 260,000 for stipends; and $120,000 in surplus. $100,000 of this surplus would be dedicated to hiring one additional assistant professor in Musicology to provide additional coursework and advising required by the additional students. The remaining $20,000 would help to provide administrative assistance for our Graduate Administrator. Both of these changes were
discussed (and approved at the Provostial level) in our 5-year Stepping UP plan and in our graduate enrolment expansion plan.

As we have noted above, the current proposals emerge seamlessly from our Stepping UP plan and our Graduate Enrolment Expansion plans, all of which have received the appropriate approval through the Provost’s Office. These proposals have also been approved by the Graduate Education Committee of the Faculty of Music, Performance division, Composition division and Faculty Council.

3.1.7 Financial aid

Graduate students in professional degree programs do not receive the guaranteed funding package from the University of Toronto. However the Faculty of Music has a large number of endowed fellowships available to performance and composition students, some designated for specific specializations and others available to any student. The Faculty of Music also offers a number of University of Toronto Fellowships to students and guarantees these fellowships for the duration of the student’s degree program. These fellowships are available to students in the professional program of Music Performance as well as those in the University of Toronto guaranteed funding cohort. In addition, students can apply for OGS scholarships and have been successful in receiving them in the past few years. In 2005/06 we had four students in the Music Performance program with an OGS scholarship and in 2006/07 we have three Music Performance students with OGS scholarships. There are a number of teaching assistantships available to students in the Music Performance program. Students are eligible for teaching assistantships (up to 210 hours over two terms) and can perform TA duties in both the program of Music Performance and the program of Music.

Financial aid as outlined on the website and in the manual of the School of Graduate Studies is available to graduate students. This includes Graduate Students’ Emergency Loan Fund, Ontario Student Assistance Program, School of Graduate Studies Travel Grants and University of Toronto Bursary Assistance.

A Faculty of Music travel fund is available to graduate students who are presenting papers at conferences and another travel fund is available to performance students who are participating in international competitions.

There are also two career start-up fellowships of $25,000 each available to outstanding graduating students who are embarking on a performance or compositional career.

4 Space and Facilities

4.1 Requirements for physical facilities

The Faculty of Music is currently looking at three space-expansion initiatives that would help us to achieve the space we required under the C.O.U. guidelines. We hope to have a plan underway by the end of summer 2006. We will also upgrade spaces and facilities within the current Edward Johnson Building and
have received funds from the Academic Initiative Fund (AIF) to do so. For details of this expansion project see Section 3.1.2 of this Brief.

4.2 Capital projects for approvals
The Faculty of Music has received approval to build new practice rooms in the Edward Johnson Building in former storage areas. This proposal was approved through the Academic Initiative Fund put forward by the Dean in 2005. Construction of these rooms begins in the summer of 2006 and should be completed by early 2007. For further details see Section 3.1.2 of this Brief.

5 Students

5.1 Student affairs and services
All the usual facilities and services will be available to graduate students. These include practice facilities, rehearsal space and recital and performing venues. Graduate students have the opportunity to participate in the Music Graduate Students’ Association (MGSA) which elects officers and representatives to Faculty of Music committees. The MGSA is also involved in organizing colloquia, special events, conferences and is in frequent consultation with the Dean and Graduate Coordinator.

A main component of the Mus.M. and DMA is one-on-one instruction and, in the case of performance, also coaching in small groups. Composition students work closely with more than their primary teacher/advisor, and performance students have direct access to our large part-time performance faculty (professional musicians in the Toronto area) as well as our full-time faculty.

Information on a variety of subjects, ranging from the mundane to vital, is made available to students on a regular basis through the Graduate Office, and students are encouraged to seek advice from the Graduate Coordinator, Graduate Chair or Associate Dean as well as individual members of the faculty. Information is also made available by email through the Music Graduate Student’s Association. While there are no regularly scheduled meetings between the MGSA and the Administration, there are ample opportunities for individuals and groups to express their opinions. The Dean has established a weekly meeting time with students to discuss any issues or concerns they might have. Graduate students and alumni were consulted in our recent internal review and revisions of our graduate programs, and they have been consulted in preparation of this Brief. Individuals are encouraged and do express their concerns to the Chair and the Graduate Coordinator, and there are formal mechanisms in place for appeals and grievances.

