



## GRADUATE COURSE DESCRIPTIONS – 2024-25

*Not all courses are offered each year.  
Check 2024-2025 Timetable for course availability.*

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#### NOTE

Seminar courses marked with “▶” are available to DMA (Performance) students.  
Courses marked with “0” may extend throughout several sessions of a student’s program.

New Courses Approved 2024-2025. Not all will be offered in a given year.

**MUS1148H Musical Anthropologies of Listening**

**MUS1149H Hip-Hop in the City**

**MUS3205H Score Analysis II**

**MUS3207H Rhythm - Compositional Approaches to Measuring Time**

**MUS3219H The Composer as Philosopher**

**MUS3220H Timbre and Orchestration Studies**

**MUS3255H Composing Music**

**MUS4233H Performing as a Freelance Musician in North America**

**MUS3621H Studio Acoustics**

## MUSICOLOGY & ETHNOMUSICOLOGY COURSES

MUS1000H	<p><b><i>Introduction to Music Research I</i></b>            Studies in historical, analytical and critical methods with a view to exposing different approaches to research; investigation of reference books and music editions; bibliographical and organizational problems in preparing music papers.</p>
MUS1001H	<p><b><i>Introduction to Music Research II</i></b>            An examination of current critiques of traditional historical musicology. This course will investigate a number of topics loosely contained within the term 'New Musicology.' It will look at the justifications for questioning the musicological canon and it will attempt to measure the success of studies that have borrowed strategies and methods from literary, cultural and sociological research.</p>
MUS1002H	<p><b><i>Fieldwork Methods and Practicum</i></b>            In this course we debate the theory and method of fieldwork itself, exploring ways in which ethnomusicologists operate in "the field" as they construct their musical ethnographies. The course will involve students in practical fieldwork studies of their own. Amongst other things we will also explore technology, documentation techniques, issues of reflexivity and collaboration, ethics, and a range of ways to present our fieldwork experiences and findings.</p>
MUS1005H	<p><b><i>Public Musicology</i></b>            This graduate seminar examines forms and methodologies of public-facing musicological work. We consider the methods and objectives of "applied" disciplines; recent community-engaged projects and their outcomes; musicological work that seeks to affect public policy; and musicological knowledge written/produced for popular audiences. Students will practice public-facing research and writing, and will engage with musicologists working and teaching outside the academy.</p>
MUS1006H	<p><b><i>Public Music Scholarship</i></b>            This graduate seminar examines recent and historical approaches to publicly engaged music scholarship, broadly defined as intellectual and creative activities for and with communities beyond the academy. Course topics include: music scholarship and the changing media landscape, music research and social responsibility, collaborative methodologies, "applied" research and community engagement, and historical perspectives on "the listener." Students will read and respond to literature on public scholarship, review and critique examples of public scholarship produced for popular audiences, and consider the methods and outcomes of community-engaged and policy-oriented work. Students will practice public-facing writing and will work collaboratively to develop original content with public engagement in mind. Students will expand their understanding of the role and potential of public music scholarship, and will engage with music scholars working outside the academy.</p>
MUS1042H	<p><b><i>The Ballets Russes</i></b>            Long central to European culture, ballet has in the last two decades become a vibrant and expanding area of academic research. This seminar will focus on what is arguably the most influential ballet company of all times, Diaghilev's Ballets Russes. Between 1909 and 1929, Diaghilev brought together many of the era's greatest modern artists — among them composers Stravinsky, Poulenc, Debussy, Ravel, Satie, de Falla, Prokofiev, and Strauss; choreographers Fokine, Nijinsky, Nijinska, and Balanchine; and artists and writers Bakst, Picasso, Matisse, Goncharova, and Cocteau — to produce such ground-breaking ballets as <i>Jeux</i>, <i>Daphnis et Chloé</i>, <i>Firebird</i>, and <i>The Rite of Spring</i>. Drawing on the vast multi-disciplinary literature about the Ballets Russes and their world, we will examine seminal works, their reception, and their relationship to French culture and cultural politics. Topics will include music, choreography, and staging, as well as nationalism, exoticism, gender/sexuality, and cultural hierarchies, whether in the works themselves, in Ballets Russes historiography, or in past and present-day performance practices.</p>

MUS1057H	<p><b><i>Performing Politics: Individuality and the Collective in Music and Dance</i></b></p> <p>How does group music making lend itself to communal feeling? How have dance movements contributed to social movements? And what of music and dance's perceived powers to fracture social groups as well as to cause them to cohere? This course explores discourses, practices, and experiences of power and politics in performances of music and dance. We draw on contemporary interdisciplinary literature related to individual and group performances, considering topics such as the relative "agency" of musical improvisers, the widely reported experiences of collectivity in social dance, and national cultural policies that attempt to shape relations between performance and politics. The course prepares students for focused ethnographic case studies in the second half of the class by providing a theoretical introduction to concepts of "performance" and "power" in the humanities and humanistic social sciences in the course's opening weeks.</p>
MUS1058H	<p><b><i>Music and Politics</i></b></p> <p>This seminar is an inquiry into how music functions as a political force both historically and in contemporary society. It will introduce students to the various historical and contemporary uses of music to both reflect and shape various political ideologies, agendas and positions. Issues will include the role of music in activism and resistance, music and censorship, the politics of music technology and the role of music in shaping and reflecting various political communities and identities. The course will draw on readings and theories from the fields of political science, classical studies, anthropology, cultural and literary theory, gender studies, philosophy and aesthetics. Examples from Western and Non-Western and popular and classical traditions will be used as case studies. Theoretical and interpretive approaches to be introduced and discussed include deconstruction, narrative and reception theory, performativity, Marxist critique and various aspects of post-colonial theory.</p>
MUS1059H	<p><b><i>Ars Nova</i></b></p> <p>The topic of this seminar is the period that music historians call the Ars Nova. The first element that has traditionally defined Ars Nova is the <i>Roman de Fauvel</i>, a lengthy animal romance containing a wealth of new music along with innovative notation. The second is the ruckus raised by Jacques de Liège's monumental <i>Speculum musice</i>. The third is the <i>Ars nova</i> treatise itself, more accurately a half dozen separate anonymous pamphlets on a common theme. In addition to these elements, the seminar will also explore several other, unedited treatises that elucidate the historical puzzle of Ars Nova.</p>
MUS1065H	<p><b><i>Music History Pedagogy</i></b></p> <p>The course will appraise the rationale for and relevance of music history courses in diverse settings, including private instruction; conservatory classes; community lectures and courses; and university classes, from undergraduate music appreciation courses for non-music students to graduate courses. General pedagogical issues will be studied, such as the writing across the curriculum movement, peer learning, and the use of educational technology. Teaching techniques and strategies pertinent to specific types of music courses (e.g. survey courses or Canadian music courses) will be explored. Some attention will also be given to a survey of earlier philosophies about the teaching of music history.</p>
MUS1066H	<p><b><i>Music and Racial Imagination</i></b></p> <p>Music making is an embodied, cultural practice, but as recently as 2001, music scholars such as Philip Bohlman and Ronald Radano levied critiques about music scholarship's lack of attention to issues of race. Building on Radano and Bohlman's important volume, <i>Music and the Racial Imagination</i>, this seminar will survey key scholarship that takes up questions of race and ethnicity in music making. In addition to reading key writings on the subject by music scholars such as Guthrie Ramsey, Samuel Floyd, and Deborah Wong, we will also read work by cultural theorists such as Paul Gilroy, Stuart Hall, George Lipsitz, Ronald Takaki, etc. who have written about race and ethnicity from a number of perspectives including literary criticism, anthropology, sociology, cultural studies, and ethnic studies.</p>

MUS1068H	<p><b><i>Music and Jewish Identity</i></b></p> <p>Situated at the intersection of (ethno) musicology and Jewish Studies, this seminar will investigate the role of Jewish music and musicians in the development of musical culture at large. Investigative case studies for exploring music's relationship to Jewish identity across different locations and eras may include: definitions of Jewish music and the interconnection of racial theories; the intersection of musical Orientalism with the representation of Jews and Judaism in music in different socio-historical contexts, including Jewish representation in opera, the Broadway musical, and film; the role of Jews and Jewish émigrés in the development of musical modernism in Europe and the Diaspora; the dynamics of musical entrepreneurship; the effects of anti-Semitism on musical life; music and Nazism, and Holocaust memorialization; popular song and the repertoires of Yiddish Theatre and Tin Pan Alley; Jewish liturgical music, modes of cantillation, and worship practices in relation to other world religions.</p>
MUS1069H	<p><b><i>Remix Music, from Analogue to Digital</i></b></p> <p>Remix Music, from Analogue to Digital explores the emergence of music remixes and their historical context and cultural implications, both within and beyond Western culture. By examining the aesthetics and political economies of remixing, the course builds on theoretical interventions that complicate the creation, reception and commodification of music.</p>
MUS1070H	<p><b><i>Music, Genre, and Variation</i></b></p> <p>This seminar addresses the linked concepts of musical genre and repertoire variation. How do musical genres form, and how are they maintained? What analytical tools can we use to study the creation, reception, and circulation of variants? What do variants tell us about generic norms and the negotiation of generic boundaries?</p> <p>This seminar will cover three broad areas of scholarship: genre theory; the study of variants in musicology and ethnomusicology, with an emphasis on computational approaches; and sociological approaches to networks and the diffusion of innovations.</p> <p>Evaluation will be based on a final paper and in-class presentation, occasional short assignments, and contributions to class discussions. For the final paper, students are encouraged to apply the theoretical and practical approaches explored in this seminar to their own areas of study.</p>
MUS1106H	<p><b><i>Early Music of Canada</i></b></p> <p>This seminar will explore the earliest known accounts of indigenous music in Canada and environs. The body of evidence for this neglected topic comes in the form of travel accounts by European explorers, from Jacques Cartier to Martin Frobisher. The seminar will focus on descriptions and depictions of dance music. Beyond Canada, a good number of musical accounts exist for the Caribbean, Brazil and parts of what is now the United States. The sum total of pertinent writings covers nearly every major European language, ranging chronologically from Fernández de Oviedo's 1534 <i>Historia general</i> to Theodor de Bry's monumental <i>America</i> (1590-98). Other considerations will include the impact of 1) medieval travel literature, such as Prester John's <i>Travels</i>, and 2) emerging European dance literature, both treatises and printed music, on sixteenth-century accounts of music in the New World.</p>
MUS1129H	<p><b><i>Music &amp; Gender</i></b></p> <p>This course examines the role of gender and sexuality in musical performance and scholarship in musicology, ethnomusicology, anthropology, and cultural studies. Drawing on diverse types of feminist and sexuality theory including post-structuralism, psychoanalysis, and subaltern studies, we will consider how gender and sexuality impact voice, performativity, fieldwork, and ethnography and how they, in turn, construct representations of gender and sexuality.</p>

MUS1131H	<p><b><i>Popular Music and the Immaterial: From Spirituality to Virtuality</i></b></p> <p>Popular music functions as a sacred text for many in the world today. For some it is an adjunct to participating in organized religion and for others an alternative to such participation, providing moments of transcendence outside traditional “religious” channels. Drawing on examples from both Western and Non-Western case studies this course will examine various critical approaches to and discourses surrounding popular music and spirituality (including aspects of ritual and religion and manifestations of techno-spirituality), virtuality, immateriality, and the ineffable. We will address questions dealing with the metaphysics of music and sound in regards to changing technologically driven concepts of identity, community, and location as well as increasing manifestations of religious and spiritual content in recent mainstream pop and hip hop. The course will draw from readings by noted poststructuralist scholars in aesthetics, philosophy, sound studies, sociology, and media studies including Theodore Adorno, Philip Auslander, Jean Baudrillard, Erik Davis, Stuart Hall, Katherine Hayles, Gilles Deleuze and Félix Guattari, Henry Jenkins, Vladimir Jankélévitch, Bruno Latour, Gerald Raunig, and Bernard Steigler among others.</p>
MUS1132H	<p><b><i>Community-Engaged Music Archiving</i></b></p> <p>This course examines the ethical and practical considerations of working with audiovisual archives. We consider the changing role of archives in music research, with a focus on repatriation projects and proactive archiving techniques by which scholars engage with communities to animate archival materials in support of local cultural activities. Students will gain practical skills in community-engaged archiving, such as digitizing and cataloguing analogue recordings, and will collaborate with community partners on archive-based public-facing events. Students will be expected to participate in certain activities outside of class time.</p>
MUS1134H	<p><b><i>Music, Capital, Markets, and Industries</i></b></p> <p>The relationship between musical practice and capital (both economic and cultural) is often an uneasy one. Art has been idealized by many as separate from commerce and concerns about how economic interest and commodification stifles creativity and lulls listeners into passivity loom large in scholarly and popular discourse about music. On the other hand, expressive culture such as music commonly serves as a marker of socio-economic class and numerous artists strive to turn their creativity into the basis of their economic survival. And the tensions surrounding the varied perspectives on music and capital commonly play central roles in shaping musical sounds and their meanings.</p> <p>This course draws on the writing of foundational cultural theorists such as Marx, Adorno, and Bourdieu as well as a number of musicologists, ethnomusicologists, and music-focused sociologists (e.g., Katherine Preston, Stephen Cottrell, and Keith Negus) in order to explore how questions of financial reward, industry, art for art’s sake, patronage, hereditary professionalism, etc. have informed music making and research on musical practices in popular, folk, and art music contexts both past and present. We will also explore new research on social capital in relation to networks of music makers, consumers, and cultural intermediaries.</p>
MUS1135H	<p><b><i>Music, Sound, and the Environment</i></b></p> <p>Aural architecture and noise pollution. Talking rivers and screaming microbes. Underwater listening, sound walking, and hearing heat. Bird song, bug rhythm, and cross-species composition. This course examines how humans and other organisms use sound to express, construct, conserve, and harm the environment. We will engage with scholarship across disciplines—including work in ecomusicology, soundscape ecology, sensory ethnography, and bioacoustics—as well as with electroacoustic composition, sonic art, and everyday sound-based practices. We will also consider pressing issues for the humanistic study of the environment, and reflect on the value and ethics of an acoustic approach. This course is open to students with any disciplinary background. Proficiency in music is not required.</p>

MUS1137H	<p><b><i>Nationalism in Music and Dance</i></b></p> <p>This seminar examines ways in which nationalism has left its mark on the history of music and dance. Drawing on recent literature, students will examine the impact of nationalist constructs and rhetoric on musical production and reception, and on archives, canon formation, and historiography. Topics include the invention of traditions and national myths, the impact of state funding and nationalist agendas on institutions and individuals, the effects of labels, rhetoric, and terminology on the writing of history, and the forces driving canon formation and the promotion of certain voices/exclusion of others. Although course readings will focus on 19<sup>th</sup>- and 20<sup>th</sup>-century concert music/dance of Europe and North America, students are welcome to explore the impact of nationalism on the musical practices or history of any part of the world for their individual research projects.</p>
MUS1140H	<p><b><i>Romantic Musings on the Middle Age</i></b></p> <p>This seminar explores the many musical interpretations of the Middle Ages during the Romantic period. The best known pieces are large stage works, from A.-E.-M. Grétry's <i>Aucassin et Nicolette</i> (1779) to R. Wagner's last opera <i>Parsifal</i> (1882). Other repertoires include a significant corpus of medieval-themed songs. Participants will investigate the various ways in which composers and other Romantic musicians evoke the Middle Ages, and the enduring impact of their efforts. Neo-Romantic 'medieval' music includes folk songs edited by M. Barbeau and the music of early films like <i>The Adventures of Robin Hood</i> (1938).</p>
MUS1141H	<p><b><i>Ethnomusicology of Voice</i></b></p> <p>This seminar explores the manifold meanings and practices of "voice" from ethnomusicological and anthropological perspectives. We consider how different voices have been created and evolved over time—polite, urbane, mature, feminine, masculine, modern, ethnonational voices, country voices, and so on—under the influence of listeners, technology, political economy, and the environment. How do relations between voice and identity vary across cultures? How do people strategically transformation their voices over time and in everyday life, and to what ends? We investigate the different voices that individuals employ in the course of life—markedly different singing and speaking voices, voices of authority and obsequiousness, voices that announce, childlike voices, voices that speak to children, racialized, gendered, classed voices. We survey ethnographic, historical, and analytical approaches to the voice.</p>
MUS1142H	<p><b><i>Sound, Music and Everyday Life</i></b></p> <p>In this seminar we inquire into the myriad sonic and musical processes and activities through which people appropriate cultural materials and practices and are socialized in their seemingly mundane daily lives and interactions with mass culture. Drawing on recent work in sound studies and practice theory, as well as on the history, ethnography, and philosophy of sound and music, we consider a number of related issues: 1) processes of appropriation and personalization of mass cultural objects and technologies; 2) personal uses of music and sound in everyday life, in the pursuit of social functionality, relationships, identity and so on; 3) strategic deployments of the flexible relations between music, language, sound, and silence 4) practices of listening; 5) the way that experience, ideology and action are conditioned by sonic environments; and 6) the way that these strategic deployments of sound and music necessarily participate in state and mass cultural uses of sound, music, and acoustic design for control and socialization. We consider historical and contemporary case studies in the Middle East, Europe, East Asia, North America, and elsewhere.</p>

MUS1143H	<p><b>Musitopia</b></p> <p>Music’s role in the imaginative creation of culture—of nations, ethnicities, classes, races, genders, musical canons, and so on—has been intensively explored in the last several decades of scholarship in the musicologies. After a brief investigation of some of these anthropologies of the musical imagination, this seminar links this literature with other genres and practices more conventionally understood to be speculative or imaginative. Through reading, close listening, seminar, and writing, we consider three main categories of musical imagination, and the genres that define and traverse these arenas: the nostalgic imagination in music, focusing on urban nostalgias and immigrant cultures; musical attempts to imagine and produce alternative futures, such as those of folk movements, progressive sound art and musical genres, and utopian film music; and the dystopian imagination in music, focusing in particular on the “heavy” genres, from dystopian opera and film music to “monster metal.” Throughout, we consider how and why music participates in the social life of romanticism and fantasy, and how these roles influence conceptions of music’s importance to and place in society and culture.</p>
MUS1144H	<p><b>Music in the Films of Sir Alfred Hitchcock</b></p> <p>This course will explore musicological approaches to the study of music in cinema by looking at the films of arguably the most famous director of the twentieth century, Alfred Hitchcock. In a career spanning half a century, Hitchcock’s output of some sixty films ranged from the silent era to the advent of Dolby Sound, with composers spanning several generations of greats, from Franz Waxman to John Williams. Hitchcock’s approach to music varies widely, from its centrality to the plot of <i>Waltzes from Vienna</i> (1933) to its conspicuous absence in <i>The Birds</i> (1963), and from non-diegetic orchestral cues in nearly every film after 1930 to key diegetic uses as heard in <i>The Man Who Knew Too Much</i> (1956). Using these films as a starting point, the seminar will explore theoretical approaches to film music, in particular the seminal work of Michel Chion.</p>
MUS1145H	<p><b>Sonic Innovations in Black Popular Musics</b></p> <p>Across a range of music genres, Black artists and their lived realities continually shape, inform and influence the many ways in which musics are produced, experienced and consumed. In this course we examine how innovation, improvisation and the impact of racialization become key features in various genres such as dub, the blues, steelpan, ska, afrobeat and hip-hop.</p>
MUS1146H	<p><b>Geographies of Opera: Wagner and Puccini</b></p> <p>This course looks at the mature works of Richard Wagner and Giacomo Puccini in the contexts of (1) their own internal geographies and implicit global ideologies, (2) the operas’ immediate reception, with particular focus on early performances in North and South America, Africa, India, and East Asia. We will consider how burgeoning technologies of rapid long-distance transit such as the train and ocean liner made possible a new kind of mobile operatic practice, with exchange of singers, staging materials, and scores around the world. Students will develop a critical analytical vocabulary that allows them to participate in ongoing interdisciplinary conversations about the global and (post-)colonial world, in ways that are strengthened and amplified by close engagement with the operatic text and its staging. Weekly topics include musical representations of the earth and deep historical time, indigeneity, nationhood, global pitch standardization, and colonial relationships. The syllabus features readings by Sloterdijk, Walton, Aspden, Liao, Gallimore, Hesselager, and Roos.</p>
MUS1147H	<p><b>Music After the DJ, From Soundsystems to Serato</b></p> <p>In this course we examine the role of the DJ in shaping and reshaping popular musics, the recording industry and concerns around composition, musical shape and live performance. Moving across a number of genres, from disco to reggae, house to hip-hop, jungle and electric pow-wow. The course examines the nuances and intricacies the DJ has brought to the consumption and enjoyment of youth driven popular music. By taking a cross genre, global trajectory, the course centres the DJ (and their positionality) as a way to open up the possibilities of examining music as it sits at the intersection of technology, live audiences and industry while being attentive to race and gender identities.</p>



MUS1148H	<p><b>Musical Anthropologies of Listening</b>  Only sound, music, and voices that are listened to register in popular consciousness and become part of culture and history. This course surveys literature in the ethnomusicology, anthropology, and sound studies of listening, foregrounding often invisible listeners and cultures of listening that make audibility possible and set its requirements. In a world-spanning investigation of cultures of listening, we consider the role of listening in crafting soundscapes, recordings, and voices, with particular attention to modern technological transformations of listening culture. We consider alternative cultures of listening, including considering what listening means beyond sound; and we turn our attention to the margins of societies, cultures and histories which can be heard if we learn how to listen.</p>
MUS1149H	<p><b>Hip-Hop and the City</b>  A multi-disciplinary graduate course that will use Hip-Hop music and culture as a lens to explore historical urban issues; as a medium to think about how urban issues shape cultural expression and how culture shapes cities; and finally, as a platform for students to develop innovative solutions to critical urban challenges of today. Students will acquire a solid grounding in hip-hop music and culture, and a deeper knowledge of how it relates to critical urban issues of the 20th/21st century.</p>
MUS1150H	<p><b><i>Music and Land: Sounds of Belonging and Exclusion</i></b>  This seminar examines the use of music to make a variety of land-based claims, from asserting land rights to justifying ethnic nationalism, and from defining vernacular traditions to imagining diasporic selves. Course readings will focus on traditional and popular musics from the early 20<sup>th</sup> century to the present, highlighting intersections with literature and visual arts. Students are encouraged to apply the theoretical and practical approaches explored in this seminar to their own areas of study.</p>
MUS1169H	<p><b><i>Listening to Cities: Music, Sound, &amp; Noise in Urban Environments</i></b>  Cities are noisy, musical places, brimming with wanted and unwanted sounds. They are sites of coexistence and conflict where competition for literal and metaphorical space becomes audible. Musical genres and scenes are born in cities, and can die there as well as Even when the urban environment is not its focus, much contemporary music scholarship takes place in cities as field site and/or as locus of academic knowledge production. This graduate seminar explores the intersection of music, sound, noise and cities relevance through a selective survey of contemporary scholarship from ethnomusicology, sound studies, anthropology, sociology, cultural geography, and urban studies. Themes include theories of sound and space; music and the urban Global South; “multicultural” music in cities of the Global North; and music in economic, urban, and cultural policy.</p>
MUS1204H	<p><b><i>Orientalism and Opera: Interdisciplinary Approaches</i></b>  An historical study of European opera through the critical lens of postcolonial theorizing of cultural Orientalism. The musicological, literary, dramatic, and political complexities of interpreting an art form consisting of a verbal text, a musical score, and staged dramatic action will be examined in representative works featuring cross-cultural contact and exchange.</p>
MUS1223H	<p><b><i>Virtuosity in Baroque Music</i></b>  Examination of the related notions of virtuosity and <i>meraviglia</i> in music of the late seventeenth and early eighteenth centuries. Participants will prepare presentations and written essays on a variety of instrumental and vocal works in the European tradition.</p>

MUS1230H	<p><b><i>The Cultural Geography of Music and Sound</i></b></p> <p>Music is variously involved in the production of senses of place and space, and bear the traces of places; and music and other forms of sound production and listening are likewise resources for navigating the maps and landscapes of culture and daily life. This seminar surveys the substantial literature and the wide range of approaches to these subjects in geography, ethnomusicology, anthropology, and cultural studies. We consider practices of mapping through musical and lyrical reference; how the acoustic properties of sound are manipulated to create senses of space; how mobile musics variously reinforce or challenge laws and conventions of space; how music and dance inspire and are inspired by daily movement through space; how music forges connections with environments; how music helps people make connections across vast distances, and other issues in the study of space, place and music.</p>
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MUS1232H	<p><b>Music, Culture and Health</b></p> <p>An examination of several different subfields of scholarship devoted to the role music plays in health and well-being, stressing the variously social, cultural, ideological and physiological nature of “health” and its opposites. We read and discuss scholarship in the emergent field of medical ethnomusicology and its predecessors; the study of music and traumatic experience; the physiology and neuroscience of music; music and disability studies; scholarship about clinical music therapy; and music and subject formation generally, among others. We consider how cultures, subaltern groups and individuals, clinicians, states and so on have gone about harnessing music to various practices of culturally-defined “healing” and “health”; we also consider the global circulation of notions of music’s profound relation to health and well-being.</p>
MUS1235H	<p><b>Topics in Music and the History of Medicine</b></p> <p>After an opening unit on ancient and early modern texts about the relations between music, affect, and anatomy, we will organize our studies around topics including synaesthesia and cross-modal perception, from Castel’s Ocular Harpsichord to Scriabin’s Prometheus and Mysterium projects; madness in opera (including mad scenes by Donizetti and Schoenberg); and what we might call pharma-musicology, including the opiate (Berlioz’s <i>Symphonie fantastique</i>) and the psychedelic (Funkadelic/Parliament).</p>
MUS1240H	<p><b>Diegetic Music in Film</b></p> <p>The concept of diegetic music coined by Michel Chion in 1985 continues to be a central issue in film music studies. Diegetic music is that which is heard by the characters in a film, as opposed to the non-diegetic musical accompaniment (i.e., film score) heard only by the film’s audience. In this seminar, we will begin by looking at film music scholarship prior to Chion (e.g., Sergei Eisenstein and Christian Metz) and afterwards (e.g. Rick Altman and Ben Winters). The bulk of the seminar will be spent listening to the many ways in which filmmakers cross the “fantastical gap between diegetic and non-diegetic” (Robynn Stillwell), in selected films—both in and out of Hollywood—from the twenties to the present.</p>
MUS1245H	<p><b>Orpheus</b></p> <p>This seminar investigates the enduring place of Orpheus and Orphic mythology in musico-dramatic expression over the centuries. Prized for his powers of musical expression, Orpheus has fascinated, haunted, inspired and empowered many composers and creative artists (including Monteverdi, Charpentier, Rameau, Gluck, Haydn, Offenbach, Milhaud, Stravinsky, Birtwistle, Saariaho). Building on the narratives of Ovid and Virgil, this seminar investigates changing representations and interpretations of this iconic singer, character, instrumentalist, poet, rhetorician, philosopher, sage, and shaman in opera, ballet, film, and production videos. Students will be encouraged to probe aspects of vocal authority and performed meanings, and develop independent research projects.</p>
MUS1246H	<p><b>Music and Colonialism</b></p> <p>Colonialism is a specific kind of imperialism that defines territories annexed by a dominant power as subordinate in status. The nations of the west have a long history of colonial and neo-colonial involvement, and music has always played an important role: from diplomacy, to cultural subjugation, to the maintenance of power. Yet music has also been a vehicle for socio-cultural adaptation and resistance, a mediator in the arrangements of power and privilege, and a contributor to the impetus for nationalist movements and the creation of independent states. This course will cover several disparate case studies to examine the complex relationship between music and colonialism and the implications for both colony and colonizer.</p>

MUS1247H	<p><b><i>Sounds and Discourses of Hybridity in Latin American and Caribbean Music</i></b></p> <p>Various kinds of mixing (e.g., racial, cultural) have been paramount in Latin America and the Caribbean, deeply informing musical sounds and practices, notions of national identity and more. This seminar will examine key scholarship on music that takes up questions of <i>mestizaje</i>, <i>mestiçagem</i>, <i>créolité</i>, and any number of other discourses of hybridity in the Latin American/Caribbean context. We will situate this investigation in relation to foundational writing such as Freyre’s <i>The Masters and the Slaves</i> and Ortiz’s <i>Cuban Counterpoint</i>, that have shaped the meanings of hybrid cultures in the region(s). A central goal will be to better understand the processes, politics, and stakes for musical/cultural mixing and interrelationships between hybridities and music cultures in nation-states such as Brazil, Cuba, Peru, Haiti, etc. This course will also provide support for TAs assigned to MUS305, Music Cultures of Latin America and the Caribbean, which will be offered concurrently as an Arts and Sciences course.</p>
MUS1249H	<p><b><i>Music and Technoculture</i></b></p> <p>This course pursues what Rene Lysloff and Les Gay (2003, 2) theorize as “an ethnomusicology of technoculture” by examining how “technology implicates cultural practices involving music.” Students will investigate debates inspired among music participants, critics, consumers, and scholars with respect to various technological innovations ranging from printed notation to sound recording to the internet. Also, to be considered are the larger implications of these developments, including the material and social conditions that gave rise to them and the changes in musical sound and musical cultures that resulted.</p>
MUS1250H	<p><b><i>PhD Seminar</i></b></p> <p>The seminar will involve readings and discussion on subjects selected by the course instructor. Each student will be required to submit a ‘publication quality’ paper on a subject related to the seminar and approved by the instructor, and to make a scholarly presentation of the same material.</p>
MUS1254H	<p><b><i>Critical Approaches to Popular Music</i></b></p> <p>How can music scholars productively engage with popular music? Through selected case studies and drawing on a range of disciplines, this seminar focuses on close readings and historically attuned analysis of popular music in North America and around the world. We will consider critical accounts of the music industry; technology; identity; canon and genius; ideology, politics and peripheries; sentiment, aesthetics and taste; and performance and mediation.</p>
MUS1255H	<p><b><i>Issues in Music and Philosophy</i></b></p> <p>This seminar offers an issues-based approach to the study of music and philosophy: both the philosophy <i>of</i> music and, more broadly, intersections of philosophy <i>and</i> music. Its purview may range from intellectual history and the Continental tradition of philosophical aesthetics, through recent theoretical approaches to music in conjunction with critical humanistic thought — cultural and literary studies, critical theory, psychoanalysis, sound and media studies, sociology, and ethics. Topics will vary, but may include philosophical understandings of music and musicality in relation to language, sense and embodiment, time and consciousness, or changing concepts of ineffability, utopia, and the sublime.</p>
MUS1256H	<p><b><i>Indigeneities</i></b></p> <p>What does it mean to be Indigenous? Is indigeneity a byproduct of colonialism or does it signify something more, not only to one’s own Indigenous ethnic group, but also to others’? In recent decades, indigeneity has emerged as both a political and artistic ideology. We examine how Indigenous peoples use music to promote, retain and restore their cultures in the shadow of colonialism. Case studies include self-identified indigenous groups from around the world, including North, Central and South America, the Trans-arctic, South Pacific, East and South Asia and Europe.</p>

MUS1257H	<p><b>Minimalism</b></p> <p>A study of the music and composers of Minimalism from the early drone works of LaMonte Young to the video/theatre and film works of Steve Reich and Philip Glass. The course will explore the influences of visual arts and other genres of music on the Minimalist movement and will examine performance techniques.</p>
MUS1258H	<p><b>Keywords in African Sound</b></p> <p>This course identifies and considers keywords for the study of contemporary African music and sound. Each week we will foster discussion around a keyword and a constellation of case studies. We will engage with scholarship from across the humanistic disciplines and read authors from on and off the African continent. The sonic practices we will encounter range from Congolese rumba bands to Tunisian trance singers; from loudspeakers atop Nigerian mosques to honk horns from Ghanaian lorries; from listening practices in South African midwifery to Uganda's repatriation of colonial-era sound archives. By exploring the interconnections between contemporary African sound communities, we will identify and discuss keywords arising in current scholarship, including technologies like the amplifier and the hard drive, spaces like the studio and the city, and analytics like pleasure and hotness. We will also engage with established concepts for the study of postcolonial African cultures, including nationalism, cosmopolitanism, globalization, diaspora, and pan-Africanism. Altogether, this graduate seminar will introduce students to influential concepts in contemporary Africanist scholarship, and ask them to reflect on the stakes and significance of theorizing about African sound.</p>
MUS1260H	<p><b>Music and the Enlightenment</b></p> <p>Starting from the supposition that intellectual developments shape musical life and culture, this course surveys philosophical, aesthetic, and political debates waged during the second half of the eighteenth century in an attempt to understand how the "Enlightenment" informed and shaped musical expression. How did music participate in intellectual and ideological life? How did ideas circulating in the 18thC take shape musically? What premises did both composers and philosophers share? How were rationalism, religious tolerance, abolitionism, liberalism, revolutionary movements, entrepreneurship, geographical expansion, travel and exploration, sociability, the nascent women's movement, and other markers of change and social mobility manifested musically? In short, how did musical creators, users, listeners and interpreters become enlightened?</p>
MUS1262H	<p><b>Symphonies of Gustav Mahler</b></p> <p>The symphonies of Gustav Mahler have been variously viewed as enormous curiosities, the culmination of the Austro-German symphonic tradition, the dying gasp of overblown German Romanticism, and the seeds of twentieth-century Viennese modernism. The goal of this seminar is to examine Mahler's symphonic output, its reception, and the musicological literature devoted to it, investigating the repertoire from varying points of view including analytical, biographical, philosophical/ aesthetic, hermeneutic, semiotic, and narrative. Exploration of the works in terms of the socio-cultural milieu in which they arose will be accompanied by immanent analysis of the scores and critical encounters with the literature surrounding the composer and his music.</p>
MUS1267H	<p><b>Popular Music and Identity</b></p> <p>This seminar is a historical and theoretical inquiry into the construction and reflection of identities in popular music and by popular music performers, audiences, and discourses. Using readings and examples from both Western and Non-Western popular musics we will pay particular attention to race, sexuality, gender, class and how they intersect with and inform various genres, styles, formal characteristics, and issues surrounding musical production, technology and dissemination. Musical identities of local and global location, scenes, and subcultures will also be discussed. Theoretical and interpretive approaches to be introduced and discussed include deconstruction, performance and reception theory and various aspects of postmodern and post-colonial theory.</p>