The University of Toronto is a large research university with almost unlimited opportunities for interdisciplinary research. In some cases cross-disciplinary work is formalized (e.g., through Research Centres), but in other cases the responsibility falls to the student, often with the aid of individual members of the faculty, to forge the link. Members of the faculty have strong ties or secondary appointments in the following areas: Asian Studies, Centre for Medieval Studies, Centre for
Reformation and Renaissance Studies, Centre for Religious Studies, Centre for the Study of Drama and the Ontario Institute for Studies in Education.

Composition students have ample opportunities for performance on campus, for example at the annual New Music Festival, run by the students, or as part of the annual Composition Competition for performances with the University of Toronto Symphony Orchestra. Our performance students have numerous opportunities to play both within the building, at several locations throughout the University (e.g., Hart House, University Art Centre, Knox College) and at numerous venues within the greater Toronto area. The University of Toronto Symphony Orchestra collaborates with the Conservatoire du Musique in Montreal to present concerts both in Toronto and Montreal. The MacMillan Singers perform frequently with the Toronto Symphony Orchestra. Our students perform regularly at the Arts & Letters Club, Toronto area schools, with the National Youth Orchestra and at leading jazz clubs and venues in Toronto.

This is an active and exciting community of composers, performers and scholars with strong ties to the intellectual and professional communities locally and beyond.

5.2 Student conduct and discipline

Graduate students at the Faculty of Music are governed by the Faculty’s regulations and by the General Regulations and Degree Regulations as outlined in the SGS Calendar and on the website of the School of Graduate Studies, University of Toronto.

5.3 Financial Support

See our response to 3.1.7

5.4 Student registration and information systems

The usual registration and enrolment procedures apply for all graduate students. Details of this procedures are outlined in Section 2.7.1 above.
Appendix A

REPORT ON LIBRARY RESOURCES
IN THE FIELDS OF MUSIC AND MUSIC PERFORMANCE

The Music holdings of the University of Toronto Libraries (UTL) are fully adequate to support graduate research. The extensive holdings of the Music Library (the largest music collection in Canada) are complemented by the holdings of other campus libraries and, increasingly, by electronic access to remote bibliographic, full text, graphic and streamed sound databases. These electronic resources are networked, wherever possible.

In the field of Music the Library’s intent is to collect as broadly as possible at a Level 4 as defined by the North American Collections Inventory Project (a research-level collection that includes the major published source materials required for dissertations and independent research). The holdings of the UTL support the Graduate Programmes in composition, music education, musicology/theory, and performance.

Monographs

Holdings of the Central Library have been growing systematically since 1966 when Dealer Selection Orders (DSOs) with defined subject profiles were established. Subject specialists were recruited to monitor and supplement the DSOs in a Book Selection Department. This later became the Collection Development Department to better reflect its responsibility for periodicals, microforms and electronic media as well as books. Funding for current monographic publications (up to a set price limit) is not allocated by subject; there are additional subject funds which are used for expensive titles and retrospective acquisitions. This system in various tests has been shown to deliver 75-95% of the titles desirable for a research collection. According to the 2001 North American Title Count (the latest one in which the Library was able to participate), the University of Toronto Libraries ranked fourth in collection size (although it must be remembered that some of the largest libraries, such as Harvard, Yale and Eastman, did not participate).

The music totals of the UTL by Library of Congress classification were:

<table>
<thead>
<tr>
<th>Class</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 1-4</td>
<td>1,866</td>
</tr>
<tr>
<td>M 5-1490</td>
<td>98,436</td>
</tr>
<tr>
<td>M 1495-5000</td>
<td>38,030</td>
</tr>
<tr>
<td>ML</td>
<td>60,596</td>
</tr>
<tr>
<td>MT</td>
<td>11,863</td>
</tr>
<tr>
<td>Other M-MZ</td>
<td>56</td>
</tr>
</tbody>
</table>

The total of these classes was 210,847 titles, second highest of the participants. Only the University of Illinois, Urbana reported a larger total of 211,567 titles. In fact, only in the range M1495-5000 did its totals exceed those of the UTL.
Periodicals

Periodicals have been a problem for the UTL since 1986 when the policy of zero growth in the subscription budget began. The result has been a backlog of desirable titles awaiting funding.

While the zero growth policy has kept the cost of subscriptions in check, and the number of titles subscribed to in paper below optimum, the advent of online journals and the huge growth in this format has greatly improved the situation. Even with zero growth restriction, six new music titles were added in the 2005/2006 year, including Ad Parnassum, Nineteenth Century Music Review, and Nigerian music review.

The most recent annual report of the UTL (April 2004) states that there were 725 active serial titles located in the Music Library. A current check of the titles indexed in Music Index Online shows that the UTL subscribes to 66%, a very respectable result.

An interesting comparison between the UTL and the University of Illinois, Urbana, shows UTL with larger periodical holdings. The results of two searches on subject headings were:

- Music history – periodicals: 176 vs 158
- Musicology – periodicals: 56 vs 38.

Microforms

Microforms are still considered superior to electronic media for archival storage since they are relatively unaffected by technological change. The UTL continue to acquire microforms and improve bibliographic access to them. Some outstanding sets are Music manuscripts from the great English Collections from Primary Source Microfilms and Primmus, the electronic access to them by composer/author and title. Other holdings include the huge Keyboard Music collection from The Haags Gemeentemuseum, the Opera Librettos Printed Before 1800 from the Library of Congress (the Albert Schatz Collection), and the Opera Collection from the Haags Gemeentemuseum.

Electronic resources

The Libraries’ online information system, which serves registered users regardless of location, has grown spectacularly since the last Music OCGS report. The UTL now offer over 630 indexes and abstracts, over 30,100 electronic journals, over 2,300 e-newspapers, and more than 290,000 e-books. Many of these databases are available as the result of co-operative and consortial agreements into which the UTL have entered. However, because of the rapid growth in electronic format, there are always desirable databases which, having been approved, await funding. Direct linking from citations to full text sources is provided whenever possible. The system guides users by providing subject access to indexes and online reference works. Electronic books and journals can be found by keywords (eg. over 100 journals with “music*”). Besides general e-indexes in the humanities and social sciences, resources in music include:
In addition to e-indexes, e-journals, and e-books, the UTL now subscribe to *Naxos Music Library* (online streamed audio) and have acquired *Smithsonian Global Sound*.

Library computers throughout the UTL offer a gateway to the World Wide Web for access to other library and union catalogues, publishers’ catalogues, discussion groups, newsletters etc. Several departments of the Robarts Library help users to find, download and manipulate data with appropriate software, and to create personal electronic files for research and teaching. Information technology is also used in the digital preservation and dissemination of Library material and in providing inter-library loan and document delivery.

### Sound Recordings

The Faculty of Music Library holds nearly 50,000 compact discs. Western art music is predominant, as collecting is coordinated with the score collection, and includes significant variant interpretations of musical works. Jazz and traditional/world music recordings are selected on the basis of their recognition in the scholarly literature. The historical collection maintained in older formats, including 100,000 LPs and 30,000 78 rpms, continues to grow through donations.

### Supporting Collections

The Thomas Fisher Rare Book Library of the UTL holds many items supporting the study of music including over 6,000 opera librettos (mostly Italian and French). The study of women in music is supported by the Women’s Studies Collections in the New College Library and the Library of the Ontario Institute for Studies in Education (OISE/UT). The OISE Library also contains pedagogical material supporting the graduate music education programme. The Library of Emmanuel College in Victoria University contains a major collection (over 2700 titles) of hymn and tune books. The audio-visual collections in the Media Commons include interdisciplinary titles in popular culture and anthropology, of interest to advanced students in composition and ethnomusicology.

### Library’s Commitment

The strength of the University of Toronto Libraries’ acquisitions in the future depends on University policy and government funding. It is still the University’s stated policy to protect, so far as possible, the Central Library’s acquisitions budget from rising costs. The Libraries are committed to preserving existing collections, to applying co-operative collection development where appropriate, to increasing access to material held elsewhere through the use of
information technology, and to continuing to attract gifts and grants to supplement regular funds.

Prepared by: John Whitepost
Collection Development Department

Kathleen McMorrow
Music Librarian

Submitted by: Carole Moore
Chief Librarian

Dated March 24, 2006
Appendix “B”

DMA in Composition

1. DMA students are required to be in residence for two years except for absences necessary for research and authorized and approved by the Department. To fulfill this requirement a student must be in such geographical proximity as to be able to visit the campus regularly and participate fully in the university’s activities associated with the program.

2. All coursework, with the exception of MUS 3999Y Research Project (DMA) must be completed by the end of the second year. MUS 3999Y must be started in the second year and completed by the end of the third year. This course lays the groundwork for the Major Field Examination which must be taken at the end of the third year.