MUS1268H	<p><b><i>Musical Life in Bali</i></b>  This course will explore the many kinds of gamelan (tuned percussion) ensembles found in Bali with reference to their music and performance context. Musical topics for consideration will include: instrumentation, repertoire, musical theory/composition and history. As well, we will look at music's integral role in dance, drama, religion and social life, and the influence of the West via colonialism, tourism, and institutionalized education. Classes will include lectures, discussions, more formal student presentations and two practical sessions on two different gamelan ensembles (<i>semar pegulingan</i> and <i>gender wayang</i>).</p>
MUS1270H	<p><b><i>Music and East Asian Modernity</i></b>  Processes of East Asian 'modernization' have brought with them revolutions in the practical and conceptual life of music in the region. In this course we consider the social power of music and its transformations in modern Japan, China and Korea, attentive to the themes that unite them. We consider Korean and Chinese assimilations of Western and Japanese notions of the modern, tradition, culture and music, and other legacies of Japanese colonialism; the impact of war on music; East Asian revolutionary socialisms and music; the capitalist transformations of East Asian musical culture, including the rise of popular music industries and the transformation of nightlife culture; the canonization of traditional music as national culture; the utility of music in East Asian modernity's everyday lives; and other issues. We examine the role that music has played in these transformations, and their specific consequences for musical practice.</p>
MUS1271H	<p><b><i>Music and Circulation</i></b>  This course is designed to complement current offerings in ethnomusicology in the Faculty of Music's Music History and Culture Graduate Program. The course guides students through interdisciplinary literature related to the broad theme of circulation, which has been applied to the study of music and communication, politics, mass media and other contemporary phenomenon. As such, it will be relevant to student research projects in a variety of subject areas.</p>
MUS1272H	<p><b><i>19<sup>th</sup> Century Music and Discourses of Nature</i></b>  This seminar will consider how the category of "nature" has been constructed in nineteenth-century music-compositional discourses and in critical rhetoric about music of the nineteenth century, including aesthetic, theoretical, interpretive and analytical writings from the contemporary to the present day. "Nature" is an exceedingly complex term, pertaining not only to the physical world – typically conceptualized as a given entity and a priori defined as "wilderness" – but also to broader concepts of essentiality, including the fundamental character and disposition of individuals. This seminar, then, considers the idea of nature in relation to nineteenth-century music not only in expected programmatic and mimetic-musical senses, but via a broader critical understanding of the ways in which the term "nature" accrues ideological meanings in discourses about music, from the assumed primacy of the overtone series as a foundation for harmonic language through the musico-dramatic representation of "degeneracy", and beyond.</p>
MUS1273H	<p><b><i>Music in the Western: From Singing Cowboys to Django Unchained</i></b>  This seminar will explore music in what is arguably the most popular and plentiful genre in the history of film: The Western. We will begin our journey at a leisurely trot with the Singing Cowboy pictures of the 1930s, moving up to a full gallop into the wider plains of the classic Western score doubly influenced by television and the concert hall. After roping in the significant musical changes of the Spaghetti Western and New Hollywood, we will ride off into the sunset with recent works of the last few decades, from <i>Unforgiven</i> to <i>Django Unchained</i>.</p>

MUS1274H	<p><b><i>Music in Paris: 1871-1914</i></b></p> <p>Between the Franco-Prussian War of 1871 and the outbreak of WWI, Paris witnessed an unprecedented burgeoning of music at all levels of cultural production, from avant-garde circles to mass market entertainment. This seminar will explore the multifaceted musical culture of Paris in the first decades of the Third Republic through a series of case studies that focus on a composer, collection of works, institution, or artistic movement. Drawing on recent literature from musicology, cultural studies, dance studies, and art history, we will study canonical repertoire written by the era's mavericks or produced by state-sponsored institutions as well as the vibrant world of popular music. Topics will include nationalism, wagnérisme, and exoticism in French symphonic music and opera at the fin-de-siècle; Parisian popular music (cabaret songs, operetta, and music-hall ballet); Fauré and the French mélodie; Debussy and Ravel; and the Ballets Russes.</p>
MUS1275H	<p><b><i>Sound and Music in the Middle East</i></b></p> <p>This course provides an issues-based approach to sonic arts in the Middle East. Issues to be considered include music and sound's symbolism in religious and secularist movements; music in twentieth century Middle Eastern nationalisms and current transnational identifications; repertoire and innovation in folk and art music; sung poetry; media, technology, and politics; populism and popular music; and discourses and experiences of tradition and modernity as reflected in and through engagement with sound. Emphasis will be placed on listening and analysis of sound as well as critical engagement with assigned texts.</p>
MUS1276H	<p><b><i>Music and Material Culture</i></b></p> <p>Despite music's often-discussed ephemerality, music practice and scholarship are both deeply entangled with the material. For example, where would musicians be without instruments (including their bodies)? What would music research be without analyzable items such as scores, recordings, transcriptions, images of music making, instruments, and the like? This seminar focuses on the many ways that musical sounds, practices, and meanings inform and are informed by relationships between musicking people and "things." We will examine how researchers have studied different types of musical objects as a means of understanding, not only the objects themselves, but also music, musicians, music cultures, and more. Finally, we will explore emergent directions and new possibilities for music research inspired by Actor-Network Theory, Thing Theory, Vital Materialism, and Posthumanism.</p>
MUS1277H	<p><b><i>Ethnomusicology and Cultural Geography</i></b></p> <p>Music is variously involved in the production of senses of place and space, and bear the traces of places; and music and other forms of sound production and listening are likewise resources for navigating the maps and landscapes of culture and daily life. This seminar surveys the substantial literature and the wide range of approaches to these subjects in geography, ethnomusicology, anthropology, and cultural studies. We consider practices of mapping through musical and lyrical reference; how the acoustic properties of sound are manipulated to create senses of space; how mobile musics variously reinforce or challenge laws and conventions of space; how music and dance inspire and are inspired by daily movement through space; how music forges connections with, creates and sustains environments; how music helps people make connections across vast distances, and other issues in the study of space, place and music.</p>
MUS1278H	<p><b><i>Music and Cultures of Listening in Late Modernity</i></b></p> <p>This seminar offers a critical interrogation of changing practices and ideologies of musical listening since the Enlightenment, and the various technologies and discourses that have both shaped and reflected the development of listening habits, attitudes, and values. Incorporating topics and case studies from historical eras before and after sound capture, and drawing upon approaches and perspectives from music scholarship, philosophies of music and of listening, and the burgeoning interdisciplinary of sound studies, it considers music's inextricable entanglements with material culture alongside the ongoing fascination with sound's ephemerality, music's seeming ineffability, and the special position of disembodied sound in the Western imagination.</p>

MUS1279H	<p><b><i>Ethnomusicology without Music</i></b></p> <p>Sometimes ethnomusicologists find themselves without music. After all, music only accounts for a portion of social life. Do the ethnographic and analytical strategies of ethnomusicology shed light on other kinds of social practice? Some people — for physiological, psychological, social, or economic reasons — disavow or cease to practice music. How can ethnomusicologists research individuals, groups and cultural forms that have disappeared or been hidden — whether this removal is from the symbolic layers of the public sphere, or more existentially, on the level of bare life — through socio-economic transformation, censorship, migration, or even genocide?</p>
MUS1280H	<p><b><i>Analysis and its Futures in Ethnomusicology</i></b></p> <p>A survey of the past, present and future of ‘analysis’ as a category in ethnomusicology. We study the analysis of music in early ethnomusicology as pure sound, the turn towards ‘cultural analysis,’ and the war between the ‘musicological’ and anthropological camps in the late-20<sup>th</sup> century history of the discipline; and we seek ways of overcoming the fallacious distinction between ‘musical’ and ‘contextual’ analysis. Most of all, we discover ways that analysis can be useful to the leading edges of ethnomusicological thought—the move towards sound studies, towards the ‘everyday,’ towards the post-human, and the inquiry into music beyond the auditory, to name a few.</p>
MUS1281H	<p><b><i>Ethnomusicology Dissertation Writing Seminar</i></b></p> <p>For doctoral students in ethnomusicology who have completed their field research and are in the process of writing their dissertations. The year-long course will meet every other week for three hours. Students will take turns sharing dissertation chapters in progress or other substantial dissertation-related materials (e.g., fieldnotes, field recordings, musical transcriptions) for peer and instructor feedback. In addition, students will read and discuss materials on dissertation and long-form academic writing, complete in-class writing exercises, and learn how to give, receive, and apply constructive feedback on peer writing. Students will leave the course having made progress on their dissertations, having developed their writing and reviewing skills, and having gained exposure to a variety of techniques to move their academic writing forward.</p>
MUS1317H	<p><b><i>Music in Canada</i></b></p>
MUS1327H	<p><b><i>The Social Poetics of Music</i></b></p> <p>The body of scholarship loosely referred to as “Sociomusicology” comes together around notions of music and related art forms as kinds of social practice. Much of this literature takes music and related forms such as dance to be kinds of social activity that are characterized by their “social poetics,” i.e. by how they 1. share and exchange organizing principles, ideologies, poetics, and so on with other aspects of social life and 2. exist in relationships of continuity with other social practices, such as speech, crying, laughter, gesture, labor, sexual behavior and so on. This seminar investigates, through a study of foundational and new works in sociomusicological research (broadly defined), the emergence of the social poetics idea. We begin with notions of “ethnopoetics” developed in anthropology and ethnomusicology that roughly proceed the concept; trace their combination and transformation into “social poetics” in the late 20<sup>th</sup> century; and consider the contemporary challenges that the social processes and theorization of mass mediation, publicity, and globalization pose to the idea of social poetics.</p>
MUS1990H	<p><b><i>M.A. Major Paper</i></b></p>



MUS1997H <sup>0</sup>	<b>Research in Ethnomusicology</b> Independent research by doctoral students, under the supervision of a faculty advisor.
MUS1998H	<b>Reading and Research</b> Prerequisite: MUS1000H.
MUS1999H <sup>0</sup>	<b>Research in Musicology</b> Independent research by doctoral students, under the supervision of a faculty advisor.

## TOPICS COURSES

Intended for students in the MA program and upon recommendation of the Musicology or Ethnomusicology areas.

MUS1015H	<b>Topics in 20th-century Music</b> Developments and trends since 1910, including topics for individual research. (HMU432H)
MUS1020H	<b>Topics in Baroque Music</b> Instrumental and vocal genres (1600-1750), including topics for individual research. (HMU333H)
MUS1025H	<b>Topics in Classical Music</b> Pre-classical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. (HMU430H)
MUS1030H	<b>Topics in Romantic Music</b> Instrumental and vocal genres, including topics for individual research. (HMU431H)
MUS1040H	<b>Topics in Medieval Music</b> Plainchant and polyphony, including topics for individual research. (HMU330H)
MUS1045H	<b>Topics in Renaissance Music</b> A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. (HMU331H)
MUS1090H	<b>Topics in Ethnomusicology</b> The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. (HMU433)

## MUSIC EDUCATION COURSES

▶ MUS2001H	<p><b><i>Music in Cultural Perspective</i></b></p> <p>A seminar exploring music's social nature, with special attention to the ways 'culture' influences music perception, cognition, and value, and the way musical practices, in turn, influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. <i>(cross-listed with EMU 461H1)</i></p>
▶ MUS2004H	<p><b><i>Music in Childhood</i></b></p> <p>The focus of MUS2004H will be on developing music teaching and learning strategies for welcoming children across the developmental periods of early childhood, middle childhood, and adolescence into the diverse human practice of musicking. This course offers an alternative to traditional methodologies by encouraging students to develop their own orientation based on a critical examination of bell hooks's philosophy of education as the practice of freedom as well as antiracist and anti-oppressive approaches to music education. Students will build teaching expertise through peer teaching and reflective examination of current practices. Lectures and assignments will include exploring diverse repertoire for students in the elementary grades and an examination of the current research in the field of elementary music education. As part of this course, students are expected to submit a research paper, present a seminar discussion on a chosen topic relating to music in childhood as well as submit and present an individual "teaching project." The welcoming project will be the preparation of a collection of repertoire and teaching materials. <i>(cross listed with EMU485H1)</i></p>
▶ MUS2010H	<p><b><i>Music and Social Movements</i></b></p> <p>This course investigates issues of gender/sexuality in queer music performance, participation, listening and learning practices. Examining musical implications of Judith Butler's theory of gender performativity, we take up in relationship to music, issues and topics central to queer theory, such as norms and normativity; identities and dis-identifications; bodies, matter and mattering; time, temporality and collective movement; queer of colour critique, assemblages and intersectionalities. Students use methods of analysis appropriate to their expertise and experience (cultural, musical, educational, performer-based) to research queer music genres and scenes of popular (broadly defined) and concert music cultures. <i>(EMU475H1)</i></p>
▶ MUS2111H	<p><b><i>Introduction to Research in Music Education</i></b></p> <p>A study of the purposes, procedures and evaluative criteria for both qualitative and quantitative research in music education. Skills will be developed for the planning and execution of individual research projects, and for the critical evaluation of studies in the research literature of music education.</p>
▶ MUS2112H	<p><b><i>Advanced Topics in Research in Music Education</i></b></p> <p>This course will be a continuation of the course "Introduction to Research in Music Education" where students will hone their skills in particular research methodologies. Having identified a research problem, students will refine their methodological frameworks. The course is designed to respond to each individual's research needs for advancing their research abilities.</p>
▶ MUS2113H	<p><b><i>Musically Queer</i></b></p> <p>This course investigates issues of gender/sexuality in queer music performance, participation, listening and learning practices. Examining musical implications of Judith Butler's theory of gender performativity, we take up in relationship to music, issues and topics central to queer theory, such as norms and normativity; identities and dis-identifications; bodies, matter and mattering; time, temporality and collective movement; queer of colour critique, assemblages and intersectionalities. Students use methods of analysis appropriate to their expertise and experience (cultural, musical, educational, performer-based) to research queer music genres and scenes of popular (broadly defined) and concert music cultures.</p>

▶ MUS2114H	<p><b><i>Black Music and Music Education</i></b></p> <p>With recent scholarly discourse surrounding the need to decolonise music education, how do music educators effectively include Black music performance and pedagogical practices in music curricula? This course critically examines research related to various forms of Black music and music education. We will explore the historical/social/cultural context and performance practices of various forms of North American and global Black music genres (derived from African history and culture) such as hip hop, jazz, gospel, rhythm and blues, reggae, calypso and African music. Students will engage in discussions centred on the role and impact of Black music studies in music curricula while examining pedagogical approaches for integrating Black music into elementary, secondary and postsecondary music curricula. This course will provide students with the theoretical grounding to further explore and expand research in Black music studies and music education.</p>
▶ MUS2115H	<p><b><i>Truth and Reconciliation</i></b></p> <p>Over the course of the two centuries the Indigenous population of Canada has been subjected to colonial educational models, cultural suppression and in many cases physical and emotional abuse through the institution of residential schools. The Truth and Reconciliation Commission (TRC) gathered the testimony of individuals who attended residential schools, documenting the enduring generational and cultural effects of this government mandated policy. As a result, 94 Calls to Action were published to redress the systematic cultural genocide and continuing emotional trauma. Among these a significant number were addressed to educational and academic contexts.</p> <p>This course will use the Calls to Action in the Final Report of the TRC as the framework for addressing reconciliation through music education in schools and universities. Students will research the work of current indigenous artists, collaborations between indigenous and non-indigenous artist/teacher/scholars, as well as identify curricular areas that could be implemented in response to the Calls. Students will examine scholarly literature on colonialism, decolonialism and reinscribing colonialism as they problematize issues surrounding ethical inclusion of cultural art forms. The TRC process in other countries will be referenced with the purpose of disrupting the role that the current discourse of multi-cultural music education plays in negotiating Indigenous music in the academy. Culminating research projects will explore a specific area of interest to individual students.</p>
▶ MUS2116H	<p><b><i>Moral Economy of Death in Music, Education and Pedagogy</i></b></p> <p>The ubiquity of death and endings surrounding our day-to-day in the wake of not only a global pandemic, but also dominant international policies of late capitalism that have accelerated the climate crisis and paved the way for the increased power of populist ideologies is the hotbed of debate across academic disciplines including philosophy, international affairs, political science, sociology, and public health among others. This graduate seminar will explore some of this scholarship as it intersects with music, education, and pedagogy. Central to the seminar will be questions surrounding how different institutional, cultural and musical practices and communities govern, grapple or come to terms with literal and metaphorical dead (racialized, gendered, aged, differently abled) bodies, dying educational and cultural programs and geographies, and disappearing memories. Some themes to be discussed are: necropolitics, hauntology, nostalgia, grief, and trauma-informed pedagogies.</p>

▶ MUS2117H	<p><b><i>Sound Studies and Music Education</i></b></p> <p>In this seminar, graduate students will engage with concepts and debates in sound studies as a way to re-think music education scholarship and practice. As calls for more inclusive, anti-oppressive, and socially just music education intensify (Talbot 2018, UofT Faculty of Music Alumni 2020), current understandings of what constitutes music education and the roles of the music educator and the music education scholar must adapt and expand. Sound studies is an interdisciplinary area of study that examines sound production and reception socio-historically, and it contemplates these processes' material effects. Insights from sound studies offer conceptual and methodological avenues for interrogating and reconceptualizing music education.</p> <p>Through critical engagement with course readings, seminar discussions, conversations with guest speakers, and individual and group hands-on assignments, students will interrogate current understandings of music education, reflect on their personal and professional connections to course themes, and contemplate new ways forward for music education.</p> <p>Course materials will include sound studies scholarship with different disciplinary focuses, as well as non-academic and audiovisual sources that speak to music education topics and concerns. This selection of course materials will be informed by a conscious effort to amplify the work of scholars from historically underrepresented communities.</p>
▶ MUS2121H	<p><b><i>Music in Higher Education</i></b></p> <p>This course examines research and current concepts related to the pedagogy and curriculum for music instruction in higher education. Topics include: philosophy of higher education, philosophy of music and music education, developmental theories of music learning, theories of adult learning, issues in the study of music curriculum design, administration, student evaluation, and continuing professional development. An emphasis will be placed on the preparation, implementation and evaluation of post-secondary music curricula specific to the specializations of course participants.</p>
▶ MUS2132H	<p><b><i>Jazz Education</i></b></p> <p>An examination of current sources and future directions in jazz music education emphasizing literature, interpretation, improvisation pedagogy, materials and rehearsal techniques. Topics include the selection and preparation of jazz repertoire for the school curriculum; approaches to teaching jazz improvisation, vocabulary and styles, and Canadian jazz repertoire for schools.</p>
▶ MUS2151H	<p><b><i>Philosophy and Music Education</i></b></p> <p>Description: Students analyze, synthesize, and critique several philosophical positions and perspectives related to music and music education in terms of theoretical and practical applications, professional implications, and personal articulations.</p>
▶ MUS2160H	<p><b><i>Contemporary Perspectives on Music and Education</i></b></p> <p>This course analyzes music and music education practices, processes, content, and contexts in relationship to issues currently impacting the profession generally and specifically. Using multiple lenses, including critical, feminist, queer and queer of colour critique, we will examine how music and music education research literature, pedagogical approaches, and curricular materials address emergent and persistent musical, educational, and societal concerns particularly as they intersect with and are informed by gender, sexuality, race, and class.</p>
▶ MUS2167H	<p><b><i>Curriculum Inquiry</i></b></p> <p>Description: Students investigate and analyze historical and current theories and models related to conception, development, design, implementation, and evaluation of curriculum from several theoretical perspectives, focusing on professional and practical engagement with curricular practices, processes, and products.</p>

▶ MUS2175H	<p><b><i>Narrative Perspectives in Music Education</i></b></p> <p>This course examines the philosophical, psychological and sociological underpinnings of the role of the music educator. Through reflective examination of their own practice, and critical discussion of prevailing paradigms of teaching, students will engage in exploring their personal images of their teaching practice. Topics will include the nature of teaching expertise, developing expertise, <i>The Reflective Practitioner</i>, competence-based paradigms of teaching, the question of “skill” in music teaching, and continuing teacher education. Participants will explore narrative research projects related to their own teaching context.</p>
▶ MUS2176H	<p><b><i>Social Psychology of Music</i></b></p> <p>This course will be a research-based study of the social-psychological variables that influence practical and theoretical aspects of music teaching and learning. Social Psychology is the scientific study of the feelings, thoughts, and behaviours of individuals in social situations and as imagined by the real or imagined presence of other people. Topics covered will include the evolutionary function of music, music as an expression of the human spirit, eudaimonia, musical identity, structural racism, stereotypes, emotions, ethics of care, music therapy during medical assistance in dying, and music teaching as a psychosocial phenomenon.</p>
▶ MUS2180H	<p><b><i>Seminar in Canadian Music Education</i></b></p> <p>A study of major issues and trends in music and arts education with special emphasis on the Canadian context. Topics include the history of Canadian music and arts education; the selection and preparation of Canadian music for the school curriculum; the supervision and administration of music education in Canada; developing patterns in Canadian school and community music instruction.</p>
▶ MUS2182H	<p><b><i>Writing in Music Education</i></b></p> <p>An exploration of important topical and research issues in music education by means of specific orienting questions. Students develop personal issues-oriented interest foci, examine relevant literature, and present and defend in seminar both the importance of the questions and the thoroughness of the answers they propose. Focus is placed on the development of critical ability in relation to contemporary issues in music education.</p>
▶ MUS2185H	<p><b><i>Curriculum &amp; Instruction in Instrumental Music</i></b></p> <p>An examination of connections between instrumental music instruction and the curriculum of educational institutions. Perspectives from the field of curriculum studies will provide the background for the investigation of selected topics in instrumental music education and pedagogy.</p>
▶ MUS2186H	<p><b><i>(Un)Popular Music Education</i></b></p> <p>With the increasing diversity of voices and ways of being in music education, and growing challenges toward the foundations of the field and what it means to be a researcher, musician, and music educator in today’s climate, it is pertinent to investigate how the field is adapting to these changes. One of these challenges has been the inclusion of popular music in school music and beyond as an avenue to create lifelong affinity toward and engagement with music. However, the presence of popular music as a concept, practice, project, content, and pedagogy in school music, and also beyond the boundaries of school, has brought with it a plethora of questions, apprehensions, and existential quandaries. Who benefits from popular music, and who is harmed by it? How inclusionary or exclusionary is popular music? Whose popular music matters? Does popular music dismantle the hegemonic practices in the field or is it just another way to reaffirm the dominant discourse? Attending to such questions, in this seminar we engage with the literature in the field of music education, ethnomusicology, and sound studies to grapple with these issues, and re-examine popular music’s role in education and individuals’ everyday living practices.</p>
MUS2199H <sup>0</sup>	<p><b><i>Special Topics in Music Education</i></b></p> <p>An examination of music education research studies on specific topics of interest to staff and students. This course is intended to contribute to the development of individual research abilities in areas of particular concern to students.</p>
▶ MUS2203H	<p><b><i>The Development of Wind Band</i></b></p> <p>This course is intended to broaden the comprehensive understanding of the historical and contemporary wind band, its history, and its literature.</p>

▶ MUS2222H	<p><b>Conducting and Teaching Choral Music</b></p> <p>An examination of current sources and future directions in choral music education emphasizing choral literature, score analysis and interpretation, conducting and rehearsal techniques. An interactive laboratory seminar will offer students the opportunity to develop their theoretical, pedagogical and diagnostic abilities in relation to current research in curriculum and instruction. <i>(EMU430H1)</i></p>
▶ MUS2223H	<p><b>Choral Literature and Conducting II</b></p> <p>The study of choral literature and conducting techniques with an emphasis on Contemporary choral and World musics (including selected choral-orchestral repertoire). The weekly class will meet in a combination literature seminar and conducting practicum with piano and/or small instrumental ensemble. <i>(EMU431H1)</i></p>
MUS2990Y <sup>0</sup>	<p><b>Mus.M. Major Essay (Music Education)</b></p> <p>Under the supervision of a staff advisor, students will develop an individual research proposal, conduct the required research, and complete the written presentation of their research for approval by members of the music education graduate staff.</p>
MUS2995Y <sup>0</sup>	<p><b>Music Education Doctoral Research Project</b></p> <p>The student will identify an area of investigation within the field of music education, and will undertake independent research in that area under the supervision of the candidate's advisor. Completion of this course includes a seminar presentation to the candidate's committee to further demonstrate the candidate's knowledge and ability to communicate.</p>
MUS2998H	<p><b>Reading in Advanced Topics in Music Education</b></p> <p>An independent reading and research under the supervision of a faculty advisor on an advanced topic in music education</p>

## COMPOSITION AND THEORY COURSES

MUS3100Y	<b>Mus.M. Advanced Composition I</b> Independent composition work by Masters students under the supervision of a faculty member.
► MUS3101H	<b>Seminar in Schenkerian Analysis</b> introduction to the approach of tonal analysis developed by Heinrich Schenker. Class work will emphasize analytical sketching skills but will also involve readings in the secondary literature, especially related to historical and intellectual contexts, contemporary critiques, and theoretical extensions.
MUS3105Y	<b>Mus.M. Advanced Composition II</b> Individual instruction in Composition. Continuation of MUS 3100Y.
MUS3112H	<b>Bartok for Composers</b> <i>This course for composers focuses on Bartok's technique. No other composer in the 20<sup>th</sup> century found as many creative solutions to the problems of pitch material, harmony, form, rhythm, counterpoint, and orchestration. Bartok's pioneering work in synthesizing multiple elements, from Renaissance counterpoint through folk music to Debussy and beyond, remains a unique accomplishment, with influence that is still being felt. The course will feature analysis of synthetic scales and modes, tonal substitutions, arithmetic structural procedures, arch form, revisited sonata form, complex primary and secondary metre, writing for the piano, writing for percussion, and other topics. Students will analyze music and write composition exercises using the techniques discussed, but not necessarily as style studies in the language of Bartok.</i>
► MUS3113H	<b>Symphonic Modernisms, 1900–1925</b> This seminar centers on one of the central and most value-laden genres in Western art music during the first quarter of the twentieth century: the symphony. It focuses on select works both by some of the genre's major practitioners (e.g., Mahler, Sibelius, Nielsen) and by composers who approached the genre as "outsiders" (e.g., Elgar, Strauss, Rachmaninoff, Schoenberg) that, taken together, provide a representative image of the diverse strands of "symphonic modernism" between 1900 and 1925. Combining score study with readings of relevant recent music-theoretical and musicological literature, the seminar pursues a double goal. On the one hand, it seeks to explore analytical approaches to form, tonal organization, and hermeneutics in these works; on the other, it aims to situate them both in the broader cultural-historical context of early twentieth-century modernism and in relation to the nineteenth-century symphonic tradition. Available to DMA students in Conducting. Other DMA students in Performance require the instructor's permission.
MUS3114H	<b>Counterpoint and Diversity</b> An abstracted 21 <sup>st</sup> -century rethinking of the traditional concept of counterpoint as a matrix of developing maximal melodic identity and independence while bound by and optimized for vertical harmonic cohesion. The composition students will creatively explore contemporary concepts of identity, diversity and how these can interact within a redefined framework of "social" cohesion and cooperation. A series of small experimental compositions informed by this principle will form the core of the student work for this course, accompanied by in-class presentations and short essays addressing their contemporary solutions to this age-old matrix. Mixed with the above, career development strategies (how to frame and disseminate the artistic message) will be discussed as part of the course curriculum.

MUS3115H	<p><b><i>COUNTERPOINT: A Practical Exercise in Democracy</i></b></p> <p>A look at the practice of Counterpoint as a metaphor of the societal forces that shape individual and collective behavior in democratic societies expressed as a constant negotiation between the “vertical” rules of engagement (harmony-law) and the “horizontal” limits of individual self-determination (multiple melodies, interacting as independently as possible from one another). The main focus of the course will be the study of the critical limits within which individual self-expression and social balance are maintained, and of how this balance is translated into musical discourse. The aim of the course is to help rethink the practice of Counterpoint, not as a colonial product but as a musical practice that can evolve independently of its colonial association and be practiced in various cultural contexts and musical traditions, a distillation process from a practice that can then be rethought in completely non-European cultural and musical contexts. Depending on the background of the students, the assignments for the course will be compositional experiments, extensive essays or a combination of both, in addition to in-class presentations.</p>
MUS3116H	<p><b><i>Learning from the Visual Arts for Composers</i></b></p> <p>An exploration of selected historical and modern concepts and techniques from the global visual arts and an attempt to “translate” them into music composition. The encounter with the arts will also inform the <i>process</i> of creativity: to simulate the mechanism of a typical pre-modern art workshop, seminar participants will compose in-class, while witnessing each other’s progress in real time, working either in parallel (by completing the same tasks simultaneously), or in succession (by adding consecutive layers to one particular task).</p>
MUS3203H	<p><b><i>Score Analysis for Composers and Conductors</i></b></p> <p>This course will follow on from the work done in a basic orchestration course. It is intended to bridge the gap between the fundamentals of instrumentation and advanced orchestration. The course will begin with basic score reading, including transposition. Repertoire for analysis will be drawn from orchestral, wind ensemble, and choral/vocal/orchestral music from the Classical Era to the present day. Scores will be analyzed for instrumental combinations, as well as for idiomatic writing for instruments and instrumental groups. Notation and performance problems will be examined. Prerequisite: TMU314, or permission of instructor.</p>
MUS3205H	<p><b><i>Score Analysis II for Composers and Conductors</i></b></p> <p>This course follows on the work done in Score Analysis MUS3203H. Orchestral scores studied will be drawn from the 1950s to the present day. Scores will be analyzed for compositional style, as well as for idiomatic writing for instruments and instrumental groups. Notation and performance problems will be examined.</p>
▶ MUS3204H	<p><b><i>Advanced Orchestration</i></b> - K.N. Chan</p> <p>A study of orchestration techniques by major twentieth-century composers.</p>
▶ MUS3207H	<p><b><i>Rhythm - Compositional Approaches to Measuring Time</i></b></p> <p>With minor exceptions, rhythm in music is one of the commonalities in almost every musical tradition around the world and, as such, it can transcend individual traditions, colonial or otherwise. In a creative era, such as ours which is dominated by a fascination for complexity, the understanding between cognitively ordered complexity and conceptual (or notational) complexity that is often audibly cognized as unstructured “noise” is a crucial understanding for composers who wish to create and master music that can function as communication between composer and listeners and as a language which can be shared among creators and listeners. The universality of rhythm in world music, can be approached as a deeper cognitive process that transcends but does not betray polyglot cultural practices. The idea of “rhythm” will be expanded to include “harmonic rhythm,” “fractal rhythm,” “phasing,” etc. This course will be useful to graduate and undergraduate composers but also to percussionists who increasingly find themselves acting as composers during their performing careers.</p>