3. A Major Field Examination replaces the Comprehensive Examination and must be taken at the end of the third year. The Major Field examination is associated with MUS 3999Y Research Project (DMA) and is scheduled to take place no later than April of year three. Prior to this, the student must submit an initial dissertation proposal of 500-1000 words by the beginning of year two. This proposal will derive from the research and writing being undertaken for MUS 3999Y, and its purpose is to elicit constructive advice from graduate faculty that may help both to direct the student’s study and prepare him or her for the Major Field examination. Furthermore, based on these responses, and on faculty members’ fields of expertise, the supervisor will appoint a Major Field Examination Committee comprising the supervisor and at least two other members of the graduate faculty.

The purpose of the Major Field examination is to assess the student’s general knowledge of his or her chosen research field and to examine the theoretical premises and methodological approaches set out in the research paper.

The supervisor will determine a grade for MUS 3999Y, and the Major Field Examination Committee will pass or fail the student’s performance in the oral examination. The student must attain at least an A- in MUS 3999Y and a pass on the oral examination in order to proceed with the DMA. In the event that these standards are not met, a second Major Field examination will be scheduled approximately three months later for a second attempt at the oral examination. A failure to achieve the standards set for the oral examination at the second attempt results in the student being required to withdraw from the program.

It is the responsibility of the Graduate Coordinator to inform the student of the results of the Major Field examination as soon as possible. It is the responsibility of the Major Field Examination Committee to make a recommendation to the Graduate Coordinator concerning the timing of the second examination if necessary. The committee appointed to conduct the second examination should as far as possible include the same members who examined the student in the first place.
On successful completion of all courses, language and Major Field exam requirements, a doctoral student becomes a doctoral candidate and embarks fully on dissertation research and writing and on the completion of the recital requirements.

**Rationale:**
This proposal is meant to clarify the course schedule for DMA students in Composition. In most cases, students will be in residence for all four years of the program, but they will be required to be in residence for two years. Students must now begin MUS 3999Y in their second year and complete the course by the end of the third year so that they are prepared for their Major Field Examination. The Major Field Examination replaces a Comprehensive examination and covers research material from MUS 3999Y.

These changes in the DMA program are being made as part of a self-study in preparation for an OCGS Review in the fall of 2006. The changes keep the requirements of the DMA in Composition in line with other doctoral degree programs currently in the Faculty of Music, with the performance doctorate which is being proposed and with other doctoral degrees in related disciplines across the University of Toronto.

**Program Requirements (for Calendar):**
1. Students must take a minimum of five full-course equivalents, including MUS 3300Y, MUS 3305Y and MUS 3999Y (research project, selected in consultation with the advisory committee). Students entering from outside the University of Toronto will be given diagnostic tests in musical analysis, counterpoint and harmony, the result of which may be additional course requirements.
2. All coursework, with the exception of MUS 3999Y, which must be started in second year and finished by the end of third year, must be completed by the end of the second year.
3. Upon completion of the course work, students are required to present a recital of original works (MUS 3888Y) to the satisfaction of the Department. This course is in addition to the five full-course requirements. In some cases professional quality recordings of performances totaling the equivalent of a full recital may be substituted.
4. The thesis for the DMA shall be an extended composition approved by the Department, prepared under the supervision of an advisory committee and defended at the final oral examination.
5. Students must complete all requirements of the DMA within six years.

**Course Description Change**

MUS 3999Y Research Project (DMA)
Independent work by doctoral students under the supervision of a faculty advisor. This course is to be started in the second year of study and completed by the end of the third year. The course prepares the student for the Major Field Examination which will take place no later than April of year three.
APPENDIX C

Doctor of Musical Arts (DMA) in Performance

Rationale:

The Faculty of Music at the University of Toronto is one of the leading schools of music in North America. In order to maintain this reputation and provide our students with the widest range of opportunities possible, we feel it is necessary to provide degree options commensurate with those offered in other university music programs.

The 2004-05 external review of the Faculty of Music recommended pursuing a performance degree at the doctoral level and this was endorsed in our Stepping UP plan. While common in the United States, such degrees are relatively rare in Canada, requiring most Canadian students interested in a performance doctorate to go south of the border. Discussions with current performance graduate students and recent alumni of the Faculty of Music have made it clear that a professional doctorate at the U of Toronto would be in high demand and very competitive with similar degrees in the U.S.