▶ MUS3208H	<p><b><i>The String Quartet in the Twentieth Century</i></b></p> <p>This course will analyze selected twentieth-century string quartets with emphasis on those of Debussy, Ravel, Schoenberg, Berg, Webern, Bartók, Shostakovich, and Carter. Course requirements include analysis assignments, short presentations, listening tests, and a final paper. (TMU440H1)</p>
▶ MUS3209H	<p><b><i>Twentieth Century Opera</i></b></p> <p>The course will discuss some of the last century's representative operas, from Debussy's <i>Pelléas et Mélisande</i> of 1902 to Kaija Saariaho's <i>L'Amour de Loin</i> of 2000, and also some of the lesser known but equally masterful exponents of the genre, such as Szymanowski's <i>King Roger</i> of 1926, Luigi Dallapiccola's <i>Il Prigioniero</i> of 1941, and Olivier Messiaen's <i>Saint François d'Assise</i> of 1983. Balancing historical and theoretical approaches, the course will aim at elucidating the ambivalent role of one of Western music's defining genres during a tradition-defying period.</p>
MUS3213H	<p><b><i>Composing for Chamber Ensemble</i></b></p> <p>This course examines the practical demands of composing and performing contemporary chamber music. The course will begin with the analysis of several existing chamber works. Instrumental techniques will be demonstrated by performers, and the students will be required to do practical studies for available combinations. The students will create a work for the full ensemble, which will be performed and criticized while in progress. Students will be required to take part in the performance of these works in class. The course concludes with dedicated rehearsal time and a final concert.</p>
MUS3214H	<p><b><i>Music and the Machine</i></b></p> <p>Composers, inventors, and artists have experimented with novel acoustic technologies throughout history. In the early twentieth century, composers have devised a variety of ways to build new instruments, from exploring tuning systems and timbre to composing for automatic musical machines. This course examines how composers have utilized acoustic devices and other tools to make entirely new paths of expression in writing electroacoustic works, mixed medium works, and even purely acoustic works since the early twentieth century. This course also takes a close look at the ideologies, aesthetics, and music techniques influenced by technological advancement and considers their cultural and social grounding.</p>
MUS3219H	<p><b><i>The Composer as Philosopher</i></b></p> <p>The course will examine the writings on the ontology, epistemology, ethics, and aesthetics of music by composer-philosophers and philosopher-composers. Beyond the study of the composers' published books and articles, we will also reference their public lectures, media interviews, private notes, and letters. Studied figures may include al-Kindi, Boethius, Peter Abelard, Hildegard von Bingen, Jean-Jacques Rousseau, ETA Hoffman, Hector Berlioz, Robert Schumann, Richard Wagner, Franz Liszt, Friedrich Nietzsche, Lalou Fakir, Ferruccio Busoni, Rabindranath Tagore, Theodore Adorno, Alexander Scriabin, Igor Stravinsky, Aaron Copland, John Cage, Virgil Thomson, Ned Rorem, Witold Lutosławski, Iannis Xenakis, Olivier Messiaen and George Lewis.</p>
MUS3220H	<p><b><i>Timbre and Orchestration Studies</i></b></p> <p>This graduate seminar examines the burgeoning multidisciplinary fields of timbre and orchestration studies. Throughout the seminar, we survey theoretical, analytical, historical, cultural, perceptual, and material orientations to timbre, the practice and study of orchestration, and the interpretation of orchestral music. Sample topics include: Theorizing Orchestral Sonority and Texture, Perceptual Considerations, Global Approaches to Orchestration, Analytical Techniques, Timbre Semantics, Orchestration Treatises, and Ecologies of Production. Course requirements center around short reviews and weekly discussions of readings and musical works, culminating in an independent research project that each student will design in consultation with the instructor. As multidisciplinary meeting points, timbre and orchestration studies stress dialogue between the various branches of music production and scholarship, and as such, students from a wide array of music disciplines are welcome in this course.</p>

MUS3262H	<p><b><i>Theoretical Perspectives on Global Musics</i></b></p> <p>Through extensive engagement with the growing relevant literature, this course will explore the analysis of global musics, examining the validity of particular analytical approaches as well as the interface between different kinds of music-theoretical knowledge. Analytical exercises drawing on various methodologies and conducted across several repertoires will be completed. Students will undertake a final project that could involve critically examining writings on a particular musical topic, evaluating a published analysis, or developing an analysis of their own.</p>
► MUS3221H	<p><b><i>Sequencing and Improvisation</i></b></p> <p>Introduction to sequencing, MIDI orchestration, basic recording and audio engineering skills, combining MIDI and pre-recorded audio, combining MIDI and live instrument tracks, improvisation on instruments and voice and the development of one's ability to produce musical materials quickly and on short notice. The purpose of this course is to combine these skills and focus on their specific application in composing for media.</p>
MUS3222H	<p><b><i>Composing for Film</i></b></p> <p>The aesthetic, technical and practical considerations of composing for film and television will form a significant part of the course content. As a final project the students will be expected to compose music for an actual film. The course is open to graduate and upper-year undergraduate composers. Non-composition majors with composing experience may be allowed into the course after an interview with the instructor. Prerequisite: Working knowledge of an access to MIDI and/or Digital Audio technology. (TMU430H1)</p>
MUS3227H	<p><b><i>Composing for Film 2</i></b></p> <p>This is an advanced course, a continuation of MUS3222H (Composing for Film). The topics covered in this course are: long form cue development; song writing; orchestration for new media; studio score production, recording and conducting; keyboard improvisation and improvisational techniques using mock-ups and film track. The course work includes in-class presentations, an essay, and the scoring of one medium size original film by a young filmmaker drawn from affiliate institutions in the Toronto area. Whenever possible, these composer/filmmaker collaborations will be presented to the general public after the end of classes. Prerequisite: MUS3222H or (exceptionally) permission from instructor. (TMU431)</p>
► MUS3228H	<p><b><i>Recent Approaches to Classical Form</i></b></p> <p>Over the past decades, theoretical and analytical interest in musical form in the late 18th and early 19th centuries has surged in North America and beyond. Concepts first presented in two landmark publications of what has become known as the “new <i>Formenlehre</i>” – Caplin’s <i>Classical Form</i> (1998) and Hepokoski and Darcy’s <i>Elements of Sonata Theory</i> (2006) – have not only entered the lingua franca of international music theory, but have also stirred intense methodological debates.</p> <p>This seminar offers a thorough study of differing recent approaches to classical form and their practical application through analysis of music between c. 1760 and 1825. Over the course of the seminar, we will read both central texts of the new <i>Formenlehre</i> and recent responses, adaptations, and alternatives to them, and analyze compositions in a variety of genres by a broad range of composers.</p>
► MUS3230H	<p><b><i>The Music of Messiaen, Schnittke, and Part</i></b></p> <p>This course will examine the music, influence, and legacy of these three influential composers. Study of their compositional techniques and that of their colleagues will give some insight into trends in music in the late 20th and early 21st centuries. Other composers considered may include, but not be limited to, Jolivet, Jolas, Ustvolskaya, Gubaidulina, Tavener, and Vasks.</p>
MUS3231H	<p><b><i>Conducting for Composers</i></b></p> <p>The course will introduce composers to basic conducting and rehearsal techniques.</p>

▶ MUS3232H	<p><b>Romantic Form</b></p> <p>The last several years have seen a surge in analytical and theoretical interest in musical form in the music of the so-called “romantic generation”—the composers who came to maturity during the third and fourth decades of the nineteenth century. Through a study of this repertoire and the literature about it, we will investigate what distinguishes form in this music from form in earlier repertoires. Established theories of classical form as well as broader trends in contemporaneous musical culture and reception will serve as additional points of reference. While our main focus will be on chamber music and music with orchestra (symphonies, overtures, and concerti) by composers such as Berlioz, Mendelssohn, Schumann, and Wagner, we will also make forays into other genres and music by other composers working between ca. 1815 and 1850.</p>
MUS3233H	<p><b>Compositional Identity and Practice in the 21<sup>st</sup> Century</b></p> <p>This seminar emphasizes current and emerging aesthetic trends in composition. This course includes reading, listening, score study and analysis relating individual works to current trends. The seminar welcomes all aesthetics but requires students to position their works within the current cultural context. Topics include: post-digitalism / post-internet aesthetics; hybridization and pop influence on the avant-garde; new approaches to rhythm, harmony, melody, and texture; sound mapping and sonification; appropriation, collaboration, and inspiration; spectral and post-spectral technique; computer-assisted composition; gesture and timbre.</p>
MUS3240H	<p><b>Extended Techniques for the Woodwinds</b></p> <p>This course will explore extended techniques for the orchestral woodwind instruments developed during the latter part of the 20th Century. Existing literature will be examined and instrumental soloists who have mastered these techniques will be invited to demonstrate them to the students. A number of composing projects will be the course work requirements. Prerequisite: an undergraduate orchestration course or equivalent. (TMU400)</p>
▶ MUS3243H	<p><b>The Music of Elliott Carter</b></p> <p>The seminar studies musical structure in the compositions of Elliott Carter, who was active as a composer from the 1930s until his death at age 103 in 2012. Carter’s oeuvre includes numerous instrumental pieces (solo, chamber, large ensemble, concerti), many texted works (vocal, vocal-instrumental, choral), two ballets and one opera. We also survey other relevant extant sources, including monographs, journal articles, collections of essays, Carter’s own writings, his Harmony Book and compositional sketches.</p>
▶ MUS3244H	<p><b>Music Recording</b></p> <p>This course will explore the theory and practice of music recording. Students will study recording environments (studio, remote location), equipment and techniques using current hardware and software. 2hr lecture /seminar. 4 hours studio time required.</p>
▶ MUS3245H	<p><b>Music of Ligeti and Lutoslawski</b></p> <p>A survey of the music of two important composers of the twentieth century. Analysis of pitch structure, rhythm, and form within selected works leads to a coherent view of each composer’s oeuvre. Course requirements include assignments (listening, reading, analysis), tests (written, listening), class presentation and a final project (research paper or composition).</p>
▶ MUS3246H	<p><b>Naturalism in New Music</b></p> <p>Students examine existing techniques in composition and relate them to laws of nature or natural phenomena. Based on guided observations, new approaches to determine various parameters in music are explored. For example, the four seasons could be used as a model for form, the prime numbers can be used as units for rhythmic figures. Composition students are expected to compose using nature as inspiration.</p>

▶ MUS3248H	<p><b>Current Compositional Practices</b></p> <p>A survey of North American concert music since 1990. For composition majors, performers, musicologists, theorists and others interested in recent music. Analysis of individual works. Situating works within the composer’s oeuvre and within broader compositional trends. Study of relevant scholarly literature. Course requirements include listening, analysis, reading, class presentation, and a final paper.</p>
▶ MUS3250H	<p><b>Alternatives: Music Out of the Mainstream</b></p> <p>What do audiences expect from music? Why do some musical works become universally acclaimed “masterpieces” while others disappear, and yet others acquire almost cult status? Since 1900, there has gradually evolved an aesthetic which deliberately eschews the expectations of the “mainstream” of music. This course begins with a brief examination of late Beethoven Quartets and Sonatas, in which the composer often seems to steer away from expectations, and moves through the experimental late work of Liszt. The cornerstones of this alternative aesthetic are Satie and Busoni, who usher in the 20th century. The course will also look at Medtner, Varese, Cage, Boulez, Feldman, Silvestrov, Ustvolskaya, and others who have deliberately turned away from the traditional expectations of audiences, and sometimes away from tradition itself.</p>
MUS3251H	<p><b>Late Schubert</b></p> <p>Franz Schubert may well be the single most written-about composer in academic music theory of the last decade. This seminar focusses on the vocal, orchestral, chamber, and piano music Schubert composed from 1824 to 1828. Taking the recent literature as a starting point, students will develop analytical interpretations of several key works as well as use Schubert’s late music as a vehicle to survey and assess recent developments in music theory, including the new <i>Formenlehre</i>, neo-Riemannian theory, theories of rhythm and meter, perspectives on music-text relations, historical music theory, and theories of hermeneutics, narrativity, and agency in music.</p>
▶ MUS3252H	<p><b>The Early Music of Arnold Schoenberg (1893–1908)</b></p> <p>The music Arnold Schoenberg (1874–1951) wrote prior to his breakthrough to atonality in 1908 includes some of his most performed and best-loved compositions (e.g., the string sextet <i>Verklärte Nacht</i>, the <i>Gurrelieder</i>, and the First Chamber Symphony). Many of these works, composed at the very edge of common-practice tonality, are exceptionally rich in musical content, but also notoriously resistant to analysis. In this seminar we will study these important works as well as the theoretical and analytical discourse that has grown around them, always mindful of the music-historical context in which they were composed. In addition to studying the pieces themselves, we will read recent theoretical work on Schoenberg’s early music and investigate what insights into this repertoire can be gained from Schoenberg’s own theoretical writings and those of his pupils. Topics will include pitch organization and text-music relations in the early songs (especially Opp. 2, 3, and 6), tonal planning and musical drama in the <i>Gurrelieder</i>, and form and program in <i>Verklärte Nacht</i> and <i>Pelleas und Melisande</i>.</p>
▶ MUS3255H	<p><b>Composing Music</b></p> <p>This practical course is a survey of the compositional practices of Western Art Music, beginning in the Medieval Era, and extending until the present day. The course will examine the predominant technical and aesthetic concerns of each era, with a focus on how historical practice can inform and transform contemporary composition. Students will create their own music based on the studied material, with the goal of taking inspiration from the music of the past without imitating it. This is a practical course, designed around the creation of original material. The course is intended to enrich the vocabulary of composition students and provide a broad understanding of the historical development of musical composition.</p>

▶ MUS3256H	<p><b><i>Orchestral Techniques of Contemporary Composers</i></b></p> <p>A study of orchestral scores by recent composers such as Ades, Gubaidulina, Hillborg, Rouse, Scelsi, Schnittke and Tan Dun. Students will learn orchestration by creating their own work using some of the orchestration techniques discovered and/or by completing analysis assignments. It is planned that student works will be read by an orchestra.</p>
▶ MUS3258H	<p><b><i>Song Writing</i></b></p> <p>The course will focus on song as the pre-eminent form of 20th Century musical expression in several different genres and musical traditions. The students will be exposed to a range of techniques for composing songs in a variety of genres and styles: the parallel and reciprocal relationship and development of textual and sonic materials; writing for the amplified voice; prosody and intelligibility of the text in a song setting; addressing a target audience; genre and stylistic convergence in the Internet Age, etc.</p> <p>Traditional song writing formulas and other musical structures will be examined under the light of psychoacoustic perception and auditory function of the brain and strategies of how art-music composers can apply their advanced compositional skills to achieve similar psychoacoustic results with more unconventional means will be discussed and developed throughout the course.</p>
▶ MUS3260H	<p><b><i>The New Polish School of Composition</i></b></p> <p>An exploration of the so-called “New Polish School of Composition”, which emerged after the death of Stalin and became one of the leading musical movements in postwar Europe, represented by composers Lutoslawski, Penderecki, Gorecki, Serocki, Baird and Kilar, among many others. The course will be both historical and analytical in nature and discuss musical concepts such as <i>sonorism</i> and <i>limited aleatoricism</i>, while reflecting on their potential application in contemporary (21<sup>st</sup>-century) composition.</p>
▶ MUS3261H	<p><b><i>Theory and Analysis of Popular Music</i></b></p> <p>This seminar offers a survey of theoretical and analytical approaches to popular music, a fast-growing subdiscipline of music theory. Readings will draw on recent scholarship in the areas of form, tonality, harmony, melody, phrasing, texture, rhythm, metre, and timbre, and analytical techniques will be applied to a variety of repertoire from rock, pop, hip hop, and related genres. Students are encouraged to engage their analytical work with discussions of music performance, perception, and popular music’s bilateral relationship with society. Work will include critical reading responses, short transcription/analytical assignments, and a final analytical paper and presentation.</p>
▶ MUS3265 H	<p><b><i>Music Cognition</i></b></p> <p>This course offers an introduction to music cognition, a research field that embraces perspectives and methodologies from music theory, psychology, neuroscience, linguistics, and related disciplines. Representative topics include: music and social bonding, perception and cognition of pitch and timbre, musical expectancy, meter and entrainment, embodied cognition, relationship between music and language, music and emotion, and cross-cultural work in music cognition. Students who successfully complete this course will be able to critically appraise published studies involving behavioral experiments and large music corpora, interpret data presented in such studies, design an empirical study of their own, and extrapolate ideas for future research. Course requirements include weekly reading responses and a semester-long research project on a topic of the student’s choosing.</p>
▶ MUS3266 H	<p><b><i>Public Music Theory</i></b></p> <p>This seminar examines recent and historical approaches to public music theory. It situates music theory within the realm of publicly engaged scholarship, broadly defined as intellectual and creative activities for and with communities beyond the academy. Course topics include: historical perspectives on “the listener,” music theory and the changing media landscape, music theory and social responsibility, and applied music theory and community engagement. Students will read and respond to literature on public scholarship, review and critique examples of public music theory (e.g., podcasts, blog posts, YouTube videos), and work collaboratively to develop original content with public engagement in mind.</p>

MUS3300Y	<b>Mus.Doc. Advanced Composition I /</b> Independent composition work by doctoral students, under the supervision of a faculty member.
MUS3305Y	<b>Mus.Doc. Advanced Composition II /</b> Individual instruction in Composition. Continuation of MUS 3300Y.
▶ MUS3306H	<b>Pedagogy of Music Theory</b> A study of the teaching of tonal and atonal music theory, keyboard harmony, and aural skills. The course surveys various analytic and pedagogical approaches through an examination of textbooks and other sources. Students compare, contrast, and evaluate these approaches; and apply the concepts in oral presentation and in the creation of sample course materials (outlines, assignments, and handouts). Topics for the final paper will be determined by the research interests of the students.
▶ MUS3309H	<b>Brahms: Symphonies and Chamber Music</b> This course will study the four symphonies of Brahms and a large selection of his chamber music (including duo sonatas). Although the course will emphasize analysis of individual works, these analyses cumulatively will reveal distinctive aspects of Brahms's compositional approach. The analytic work will provide an understanding of Brahms's approach to formal organization and the ways it introduces ambiguities/overlaps, his use of metric dissonance and the potential of rhythmic-metric elements to shape the plan of an entire movement, his fascination with continuous development of thematic material, and his complex appropriation of elements from the music of previous composers and styles. Requirements will include listening and reading assignments and an analytic paper.
▶ MUS3312H	<b>The Present State of Music</b> A look at 21 <sup>st</sup> -century art music. In the early 1770s, the English musicologist Charles Burney went on two tours to Europe to investigate what he called "the present state of music." In our seminar, we will attempt a similar exploration of the current trends in music composition around the world. The course will begin with a scrutiny of the music itself, but will also go beyond analysis to discuss technologies of distribution, the continuing role of the concert hall, composers' changing relationship with their audience, and prognoses for future directions and needs of art music.
▶ MUS3315H	<b>Prokofiev</b> The course will trace the development of Prokofiev's musical language all the way from his student works to the unfinished concerto for two pianos, string orchestra and percussion. We will discuss issues of harmony, rhythm, form, orchestration, and texture.
▶ MUS3316H	<b>Cognitive Perspectives in Music Theory</b> This seminar will examine connections between music theory and cognitive science. We will survey contemporary music- theoretical writings that draw on research in schema theory, conceptual metaphor theory, ecological perception, and theories of embodied and grounded cognition to provide insights into musical experience and musical meaning. Historical antecedents for these cognitive perspectives will also be discussed.
▶ MUS3403H	<b>Theory and Analysis of Atonal Music</b> An introduction to the atonal and twelve-tone repertoires through analysis of selected compositions by Schoenberg, Berg, Webern, Varese, Boulez, Dallapiccola, Berio, Babbitt, and Carter. The course also surveys the related theoretic and analytic literature (Babbitt, Forte, Lewin and others). Course requirements include assignments, presentations, and a final paper. (TMU403H1)
▶ MUS3404H	<b>Extended Tonal Techniques in Twentieth-Century Music</b> An analytic study of the music of Debussy, Bartok, Stravinsky and others. The course will focus on harmony (modes, scales, chords), rhythm, form, and methods of motivic and thematic development. (TMU 404H1)

▶ MUS3405H	<p><b>Topics in the History of Music Theory: 1600-1950</b></p> <p>This seminar will examine central figures and ideas in the history of music theory. The semester will begin in the 17th century and end in the early 20th century. Weekly readings will be drawn from primary and secondary sources. Students will complete regular writing assignments and take turns leading class discussion. Representative topics: counterpoint, figured bass, functional harmony, tonal form, theories of rhythm, music psychology, and Schenkerian theory.</p>
▶ MUS3406H	<p><b>Current Perspectives on Music Theory</b></p> <p>This seminar offers a survey of the current state of music theory as an academic discipline, its institutional base, and its ideological superstructure. It will introduce students to the field's major areas of research and methodological challenges, focusing on three topic clusters: (1) recent and current debates in North American music theory; (2) trends in the discipline in Canada and the US over the past half century; and (3) music-theoretical practices in other parts of the world and the place of North American music theory in a global context.</p>
▶ MUS3409H	<p><b>Analysis I</b></p> <p>In-depth analysis of musical works from c. 1750 to 1840; study of recent analytical approaches to music and meaning, musical form, and text-music relationships; selected readings.</p>
▶ MUS3410H	<p><b>Analysis II</b></p> <p>In-depth analysis of musical works from c. 1840 to 1910; study of recent analytical approaches to musical form, chromatic harmony, and text-music relationships; selected readings.</p>
▶ MUS3411H	<p><b>Analytical Methodologies</b></p> <p>Through readings in the recent music-theoretical literature, listening and score study, this seminar explores advanced analytical methodologies for tonal music of the eighteenth and nineteenth centuries. Especially featured are linear-harmonic, functional, and transformational approaches focused on aspects of pitch organization, including its interaction with other musical parameters, such as rhythm, thematic development, and form. Students will build fluency in analytical methods, develop skills to combine them productively, and gain experience writing persuasive analytical prose. Consideration of genre and historical style, and how they can contextualize analytical findings, will be another central outcome.</p>
▶ MUS3412H	<p><b>Theories of Rhythm and Meter</b></p> <p>The seminar considers definitions of metre, relationships between rhythm and metre, and rhythmic-metric processes proposed by recent music theorists. Readings include Cohn, Epstein, Hasty, Kramer, Krebs, Lehrdahl and Jackendoff, London, Roeder, Rothstein, Schachter, Temperley, and van den Toorn. After surveying theoretical models, the seminar shifts to analytical applications. The final paper may present a rhythmic-metric analysis of a tonal or post-tonal composition, it may probe a theoretical problem in the study of rhythm and metre, or it may pursue connections to areas such as performance and music cognition.</p>
▶ MUS3413H	<p><b>Music and Drama in Wagner's Ring des Nibelungen</b></p> <p>Likely the most widely influential musical composition ever, Richard Wagner's operatic tetralogy <i>Der Ring des Nibelungen</i> (1848–74) continues to spark music-theoretical and analytical interest. This seminar offers students the opportunity to acquaint themselves thoroughly with the many dimensions of this important work and to study various aspect of its reception within the field of music theory and analysis. The first part of the course comprises an overview of each of the four music dramas and an introduction to the vast literature about them. Later sessions offer a more detailed investigation of individual scenes in view of specific theoretical and analytical topics (phrase structure and large-scale form, Leitmotiv technique and semiotics, harmony and large-scale tonal organization, orchestration and <i>Klang</i>, etc.). A recurring concern throughout this exploration will be the ways in which the musical analysis can both illuminate and be illuminated by the drama that unfolds on stage.</p>

MUS3415H	<p><b><i>Introduction to Operatic Composition</i></b>  This course explores vocal and operatic composition for the operatic medium. Students will compose scenes for performance following a process of dramaturgy, rehearsal and revision. Performances of the composition will be in collaboration with the Contemporary Chamber Ensemble and the Opera Division. By permission of the Department.</p>
MUS3420H	<p><b><i>Composing for Percussion</i></b>  This course will examine compositional techniques specific to composing for percussion instruments. It is open to graduate and undergraduate students majoring in composition and/or percussion majors. Three composition assignments, and two in-class (group) presentations will be the course requirement for each student. <i>(TMU 420H1)</i></p>
MUS3421H	<p><b><i>Composing for Theatre</i></b>  Developed in partnership with the <i>Experimental Music-Theatre</i> studio class offered at the Centre for Drama, Theatre and Performance Studies, the <i>Composing for Theatre</i> course will allow students to experience the process of writing for modern theatre. Several collaborative projects will be developed throughout the term, and a small chamber ensemble will workshop them on a weekly basis. A selection of the final projects will be presented at the New Music Festival. Complementing the creative aspect, the course will also approach the topic from a theoretical perspective and explore current practice, repertoire and tradition, as well the aesthetic relationship between music and theatre.</p>



▶ MUS3512H	<p><b>Research in Composition</b></p> <p>This seminar will focus on research skills and methodology in the area of compositional technique. Skills will be developed through specific research tasks involving compositional practices. Students will learn to trace the path of various technical processes and research the threads which connect all music, from the earliest surviving evidence of music to the art music, pop, jazz, and world music of the 21st century. Course work will involve research methods which are designed to give an overview of compositional practice, for example, the investigation of a particular compositional device as it has been applied by composers in different eras, genres, and cultures. This course will help prepare students for the Mus.M. oral examination in second year and will provide research experience to those continuing to the doctorate. The course will also provide a forum for the exchange of ideas and perspectives on approaches to composition.</p>
▶ MUS3610H	<p><b>Music Entrepreneurship: Music &amp; Cities</b></p> <p>This is a business course for musicians. Concepts such as incorporation, accounting and taxation are introduced as well as methods of finance. Models of commerce specific to the music industry are analyzed. Case studies are reviewed, and students will formulate and present a business plan. Research, best practices, and models from the international Music Cities movement are applied.</p>
▶ MUS3611H	<p><b>Creative Applications of Technology I</b></p> <p>Making music with computers can involve several complex steps including composition, synthesis, montage, performance, recording and mixing. Each of these processes can be optimized through the thoughtful combination of specialized software tools, critical listening skills and the application of basic principles. The purpose of this course is to develop practical skills that will increase productivity and creative potential.</p>
▶ MUS3612H	<p><b>Creative Applications of Technology II</b></p> <p>A continuation of and complement to Creative Applications of Technology I. Through reading and discussing, listening and analyzing, and creating and presenting, this seminar will focus on refining a creative practice in music technology with the aim of honing artistry, gathering technique, and nurturing collegial response. There will be an ongoing emphasis on composing and arranging, sound design, and mixing. In-depth lectures will occur on an intermittent basis. Prerequisite: MUS3611H.</p>
▶ MUS3613H	<p><b>Musical Acoustics</b></p> <p>An introduction to the acoustical foundations of music. Topics to include: properties of sound, instrumental models, performance practice, perception, room acoustics, tuning and temperament, and the electronic reproduction of sound.</p>
MUS3614H	<p><b>Sound Recording I</b></p> <p>An examination of the theory and practice of sound recording in terms of live and in-studio practices. Stereophonic techniques are discussed with respect to capturing a realistic perspective of events. Experiments and in-class recording sessions illustrate concepts, and students are encouraged to provide sources for recordings. Critical listening skills are introduced, and analyses of recordings are undertaken. The mechanics and electro-acoustics of sound recording are introduced.</p>
MUS3615H	<p><b>Sound Recording II</b></p> <p>A continuation of Sound Recording I. An exploration of the acoustic properties of instruments with respect to method of sound production and directivity. Multi-microphone techniques are used to capture specifically intended elements of the sound spectrum. Analysis and critical listening skills are further developed.</p>

MUS3616H	<p><b><i>Music Mixing and Production</i></b></p> <p>This course explores in depth the creative possibilities of the recording studio and software applied to mixing and production. Ideas and strategies are introduced with the intent of producing successful mixes. Concepts and techniques are explored to help create and define the direction of the production. Students will work with both original and provided materials.</p>
MUS3617H	<p><b><i>Production for Multi-Channel Immersive Audio</i></b></p> <p>Methods of production for Immersive Audio for Video Games, 360 Video and Virtual Reality are introduced. The tools of production are provided and students will both create and mix material for these formats. Implementation of Ambisonic recording and mixing techniques as well as binaural methods of delivery are explored. High-channel count formats for cinema are introduced.</p>
► MUS3618H	<p><b><i>Studio Orchestration and Arranging</i></b></p> <p>The concept of orchestration with respect to recording is explored. While traditional orchestration and arranging methods largely apply for live performance, recording in the studio brings a new set of parameters to consider. This course explores what needs to be done in the studio to get the desired results in the control room (e.g., how to achieve the maximum result with the minimum resource). This course explores how recording in the studio can change the performance, and it examines such techniques as multi-track overdubbing and signal manipulation. Extensive analysis of recorded material and exercises in orchestration illustrate the possibilities. The students will work with video material and write to picture in order to explore how to create mood and ambience.</p>
JDM3619H	<p><b><i>Digital Media Distribution</i></b></p> <p>The course tackles the problem of digital media in the download age, its re-monetization for creators and other stakeholders, potential new business models, policy development, distribution structures, and intellectual property regimes. Students work with faculty within and across disciplinary boundaries and with distinguished guests from the field to create innovative outcomes, from policy papers to potential startups. Students are exposed to the existing situation through in-depth lectures and workshops from faculty and expert guests. Teams are asked to create viable business models for new paradigms that will encourage creators/ performers/supporters, respect radicalizing technologies and intellectual property contexts, and establish viable and sustainable distribution models.</p>
MUS3620H	<p><b><i>Technical Ear Training</i></b></p> <p>This course aims to develop students' auditory sensitivity to small changes in technical sound parameters. Students improve their ability to recognize, describe, and quantify the auditory signature of a variety of signal processors: equalizers, dynamic range compressors, automated volume faders, reverberators, and other effects. This technical listening training is presented in the context of sonic aesthetics through discussion of technical decision making and artistic intent.</p>
MUS3621H	<p><b><i>Studio Acoustics</i></b></p> <p>This course introduces students to acoustical and recording system design and implementation in the context of music studios. The course begins with essential concepts, sound in rooms, sound treatment, sound isolation, acoustical measurements, audio systems fundamentals, schematics, and ends with project-based applications, studio design, system configuration, and acoustical measurement. Students will gain the knowledge and skills to design and implement a small-scale music production environment.</p>

MUS3630H	<p><b><i>Interactive Music and Sound for Video Games</i></b></p> <p>Working in music and sound for video games means not only composing music or designing sounds but building and maintaining complex interactive systems that take players' input and translate it into sonic feedback. This course provides students with the opportunity to create their own interactive music and sound systems for video games, acquiring the relevant technical skills and the experience of team-based video game development.</p>
MUS3632H	<p><b><i>Video for Intermedia Performance</i></b></p> <p>Video is an integral aspect of intermedia performance, pairing with music, theatre, and dance. Following a core overview of non-linear editing, including colour correction and grading, this course will focus on interactive system development with TouchDesigner, exploring image manipulation, external and programmatic control, compositing, audio and motion reactivity, and effect processing. This course will also cover 3D graphics, including geometry, material, light and shadow, instancing, and animation, and introduce the OpenGL Shading Language and Python. Coursework is practical, with a focus on creating intermedia, culminating in a final project.</p>
MUS3634H	<p><b><i>Topics in Interactive Digital Media and Performance</i></b></p> <p>This interdisciplinary research-creation seminar explores aesthetics, techniques and challenges related to interactive performance systems. Groups work together to develop a concept, performance framework and musical composition. The course culminates in an informal final concert where pieces are performed and documentation is presented. The course emphasizes interdisciplinary collaboration, papers, posters and high-quality performance documentation.</p>
MUS3666Y	<p><b><i>Music Technology &amp; Digital Media Major Project</i></b></p> <p>A new musical composition or version that is recorded, mixed, produced, and mastered and that integrates at least two media (e.g., electronic and acoustic; music for picture; live performance with multimedia).</p>
▶ MUS3800H	<p><b><i>Electro-Acoustic Music</i></b></p> <p>A survey of techniques employed in the composition of electroacoustic music. Two hours of class time plus additional studio time.</p>
▶ MUS3801H	<p><b><i>Advanced Electro-acoustic Composition</i></b></p> <p>A course for students who have completed MUS 3800H or its equivalent at another university. This seminar will deal with new techniques of computer sound synthesis and their application to electro-acoustic composition. <i>(TMU319H1)</i></p>
MUS3805H	<p><b><i>Max/MSP</i></b></p> <p>Max is a visual programming language for music and media with an emphasis on interactivity. This course will cover the Max language and environment, MIDI, external and programmatic control, sequencing, synthesis, sampling, spatialization, signal processing, granulation, and analysis. Coursework is practical, with a focus on designing and implementing software for live performance, culminating in a final project. Previous computer programming experience is not required.</p>
MUS3806H	<p><b><i>Computer-Assisted Sound Design and Composition</i></b></p> <p>Unlocking the creative potential of present-day audio production tools requires a balance of aesthetics, theory, technical skill and critical listening. Whether one is creating materials for an electroacoustic composition, videogame or developing a creative research agenda, tracing a clear path from imagination to excellence is paramount. This seminar explores advanced topics in composition, analysis, synthesis and multi-channel audio through self-directed research and a creative project format.</p>
MUS3888Y <sup>0</sup>	<p><b><i>Mus.Doc. Recital of Works</i></b></p>

MUS3990Y	<b><i>MMus Composition Thesis</i></b> Preparation of an original composition in large form or an electro-acoustic composition of comparable dimensions, Project to be approved by the division. Defense of composition at oral examination. Analysis of an assigned score and presentation of the analysis at oral examination.
MUS3997H <sup>0</sup>	<b><i>Research in Music Theory</i></b> Independent research by doctoral students, under the supervision of a faculty advisor.
MUS3998H	<b><i>Reading and Research in Composition</i></b> An independent reading and research project under the supervision of a faculty advisor on a topic in music composition.
MUS3999Y <sup>0</sup>	<b><i>Research in Composition</i></b> This is a directed study course for DMA in Composition students typically taught by the faculty supervisor. The course lays the groundwork for the thesis research and leads to a Field Examination at the start of year three. Students complete readings and written work that prepares them for the thesis composition, and helps them to form a broad base of knowledge in composition, theory and analysis.