The DMA in Performance is structured as a professional doctorate program and funded similarly to the professional Mus.M. in Performance. However, a substantial portion of additional revenues from the Graduate Enrolment Expansion will be used to augment the packages we make available to our performance students to offset their tuition and expenses.

This proposal to establish a DMA in Performance is timely in view of (a) the initiative by the province of Ontario on Graduate Enrolment Expansion, (b) an upcoming OCGS review of all graduate programs in the Graduate Department of Music in 2006, (c) the University of Toronto’s desire to admit undergraduate applicants of exceptional potential directly into the doctoral stream, and (d) the increased demand for a professional doctorate by performance students in Canada and the United States. We therefore view this proposal as: an opportunity to renew our commitment to excellence; a means to continue to attract the very best applicants nationally and internationally; and to maintain our leadership of advanced studies in music within Canada and North America.

Program Requirements (for the Calendar)

Applicants admitted with a Master’s degree in performance must complete a minimum of five full courses. MUS 4800H DMA Seminar is taken in the first term and work on MUS 4899H Research in Performance is begun in the second. MUS 4844Y and MUS 4845Y Advanced Applied Music I & II are also required. The two remaining full course requirements must be graduate seminar courses. Coursework should be completed by the end of the second year of study with an average grade of at least A-. Exceptions to the time of completion are Research in Performance, which lays the groundwork for the dissertation research and leads to a Major Field examination in the middle of year two, and Advanced Applied Music II. Students may be required to take additional courses or acquire other skills to meet the needs of their proposed areas of study.
Students will also be required to perform three DMA Recitals MUS 4866Y, MUS 4877Y, MUS 4888Y. These recitals are in addition to the five full course requirements. The format of these recitals will be determined in consultation with the major teacher and the supervisory committee.

In addition, reading knowledge in one language other than English is required. The required language will be determined by the Department. The Department may require competence in additional languages. All remaining course and language requirements, including the field exam, must be completed successfully by the end of year two.

Detailed Program Description

There are six main requirements in the DMA program in Performance:

a) Fulfillment of the residence requirement
b) Fulfillment of course requirements
c) Successful completion of the Major Field examination associated with MUS 4899H Research in Performance
d) Fulfillment of language requirement(s)
e) Successful completion of three DMA Recitals
f) The writing and successful defense of a dissertation

A. Residence Requirement

DMA students are required to be in residence for two years except for absences necessary for research and authorized and approved by the Department. To fulfill this requirement a student must be in such geographical proximity as to be able to visit the campus regularly and participate fully in the university’s activities associated with the program.

B. Course Requirements

Students are required to take five full-course equivalents. All required courses, with the exception of Advanced Applied Music I & II, must be graduate seminar courses. The Department may prescribe additional courses if it is felt they are necessary to develop the knowledge and skills required for a student’s proposed area of study. By the end of the first year of registration, two and a half full-course equivalents must be completed with an average grade of A-: the DMA seminar is compulsory and must be taken in the first term; other courses will be graduate seminar courses chosen from a Departmental list although, with Departmental approval, one half-course at the graduate level may be taken outside the Department. In addition, MUS 4899H Research in Performance, which lays the groundwork for the dissertation, must be started at the beginning of the second term of the first year and must be completed by the end of the first term of year two.

During their first year, students are expected to discuss their interests, expectations and research objectives with faculty members. An appropriate supervisor for MUS 4899H Research in Performance must then be agreed upon. The supervisor will be primarily responsible for determining the structure and content of Research in Performance, which will include a research paper.
Two full courses of applied lessons, *Advanced Applied Music I & II*, are required. The structure of these lessons will be made in consultation with the major teacher. These lessons are intended to prepare the student for the required three *DMA Recitals* and must be completed prior to the final recital.

Participation in ensembles and other performing groups may be required as part of an individual's area of study. However, these courses will not count as part of the required five full-courses.

An average grade of A- must be maintained to continue with the doctorate; otherwise the student will be required to transfer into the Master's program. Successful students will go on to take two and a half more full-course equivalents in the second year, inclusive of *DMA Seminar* in the first term and *Research in Performance* from the beginning of the second term.

All course requirements, with the exception of *Applied Music II*, must be completed by the end of year two.