## PERFORMANCE COURSES

MUS4200Y	<b><i>Critical Approaches to Music History</i></b> This course uses the Western art music tradition of the past 300 years as a point of departure to learn graduate-level research and writing skills. In the process, students think critically about issues of particular interest to high-level performers, including the history of concert and listening practices, representations of race and gender, canon formation and historiography, music and politics, the history of virtuosity, the value(s) of a historical imagination as it relates to musical expression, and the ethical choices facing performers today. The course will also feature guest workshops relating to professional development.
MUS4210H	<b><i>Introduction to Music Analysis</i></b> A study of the harmonic, thematic and formal structures of Baroque, Classical and Romantic music. Harmonic topics include diatonic chords, sequences, applied dominants, modulation, modal mixture, Neapolitan and augmented sixth chords. The examination of cadences, phrases and periods leads to an exploration of complete movements in binary, ternary, sonata and rondo forms, as well as text-music relationships in texted vocal works. Students learn to communicate their analytic insights through annotated musical examples, form charts, written prose and oral presentations.
▶ MUS4213H	<b><i>Advanced Repertoire for Singers &amp; Pianists I</i></b> This course is an advanced study of selected vocal repertoire with attention to diction, historical and literary references, musical style and performance. The repertoire will change annually, and will be selected from French, Russian, German, Italian, Spanish, and English repertoire. Class performance and a working knowledge of the International Phonetic Alphabet are required.
▶ MUS4214H	<b><i>Advanced Repertoire for Singers &amp; Pianists II</i></b> Continuation of MUS4213H. Second-year performance students only.
MUS4219H	<b><i>Perspectives on the Business of Music Performance</i></b> A study of selected strategies and tools used by performers to refine and realize their career goals. Students develop publicity materials, meet with and interview music industry professionals and research a variety of performance career paths.

▶ MUS4220H	<b><i>Orchestral Conducting I</i></b> The study of conducting techniques, score preparation and rehearsal procedures as applied to orchestral, wind and opera literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.
▶ MUS4221H	<b><i>Orchestral Conducting II</i></b> Continuation of MUS 4220H.
▶ MUS4222Y	<b><i>Advanced Instrumental Conducting</i></b> Continuation of MUS 4221H. By permission of Department.
▶ MUS4223H	<b><i>Choral Conducting I</i></b> The study of conducting techniques, score preparation and rehearsal procedures as applied to choral and choral/orchestral literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.
▶ MUS4224H	<b><i>Choral Conducting II</i></b> Continuation of MUS 4223H.
▶ MUS4225Y	<b><i>Advanced Choral Conducting</i></b> Continuation of MUS 4224H. By permission of Department.
▶ MUS4226H	<b><i>Wind Ensemble Conducting I</i></b> The study of conducting techniques, score preparation and rehearsal procedures as applied to wind, and opera literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.
▶ MUS4227H	<b><i>Wind Ensemble Conducting II</i></b> Continuation of MUS4226H. By permission of Department.
▶ MUS4228H	<b><i>Advanced Wind Conducting I</i></b> This course is a study of the technique of conducting, repertoire of the contemporary wind band, and rehearsal and teaching techniques at various levels. Relevant historical and contemporary readings and analyses are included. A continuation of the 4-semester stream of conducting courses for wind conducting majors. Open to other majors with permission.
▶ MUS4229H	<b><i>Advanced Wind Conducting II</i></b> This course is a study of the technique of conducting, repertoire of the contemporary wind band, and rehearsal and teaching techniques at various levels. Relevant historical and contemporary readings and analyses are included. A continuation of the 4-semester stream of conducting courses for wind conducting majors. Open to other majors with permission.
▶ MUS4230Y	<b><i>Vocal-Choral Pedagogy for Conductors</i></b> This course involves study of vocal anatomy and pedagogy for choral conducting majors. Students would take supervised voice lessons with graduate pedagogy majors under the supervision of Professor Lorna MacDonald. Finally, conducting students without an undergraduate diction course must take Lyric Diction (PMU135Y) in order to become familiar with the International Phonetic Alphabet (IPA).

MUS4231H	<p><b><i>Advanced Vocal Repertoire Study I</i></b></p> <p>This course is a practical study and performance of advanced solo vocal music in a private coaching and master class format. The repertoire will be chiefly selected from Lieder, Mélodie, and art song, but will also include orchestral songs and arias. The choices will be made in collaboration with the student, applied music teacher and vocal coach. Emphasis will be placed on effective interpretation and communication, including musical, interpretive, stylistic, performance and language/diction considerations.</p>
MUS4232H	<p><b><i>Advanced Vocal Repertoire Study II</i></b></p> <p>A continuation of the practical study and performance of advanced solo vocal music in a private coaching and master class format. Independent repertoire choices and audition preparation will be expected in this second year course.</p>
MUS4233H	<p><b><i>Performing as a Freelance Musician in North America</i></b></p> <p>This course prepares students for a freelance career in North America—including a detailed study of current industry showcases, financing of productions, advanced negotiation, technical production (from the artist’s perspective), self-advocacy, and US work visas. Students will understand the artistic demands, finances, lifestyle, and carbon impact of a freelance touring career. (PMU408H1)</p>
MUS4234H	<p><b><i>Explorations in Performance</i></b></p> <p>This graduate level course will explore various aspects of operatic performance including musical and dramatic preparation, stagecraft, working effectively with conductors and coaches, honing your personal artistry and contributing to the atmosphere of innovation, inclusion and diversity which opera in the twenty-first century demands. Frequent performing opportunities and occasional guest lecturers will enhance the course offerings. Limited to 15.</p>
▶ MUS4240Y	<p><b><i>Introduction to Vocal Pedagogy and Vocology</i></b></p> <p>This course will identify the anatomy and physiology of the singing voice through class study and affiliations with related vocal health fields. Students will learn the structural, functional, and behavioural conditions that affect voice users, and develop an introductory approach to voice teaching. Observations, performances, group projects, teaching, and exploration of repertoire will complete the course.</p>
▶ MUS4241Y	<p><b><i>Advanced Vocal Pedagogy and Vocology</i></b></p> <p>This course examines acoustical principles, vocal repertoire, language, and genre and their pedagogical implication in both musical and vocal development. Clinical observation, voice habilitation, disorders, and supervised teaching projects complete the course. Studio development and management is included. Prerequisite: MUS4240H.</p>
▶ MUS4242Y	<p><b><i>Advanced Concepts in Singing and Vocology</i></b></p> <p>This course provides advanced concepts in singing health assessment and methodology for teaching advanced skills to students with intermediate voice teaching experience. Modules include advanced teaching with a jury and performance, repertoire building, performance strategies in private and group instructional setting, mock interviews, studio management, and individual research projects as approved by the Instructor. Prerequisite: Completion of graduate level vocal pedagogy courses, vocology, or speech language pathology courses, or by permission of Instructor. Priority is given to students enrolled in the DMA Voice Pedagogy program.</p>
▶ MUS4248H	<p><b><i>Optimizing the Singing Mind</i></b></p> <p>Artistic expression and skilled, balanced physical function in practice and performance are dependent upon the state of the performer's innate and acquired mental resources at the required moment. This course will explore leading teaching and learning techniques, strategies, and interventions for achieving musical excellence in the voice studio, practice room and on the performing stage. Current research outcomes in performance and its preparation will complement as well as redirect traditional approaches to singers' teaching and learning.</p>

▶ MUS4270H	<p><b><i>Piano Pedagogy - Beginning and Intermediate Levels</i></b></p> <p>This course focuses on the techniques and methods pertaining to beginning and intermediate level teaching. Specific emphasis will be on the study of early childhood musicianship development curricula such as Orff, Dalcroze and Music Learning Theory of Edwin Gordon, and their application to piano study. Other topics include technique, repertoire, stylistic interpretations and business aspects of teaching. Individualized year-long research projects relating to beginning and intermediate teaching are assigned.</p>
▶ MUS4271H	<p><b><i>Practicum - Beginning and Intermediate Levels</i></b></p> <p>This practical course offers piano teaching experience through observation, assistance in group classes and hands-on private lessons through the Children’s Piano Pedagogy Program. All teaching scenarios are supervised and critiqued by the instructor through videotapes and on-site observations.</p>
▶ MUS4272H	<p><b><i>Piano Pedagogy - Advanced and University Levels</i></b></p> <p>This course focuses on the techniques and methods associated with advanced and university level teaching. Topics include: a survey of historical technique treatises, advanced repertoire, developing diagnostic skills, master-class teaching, career development and job interview skills and presentation of lectures and workshops. Individualized year-long research projects relating to advanced and university teaching are assigned. MUS4773H is a co-requisite. Enrolment is open to Piano Pedagogy students or by permission of department.</p>
▶ MUS4273H	<p><b><i>Practicum - Advanced and University Levels</i></b></p> <p>This practical course offers piano teaching experience through observation, and hands-on private lessons through the advanced students of the Adult Community Program. All teaching scenarios are supervised and critiqued by the instructor through videotapes and on-site observations. MUS4272H is a co-requisite. Enrolment is open to Piano Pedagogy students or by permission of department.</p>
▶ MUS4274H	<p><b><i>Advanced Performance: Piano Technology and Technique</i></b></p> <p>“Advanced Performance: Piano Technology and Technique” expands on “Piano Technology for Pianists” exploring a comprehensive foundation of technique and interpretation for piano performance and pedagogy. The course continues to explore the construction and functionality of the modern piano, with emphasis placed on understanding advanced pianistic technique, how it integrates with the instrument, and how these ultimately inform the strategies of musical interpretation. Students will demonstrate their understanding of the material through in-class performances on the modern piano. This course also provides advanced explorations of the harpsichord and fortepiano – including opportunities to survey both instruments; students are encouraged to incorporate their existing repertoire into any assignments. (PMU301H)</p>
MUS4295H	<p><b><i>Music Research for Performers</i></b></p> <p>This course will introduce master’s students in performance to contemporary issues in music scholarship relating to the study of music as a cultural practice. By engaging with the work of a range of scholars working in various disciplines and musical traditions, as well as key supporting theoretical materials, we will develop critical research and writing skills necessary for performers pursuing scholarly projects in music. We will also assess various relevant debates in musicology, ethnomusicology, and music theory.</p>
MUS4298H	<p><b><i>Readings and Research in Performance Studies</i></b></p> <p>An independent reading and research project under the supervision of a faculty advisor on a topic in music performance.</p>
▶ MUS4300Y	<p><b><i>Seminar in Jazz Studies</i></b></p> <p>This course substitutes for MUS4200Y. It concentrates on the study of selected repertoire, chosen mainly from the portfolio of each participating student but also including historically significant works by masters such as Duke Ellington, Gil Evans, Bob Brookmeyer, Maria Schneider, Phil Nimmons, Ron Collier and other major composers.</p>

MUS4302H	<p><b>Advanced Ear Training and Harmony</b></p> <p>This course addresses advanced ear training and theoretical concepts including “upper structure” voicings/chord extensions which are commonly found in post-bebop and contemporary jazz harmony. Analysis and performance of the work of influential composers such as Wayne Shorter and Kenny Wheeler will be a central to this course.</p> <p>Cross-listed with JMU302H1 Advanced Ear Training and Harmony</p>
MUS4303H	<p><b>Rhythm for Improvisation</b></p> <p>This course focuses on methods for students to expand their rhythmic vocabulary as improvisers and composers. Motivic development, rhythmic modulations and odd time signature playing will be addressed. Analysis and performance of the music of influential contemporary composers such as Dave Holland will be a central to this course.</p> <p>Cross-listed with JMU303H1 Rhythm for Improvisation.</p>
▶ MUS4310Y	<p><b>Advanced Jazz Composition</b></p> <p>A study of <b>jazz composition</b> for a wide range of instrumentation. Students will write for solo instruments, small ensembles and larger groups such as jazz and studio orchestra.</p>
▶ MUS4311Y	<p><b>Advanced Jazz Arranging</b></p> <p>A study of jazz arranging techniques for a wide range of instrumentation. Students will write for solo instruments, small ensembles and larger groups such as jazz and studio orchestra.</p>
MUS4312H	<p><b>Advanced Jazz Improvisation I</b></p> <p>This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and group performances, approaches to practicing, developmental techniques and exercises, and general performance skills are among the topics covered.</p> <p><b>Cross-listed with 391Y1 Improvisation</b></p>
MUS4313H	<p><b>Advanced Jazz Composition and Arranging II (half course)</b></p> <p>A study of composition and arranging techniques for a wide range of instrumentation. Students will write for solo instruments, small ensembles and larger groups such as jazz and studio orchestra.</p>
MUS4314H	<p><b>Advanced Jazz Improvisation II</b></p> <p>This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and group performances, approaches to practicing, developmental techniques and exercises, and general performance skills are among the topics covered.</p>
MUS4376H	<p><b>Piano Literature: Baroque and Classical</b></p> <p>This graduate course will be cross-listed with the existing PMU376Y-476Y – Departmental Literature – Piano, which is a survey of selected piano literature in the Baroque and Classical eras. Graduate students enrolled in this course will participate in the lecture/seminar course with upper level undergraduate students and will be assigned to an enhanced research paper and lecture component to justify the graduate course weight of 0.5 credits.</p>
MUS4377H	<p><b>Piano Literature: Romantic and Contemporary</b></p> <p>This graduate course will be cross-listed with the existing PMU376Y - 476Y – Departmental Literature – Piano, which is a survey of selected piano literature in the Romantic and Contemporary eras. Graduate students enrolled in this course will participate in the lecture/seminar course with undergraduate students and will be assigned to an enhanced research paper and lecture component to justify the graduate course weight of .5 credits.</p>



MUS4413H	<p><b>Baroque String Repertoire</b></p> <p>This is a survey course for modern string students, introducing them to the rich and varied repertoire of the baroque. Designed as part lecture and part masterclass, the course introduces students to composers very seldom encountered in the course of traditional string studies, such as Castello, Marini, Veracini, Leclair, Couperin, Biber and Schmelzer. Each student is expected to learn at least one such piece for performance in masterclass.</p>
MUS4420H	<p><b>Fretboard Harmony</b></p> <p>This course is designed to instill fluency with the guitar fretboard through advanced exploration of the mechanisms of common practice harmony on the guitar. It will lead to a fuller understanding of the harmonic processes at work in the repertoire and assist in the development of improvisation, transcription, and arranging capabilities.</p> <p>The course begins with a review of intervals, chords, harmonic progressions, elemental figured bass realization and melody harmonization. Students will then be required to create effective arrangements of folk songs, transcribe and arrange pieces from the piano, string and orchestral repertoires, create figured bass reductions of works from the 19<sup>th</sup> and 20<sup>th</sup> century guitar repertoire and harmonize melodies using an advanced chromatic vocabulary. <i>Cross-listed with PMU420H1</i></p>
MUS4425H	<p><b>Guitar Pedagogy</b></p> <p>This course aims to familiarize students with the prevailing methodologies in guitar instruction. Through the examination of these methodologies, students should arrive at a reasoned approach to teaching guitar at the beginning and intermediate levels. Students will also prepare pedagogical assessments of selected teaching repertoire and present their findings for discussion and examination in class. If time permits, there will be analysis of videotaped student performances in which class members will be trained in the detection and solution of errors. Substantial participation in class discussion and on-line forum is expected. <i>Cross-listed with PMU425H1</i></p>
▶ MUS4435H	<p><b>History and Literature of the Guitar</b></p> <p>The lecture element of the course begins with a discussion of early precursors of the guitar, to the development of the 6-string instrument in the late 18<sup>th</sup> century and the adaptation of common staff notation to published guitar music. It proceeds to cover the important composers, repertoire and associated cultural issues from 1800-1900 in first term and 1900-present in second term. Graduate students will be given listening tests and will write two papers (one per term) specifically dealing with pre-classical guitar repertoire and present their research as a lecture. Finally, each student will choose one piece in each term and present it in historical context. The course will be administered with selected readings and discussion posted on Quercus. <i>Cross-listed with PMU325H1</i></p>
MUS4438H	<p><b>Improvisation for Strings</b></p> <p>This course offers Classical violinists, violists, cellists, and double bassists the opportunity to study styles of improvisation from the early Baroque through to twentieth-century jazz and the avant garde. Techniques for developing improvisational skills specific to string players will be the main focus. A 10-page paper will be due on the last day of term, with the subject being improvisation, and the specifics being determined through consultation with the instructor. Students will gain greater knowledge of the history and use of improvisation both inside and outside the Classical realm, as well as gain insight into their own creative musical tendencies through a variety of small- and large-group activities.</p>
MUS4439H	<p><b>Flute-Guitar Masterclass</b></p> <p>This is a performance-based course designed to explore the extensive repertoire for flute-guitar duo written since 1800. Students are paired in duos, perform each week for peers, receive instruction on performance and interpretation in masterclass format, and are expected to provide written and verbal commentary and reflection on the repertoire and its performance. It can be taken as a music elective. Concurrent with undergraduate section.</p>