**C. Major Field Examination**

The Major Field examination is associated with *Research in Performance* and is scheduled to take place no later than January of year two. Prior to this, the student must submit an initial dissertation proposal of up to 2000 words by the beginning of year two. This proposal will derive from the research and writing being undertaken for *Research in Performance*, and its purpose is to elicit constructive advice from graduate faculty that may help both to direct the student's study and prepare him or her for the Major Field examination. Furthermore, based on these responses, and on faculty members' fields of expertise, the supervisor will appoint a Major Field Examination Committee comprising the supervisor and at least two other members of the graduate faculty.

The purpose of the Major Field examination is to assess the student's general knowledge of his or her chosen research field, to examine the theoretical premises and methodological approaches set out in the research paper, and to determine eligibility to continue to the research and writing stages of the dissertation.

The supervisor will determine a grade for *Research in Performance*, and the Major Field Examination Committee will pass or fail the student's performance in the oral examination. The student must attain at least an A- in *Research in Performance* and a pass on the oral examination in order to proceed with the DMA. In the event that these standards are not met, a second Major Field examination will be scheduled approximately two months later for the resubmission of the research paper and/or a second attempt at the oral examination. A failure to achieve the standards set for the written and/or oral examination at the second attempt results in the student being required to withdraw from the program.

It is the responsibility of the Graduate Coordinator to inform the student of the results of the Major Field examination as soon as possible. It is the responsibility of the Major Field Examination Committee to make a recommendation to the Graduate Coordinator concerning the timing of the second examination if necessary. The committee appointed to conduct the
second examination should as far as possible include the same members who examined the student in the first place.

On successful completion of all courses, language and Major Field exam requirements, a doctoral student becomes a doctoral candidate and embarks fully on dissertation research and writing and on the completion of the recital requirements.

**D. Language Requirements**

Students must demonstrate an advanced reading knowledge of a language other than English, usually French, German or Italian. This required language will be determined by the Department. The Department may also require competence in additional languages deemed necessary for a proposed area of research. Language requirements must be completed successfully by the end of year two.

**E. DMA Recitals**

Three *DMA Recitals*, MUS 4866Y, MUS 4877Y, MUS 4888Y, are required over the four years of the doctoral program. Normally the recitals will take place in the third and fourth years of the program, but the exact timing as well as the format of these recitals will be determined in consultation with the major teacher and supervisor. All three recitals must be successfully completed prior to the oral defense of the dissertation. The recital grade is credit/no credit.

At least two weeks prior to each recital, the student will perform the recital material for a DMA Recital Committee consisting of the major teacher and one other member of the graduate faculty to be selected by the student. This DMA Recital Committee will determine if the student has prepared the recital material sufficiently to present the recital. If approval is granted, the student will perform the recital for credit. If approval is not granted, the student must, within six months, prepare the recital again and receive approval from the recital committee to perform the recital. Two unsatisfactory assessments (consecutive or in total) will result in the student being required to withdraw from the program.

**F. The Doctoral Dissertation**

The doctoral dissertation must be a piece of original scholarship submitted in conformity with the guidelines stated below. In most cases, the doctoral candidate's supervisor for *Research in Performance* will continue to act as supervisor for the rest of the doctorate. A Doctoral Advisory Committee will be struck on successful completion of *Research in Performance* and the Major Field examination: this committee must consist of at least three members of the University of Toronto’s graduate faculty, one of whom, if appropriate, may be from outside the Graduate Department of Music. In many cases, the Major Field Examination Committee will become the candidate’s Doctoral Advisory Committee.

Within a month of the successful completion of *Research in Performance* and the Major Field examination, a revised and more detailed dissertation proposal must be submitted that also outlines a tentative schedule for research and writing. The Doctoral Advisory Committee will meet with the candidate in order to approve the dissertation proposal and offer advice.
Thereafter, the candidate will meet no less than twice a year with the Doctoral Advisory Committee. The candidate will prepare progress reports, including written work, to be circulated to committee members at least two weeks in advance of the meetings (or longer, in the event of a substantial body of written work). The Doctoral Advisory Committee will then prepare its own report of the meeting and will indicate whether or not satisfactory progress towards the doctorate has been made. In cases where progress is unsatisfactory, clear guidelines must be provided that set out expectations to be met at the next meeting. Two unsatisfactory assessments (consecutive or in total) will result in the candidate being required to withdraw from the program.

In many cases, fieldwork will be required as part of the doctoral study. Candidates planning to undertake fieldwork must apply to the Graduate Coordinator for off-campus status. All off-campus candidates must leave an official field address with the Graduate Office while they are away. Since it is each candidate’s responsibility to apply for off-campus status, failure to apply could result in forfeiture of registration, fellowships and awards, and loss of full-time graduate status. University policy regarding “Safety in the Field” outlines a hierarchy of responsibility for safety starting with the candidate’s academic supervisor. Before departing for the field, the candidate must file a letter with the Department that acknowledges awareness of any risks in the proposed fieldwork. In some instances, doctoral candidates may need to satisfy an ethics review, in which case research must be structured according to the University of Toronto’s guidelines on the use of human subjects.

When the Doctoral Advisory Committee is satisfied that the dissertation is ready to proceed to its oral defense, the candidate will prepare the work according to the formatting guidelines established by the University of Toronto’s School of Graduate Studies. The dissertation shall not exceed 40,000 words exclusive of notes, bibliography, and musical examples. Exceeding the prescribed length limit is a sufficient reason for a dissertation to be refused examination. Once the dissertation has been fully prepared for submission, a doctoral candidate becomes a doctoral author.

The Final Oral Examination will be administered by the School of Graduate Studies. A date will be set for the DMA defense roughly eight weeks after the submission of the dissertation. The Doctoral Defense Committee will ordinarily consist of five or six voting members (There must be a quorum of four voting members) and will include the supervisor, other members of the Doctoral Advisory Committee (only two of whom may be voting members), at least one internal reader who has not been closely involved in the supervision of the thesis, and an external examiner from another university who is an expert in the author’s field of study. The external examiner will provide a written report to the author and the other members of the Doctoral Defense Committee no less than two weeks prior to the defense.

G. Extensions, Lapsing and Reinstatement

It is the Graduate Department of Music’s aim that doctoral candidates complete their degrees within four years. A candidate who has failed to complete all degree requirements within six years may be granted a one-year extension, if the Department approves. The Department is likely to approve such a request if the candidate can provide evidence that he or she has made substantial progress and is likely to finish within the one-year extension. The DMA candidates
who fail to complete the program in that period may apply for a further extension of up to one year, but the Department scrutinizes such an application very carefully and consents only if it is persuaded that the thesis and recitals will be completed within the period of further extension. Third extensions are decided by the School of Graduate Studies and are rarely granted.

A failure to complete the program after an extension, or the refusal of an extension by the School of Graduate Studies, results in the lapsing of the candidacy. Lapsing does not mean termination. The School of Graduate Studies thinks of the lapsed candidate as being “inactive.” Lapsing has the effect of withdrawing the privileges that membership in the University brings – the right to a carrel in the library, to supervision, and so on. But those whose candidacy has lapsed are encouraged by the Department to finish their programs and are helped in every way possible while doing so. Dissertations must be complete before applying for reinstatement by the School of Graduate Studies. Candidates will be required to pay at least the equivalent of one term’s full-time fee in order to be reinstated.

A request for reinstatement may be refused when, in the view of the Department Chair, the thesis or research paper is not sufficiently complete or of sufficiently high quality for the Department to support it.

**Admission Requirements**

Applicants must hold a master’s degree with a specialization in performance and must have an average standing of B+ or better. Applicants are required to pass an audition. They are also required to submit, as part of their application, an essay of approximately 3,000 words which demonstrates their ability to handle a research problem. Applicants, whether from the University of Toronto or from elsewhere, may be interviewed by the Department.

**DMA in Performance**

**Course Schedule**

<table>
<thead>
<tr>
<th>Year 1 - 1st Semester</th>
<th>Year 1 - 2nd Semester</th>
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<tbody>
<tr>
<td>DMA Seminar (MUS 4800H)</td>
<td>Research in Performance (MUS 4899H)</td>
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<tr>
<td>1 half-course elective</td>
<td>1 half-course elective</td>
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<tr>
<th>Year 2 - 1st Semester</th>
<th>Year 2 - 2nd Semester</th>
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<tr>
<td>(Continuation of Research in Performance)</td>
<td>Major Field Exam</td>
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<tr>
<td>1 half-course elective</td>
<td>1 half-course elective</td>
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<tr>
<td>Fulfillment of language requirement(s)</td>
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<tr>
<th>Year 3 – 1st Semester</th>
<th>Year 3 – 2nd Semester</th>
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<tr>
<td>DMA Recital I (MUS 4866Y)</td>
<td>DMA Recital II (MUS 4877Y)</td>
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<tr>
<td>Dissertation research</td>
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<tr>
<th>Year 4 - 2nd Semester</th>
<th>Year 4 - 2nd Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>DMA Recital III (MUS 4888Y)</td>
<td>Dissertation defense</td>
</tr>
<tr>
<td>Dissertation research</td>
<td></td>
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</table>
New Courses Proposed

DMA Seminar (MUS 4800H)
Faculty: Full-time performance faculty on rotation basis
This seminar will involve readings and discussions selected by the course instructor. Each student will be required to submit a paper or project on a subject related to the seminar and approved by the instructor, and to make a presentation of the same material.

Research in Performance (MUS 4899H)
Faculty: Supervisor
Independent research by doctoral students, under the supervision of a faculty advisor.

Advanced Applied Music I (MUS 4844Y)
Faculty: Major teacher

Advanced Applied Music II (MUS 4845Y)
Faculty: Major teacher

DMA Recital I (MUS 4866Y)
DMA Recital II (MUS 4877Y)
DMA Recital III (MUS 4888Y)
Appendix D

Position in Jazz Performance

The University of Toronto Faculty of Music invites applications for a full-time, contractuallylimited term position (1 year) in Jazz Studies. Applicants should be experienced jazz performers with proven effectiveness working with advanced small and large jazz ensembles. A commitment to excellence and demonstrated leadership in jazz performance and education is required. We are particularly interested in candidates who value and balance creative activities in the practice and theory of jazz. A completed graduate degree or professional equivalent is required. Appointment will be at the rank of Assistant Professor: it will begin July 1, 2006 and continue until June 30, 2007.

Candidates must have experience teaching a broad range of courses within jazz studies, demonstrate high quality coaching and teaching skills and show excellent abilities as a jazz performer.

Candidates must also have superior interpersonal skills and the ability to work effectively with gifted student musicians. The ideal candidate will have established a high profile in recording, performance and education. A secondary interest in jazz history, pedagogy, composition and arranging would be considered an asset.

The successful applicant will participate with other faculty members in administration and teaching at the undergraduate and graduate levels. Other responsibilities include recruitment, auditions, administration of jazz performance activities and other administrative duties as required.

Applicants should send a letter of interest, professional dossier to Professor Gage Averill, Dean, Faculty of Music, University of Toronto, 80 Queen’s Park Circle, Toronto, ON M5S 2C5. They should also ask three individuals to send a letter of reference directly to Dean Averill. Deadline for applications is June 1, 2006.

All candidates are encouraged to apply; however, Canadians and permanent residents will be given priority. The University of Toronto is strongly committed to diversity within its community and especially welcomes applications from visible minority group members, women, Aboriginal persons, persons with disabilities, members of sexual minority groups, and others who may contribute to the further diversification of ideas.
Report to the Graduate Education Council
Fall by-election Results
October 2006

There were four positions on the Graduate Education Council open for election in the fall of 2006. A call for nominations was made in September. Balloting closed on October 12, 2006. Three faculty positions were filled by acclamation.

<table>
<thead>
<tr>
<th>Constituency</th>
<th>Vacant Seats as of July 1, 2006</th>
<th>Election Results</th>
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<tr>
<td>Division III</td>
<td>1 graduate faculty (chair/director)</td>
<td>Acclaimed:</td>
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<tr>
<td>Physical Sciences</td>
<td>2 graduate faculty</td>
<td>Grant Allen, Chemical Engineering and Applied Chemistry</td>
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<tr>
<td>Division IV</td>
<td>1 graduate faculty (chair/director)</td>
<td>Ian Graham, Mathematics</td>
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<tr>
<td>Life Sciences</td>
<td>VACANT</td>
<td>Graeme Hirst, Computer Science</td>
</tr>
</tbody>
</table>

Terms of office: Faculty serve a three year, non-renewable term of office.

Jane Alderdice
Secretary to the Graduate Education Council
October 17, 2006
Item 8.1

For information only: Closure of the Master’s Collaborative Program in Software Engineering.

See supporting documentation attached.

Note:
The proposal will go for information to the Provost’s Office and to the Planning and Budget office for approval.
Item 8.2

For information only: Closure of the Master of International Trade in Forest Products (M.I.T.F.P.).

See supporting documentation attached.

Note:
The proposal will go for information to the Provost’s Office and to the Planning and Budget office for approval.