MUS4440H	<p><b><i>Flute-Guitar Masterclass II</i></b>  This is a performance-based course designed to explore the extensive repertoire for flute-guitar duo written since 1800. Students are paired in duos, perform each week for peers, receive instruction on performance and interpretation in masterclass format, and are expected to provide written and verbal commentary and reflection on the repertoire and its performance. It can be taken as a music elective. Concurrent with undergraduate section.</p>
MUS4444Y <sup>0</sup>	<b><i>Applied Music I</i></b>
MUS4445Y <sup>0</sup>	<b><i>Applied Music II</i></b>
MUS4502H	<p><b><i>Collaborative Piano Studio Techniques I</i></b>  A series of lectures, discussions, student performances and presentations designed to address various topics related to the work of collaborative pianists. Topics will include vocal coaching techniques, issues of performance practice, and the study of selected poetry and repertoire. By permission of Department.</p>
MUS4504H	<p><b><i>Advanced Song Studies for Pianists</i></b>  <u>Semester I:</u> Advanced study of selections from the standard song repertoire in a master class setting. Pianists will rehearse and perform with advanced singers. (Singers will be enrolled by permission of the instructor.) Presentations and classroom discussions will address various issues related to the study and performance of song, including matters of musical and poetic style, text setting, performance practice, musical drama, and artistic collaboration.  <u>Semester II:</u> Students will join Advanced Repertoire for Singers and Pianists I and collaborate with singers enrolled in that course. By permission of Department.</p>
MUS4506H	<p><b><i>Sonata Coaching I</i></b>  Coaching sessions for collaborative piano majors with primary focus on the duo sonata repertoire. Repertoire choices will be made through consultation with the instructor and may also include instrumental chamber music for larger groupings and reductions of orchestral works. Instrumentalists welcome (enrolment limited to the number of pianists in the course).</p>
MUS4507H	<p><b><i>Sonata Coaching II</i></b>  Continuation of Sonata Coaching I.</p>
MUS4508H	<p><b><i>Collaborative Piano Techniques II</i></b>  Building on the principles learned in Collaborative Piano Techniques I, students will engage in a series of lectures, master classes, performances and presentations to further develop their skill set and increase familiarity with the instrumental repertoire. Topics will include repetiteur preparation, score reading, instrumental chamber music, conducting, and a review of previous topics as needed. Students will participate in class performances, discussions, written assignments, and an in-class presentation. Students will be assigned to instrumental studios to supplement and support class work.</p>
MUS4510H	<p><b><i>Opera Performance for Pianists</i></b>  This course offers instruction in the techniques of score reading and playing reductions of operatic repertoire. Students will study orchestral scores of standard operatic scenes and arias and prepare piano reductions for in-class performances and coachings. By permission of Department.</p>
MUS4512H	<p><b><i>Operatic Répétiteur</i></b>  Practical Study: Rehearsals of major productions, scenes and extracts from the operatic repertoire. Offered as an elective to Collaborative Piano majors in the second year of study. By permission of Department.</p>

MUS4513Y	<p><b>Operatic Repertory Studies</b>  Taken in the second year of the opera program, this course will focus on the performance of operatic repertory and will aim to expand the knowledge and preparation of work outside the body of operatic assignments including the selection and suitability of professional audition repertoire. Vocally appropriate choices will be made in consultation with the staff. A course journal of class discussions, English translations and IPA transcriptions will be kept and evaluated.</p>
MUS4520H	<p><b>Advanced Diction Studies - French</b>  Practical studies in French lyric diction for graduate singers and collaborative pianists. This course focuses on the rules governing the pronunciation of French, the use of the International Phonetic Alphabet, and the articulatory processes involved in the vocalization of this language.</p>
MUS4521H	<p><b>Advanced Diction Studies - Italian</b>  Practical studies in Italian lyric diction for graduate singers and collaborative pianists. This course is a detailed exploration of Italian pronunciation for the stage. Concert and operatic repertoire from the 17th century onward is treated, with an emphasis on in-class performance. Particular attention is paid to opera arias and Italian art song (liriche) of the students' choosing. A final performance exam consists of a presentation of ensemble recitative scenes.</p>
MUS4522H	<p><b>Advanced Diction Studies - German</b>  Practical studies in German lyric diction for graduate singers and collaborative pianists. This course focuses on the rules governing the pronunciation of German, the use of the International Phonetic Alphabet, and the articulatory processes involved in the vocalization of this language.</p>
MUS4523H	<p><b>Advanced Diction Studies – English</b>  Practical studies in English lyric diction for graduate singers and collaborative pianists. This course focuses on the rules governing the pronunciation of English, the use of the International Phonetic Alphabet, and the articulatory processes involved in the vocalization of this language.</p>
► MUS4600H	<p><b>Performance Practices Before 1800</b>  The <b>Performance Practices before 1800 Seminar</b> will focus on the study, preparation and stylistic performance of repertoire 1600-1800. When appropriate, works from 1800 to present will be included, although a majority of study will be on earlier literature. Students should expect to attend with the understanding that lectures will regularly include masterclass participation.</p>
► MUS4606H	<p><b>Special Topics in Performance Practice</b>  This course substitutes for MUS 4600S <i>Performance Practices Before 1800</i>, in those instances where there is no theory or literature relevant to the Masters student's instrumental specialization (e.g., percussion).</p>
MUS4608H	<p><b>Studies in Ensemble Performance and Ethnomusicology</b>  Graduate Students may take one half-credit (0.5) in selected ensembles towards their degree under the course number MUS4608H. To complete the credit, students must enroll and participate satisfactorily in one ensemble that does not perform western art music or jazz and must complete an associated analytical assignment. Students seeking this credit will consult with a member of the ethnomusicology faculty to establish the nature of the analytical assignment and a timeline for its completion.</p>
► MUS4610H	<p><b>Analysis and Performance: Music of the 18<sup>th</sup> &amp; 19<sup>th</sup> Centuries</b>  This course explores relationships between analysis and performance in 18th- and 19th-century music, with an emphasis on music composed between 1775–1900. Principal topics include analytical approaches to tonal structure, rhythmic design, and form. Readings in these areas, as well as in performance studies, complement analytical work. Course requirements include short analytical assignments, a presentation with performance/demonstration, and a final paper.</p>

▶ MUS4613H	<p><b><i>Performance Techniques for Palliative Care</i></b></p> <p>This course provides both theoretical and practical training in performance for palliative care with a view towards developing a context-specific performance practice. In addition, the course aims to enhance discernment and skill with high-level interpretative concepts more generally, to demonstrate the relevance of these concepts to non-palliative performance contexts, and to develop more communicative musicianship.</p>
▶ MUS4615H	<p><b><i>Analysis &amp; Performance Practices of Twentieth-Century Music</i></b></p> <p>This course will focus on analysis and performance problems of music after 1900. Compositional procedure will be examined with a view to clarifying interpretive approaches to contemporary repertoire. Topics will include, but not be limited to, score-reading skills, periodicity, phrase structure, small and large-scale form, tonality and substitutions for tonality, and basic aesthetic concepts. Music will be drawn from the early 20th century through to the present day. This course is intended for performers, but students from other areas of specialization may take the course with the permission of the instructor.</p>
▶ MUS4616H	<p><b><i>Topics in Interactive Media and Performance</i></b></p> <p>This interdisciplinary research-creation seminar explores aesthetics, techniques and challenges related to interactive performance systems. Groups (composer, technologist, performer) work together to develop a concept, performance framework and musical composition. The course culminates in an informal final concert where pieces are performed, and documentation is presented (video or audio). The course emphasizes interdisciplinary collaboration. Coursework include reading, team project, presentation (performance), recording and short paper (summarizing research-creation process).</p>
▶ MUS4617H	<p><b><i>The 21<sup>st</sup> Century Creative Performer: An Interdisciplinary Inquiry to performance and Performance Practice</i></b></p> <p>How can performers be creators? This course will explore design, group creation, and interdisciplinary work in order to cultivate innovative thinking and approaches to performance and performance practice. The course will begin with introductions on key practitioners (e.g. Meredith Monk, Nam June Paik), readings, performance reviews, and a series of short exercises. Main assignments include one large group project, one small group project, a paper, and a final creative project.</p>
MUS4620H	<p><b><i>Analysis &amp; Performance of Chamber Music</i></b></p> <p>This course involves analysis and performance of chamber music by one composer or by a small number of stylistically similar composers. Weekly classes consist of performance of a movement or work followed by discussion of analytic and interpretive issues. Students must perform and participate in analytic discussions. Evaluation based on in-class performances, oral and written analyses, and final concert performance. Course co-taught by at least two faculty members with expertise in performance and analysis of the repertoire.</p>
MUS4625H	<p><b><i>The Alexander Technique: An Introduction for Musicians</i></b></p> <p>Students will receive a thorough background and theory of the Alexander Technique through lectures and discussion of reading materials. The Technique as applied directly to music will be a strong focus. Students will be encouraged to explore movement and develop their awareness in activity, and to keep a journal of their discoveries and reactions. Lectures are enhanced with daily experiential activities including standard procedural Alexander work with the teacher and performances by students.</p>
MUS4626H/ MUS4626Y	<p><b><i>Music Internship</i></b></p> <p>This course provides an opportunity for students to earn credit through practical experience at an institution or other type of organization related to music and/or the arts. An internship proposal, outlining goals and anticipated learning outcomes, along with a description of internship expectations from the community partner, must be approved by the faculty member supervising the internship and the Associate Dean, Graduate Education. This course can be completed for either a half- or full-course credit, and can be taken across either one or two semesters. Assessment of the course will involve regular meetings (approx. bi-weekly) with the supervising faculty member as well as a report from the community partner and a reflection of learning achievements from the student at the conclusion of the internship. At the discretion of the supervising faculty member, oral presentation(s) concerning the internship experience may also be required.</p>

MUS5704H	<p><b><i>Instrumental Performance: Violin &amp; Viola I</i></b></p> <p>This course functions as a weekly master class for violinists and violists. The focus is on performance and receiving feedback from faculty and guest instructors. Class participants are encouraged to contribute to a discussion that includes offering positive feedback and constructive criticism under the supervision of the instructor. In addition, a two- page essay is due in March of the winter term. The topic, determined at the beginning of the school year, is relevant to current musical performance practices</p>
MUS5704H	<p><b><i>Instrumental Performance: Violin &amp; Viola II</i></b></p> <p>This course functions as a weekly master class for violinists and violists. The focus is on performance and receiving feedback from faculty and guest instructors. Class participants are encouraged to contribute to a discussion that includes offering positive feedback and constructive criticism under the supervision of the instructor. In addition, a two- page essay is due in March of the winter term. The topic, determined at the beginning of the school year, is relevant to current musical performance practices</p>
MUS5704H	<p><b><i>Instrumental Performance: Violin &amp; Viola III</i></b></p> <p>This course functions as a weekly master class for violinists and violists. The focus is on performance and receiving feedback from faculty and guest instructors. Class participants are encouraged to contribute to a discussion that includes offering positive feedback and constructive criticism under the supervision of the instructor. In addition, a two- page essay is due in March of the winter term. The topic, determined at the beginning of the school year, is relevant to current musical performance practices</p>
MUS5714H	<p><b><i>Instrumental Performance: Cello-bass I</i></b></p> <p>These courses functions as a weekly master class for cellist and bassists. The focus is on performance and receiving feedback from faculty and guest instructors. Class participants are encouraged to contribute to a discussion that includes offering positive feedback and constructive criticism under the supervision of the instructor. In addition, a two-page essay is due in March of the winter term. The topic, determined at the beginning of the school year, is relevant to current musical performance practices.</p>
MUS5715H	<p><b><i>Instrumental Performance: Cello-bass II</i></b></p> <p>These courses functions as a weekly master class for cellist and bassists. The focus is on performance and receiving feedback from faculty and guest instructors. Class participants are encouraged to contribute to a discussion that includes offering positive feedback and constructive criticism under the supervision of the instructor. In addition, a two-page essay is due in March of the winter term. The topic, determined at the beginning of the school year, is relevant to current musical performance practices.</p>
MUS5716H	<p><b><i>Instrumental Performance: Cello-bass III</i></b></p> <p>These courses functions as a weekly master class for cellist and bassists. The focus is on performance and receiving feedback from faculty and guest instructors. Class participants are encouraged to contribute to a discussion that includes offering positive feedback and constructive criticism under the supervision of the instructor. In addition, a two-page essay is due in March of the winter term. The topic, determined at the beginning of the school year, is relevant to current musical performance practices.</p>
MUS6666Y <sup>0</sup>	<b><i>Recital I</i></b>
MUS8888Y <sup>0</sup>	<b><i>Recital II</i></b>

## DMA IN PERFORMANCE COURSES

▶ MUS4800Y	<p><b>DMA Seminar</b></p> <p>The course will involve readings and discussions on subjects selected by the course instructor. Each student will be required to select a course project, approved by the instructor, on a subject related to the seminar, and to make a presentation of the same material. The format may vary from year to year but will emphasize performance-related topics such as master classes, workshops, lecture recitals and outreach concerts. Students will research their selected topic and present it in a public forum. Limited to DMA in Performance students.</p>
▶ MUS4810H	<p><b>Seminar in Performance Literature</b></p> <p>For DMA in Performance students. Course will be in sections according to relevant performance area and taught by Faculty members in that performance area. Limited to DMA in Performance students.</p>
▶ MUS4815H	<p><b>Seminar in Performance Pedagogy</b></p> <p>For DMA in Performance students. Course will be in sections according to relevant performance area and taught by Faculty members in that area. Limited to DMA in Performance students. Strings students must enrol in MUS4819H as a co-requisite.</p>
▶ MUS4816H	<p><b>Researching Performance / Performing Research</b></p> <p>A common criticism leveled at much recent music scholarship is the lack of attention to “the music itself.” Moreover, a significant body of research that does consider “the music” focuses on musical “objects” and/or texts, often overlooking important aspects of the processes involved in the creation of musical sounds. With attention to issues of historical and cultural context, this course focuses on the exploration, critique, and development of methodologies for the scholarly study of musical performance. Students will hone research techniques, critical perspectives and writing skills as they engage scholarship on topics including musical improvisation, interaction, perception, performance practice, and memory.</p>
▶ MUS4817H	<p><b>Nineteenth-Century Music in Context: Beethoven to Mahler</b></p> <p>This course will consider current trends in writing about nineteenth-century music, with a particular focus on recent publications, and work by junior scholars. Units will include Music and Politics; Pianism and Instrumental Technique; Historical Perspectives on Voice and Anatomy; History of Technology and Science; and Movement and Gesture.</p>
▶ MUS4819H	<p><b>String Pedagogy Practicum</b></p> <p><i>This practical course offers string in-field teaching experience through observation, and teaching in group classes and private lessons, in the Community Lab School program. All teaching scenarios will be supervised and critiqued by the instructor through videotapes and on-site observations. Activities will be held off-campus one evening weekly.</i> The practicum would complement the existing course, MUS4815. Co-requisite: MUS4815H</p>
▶ MUS4820H	<p><b>DMA Study in Masterclass Teaching</b></p> <p>DMA students will observe the undergraduate Wednesday night Piano Performance masterclass (with Parker, Orlov, Sicsic). Separate masterclass teaching scenarios will be created for the DMA students to gain practical experience in this masterclass setting (working with middle and high school piano students from the GTA). Masterclass teaching scenarios will be video recorded and discussed with the supervising instructor (M. Koga). A reflective research paper will be due at the end of the year. Limited to DMA in Performance students.</p>
▶ MUS4821H	<p><b>DMA Study in Undergraduate Piano Pedagogy</b></p> <p>This course will study issues and objectives in undergraduate piano pedagogy curriculum development. DMA students will observe the undergraduate piano pedagogy course PMU 260 (taught by M. Koga), will review the current course curriculum (writing a review paper that is to be due at midterm), and will develop their own syllabus, weekly lesson plans, course assignments etc. by the end of the term. Limited to DMA in Performance students with permission of instructor.</p>

▶ MUS4822H	<p><b><i>DMA Study in Piano Studio Teaching</i></b></p> <p>DMA students are assigned to be mentored by their own studio teachers. They will observe a weekly lesson given by their studio teacher working with a 1<sup>st</sup>- or 2<sup>nd</sup>-year performance major. Four times each semester, the DMA student will (at the request of the main studio professor) work with/coach the 1<sup>st</sup>- or 2<sup>nd</sup>-year student in a private lesson, scheduled at a separate time from their regular weekly lessons. These coachings given by the DMA student will be video recorded to be reviewed/discussed with the primary instructor (M. Koga). A reflective paper about their teaching experience will be due at the end of the year. A one-hour oral examination will be conducted by the studio teacher, instructor of this course, and the DMA student, to discuss various aspects of the private-lesson scenarios experienced throughout the year. Limited to DMA in Performance students with permission of instructor.</p>
▶ MUS4823H	<p><b><i>Sound &amp; Vision: Techniques in Research Creation</i></b></p> <p><i>Sound &amp; Vision: Techniques in Research-Creation</i> offers students tools for analysis of and hands-on training in audio and video recording, as well as curation of completed projects for researchers, performers and composers. Based on the expanded canon of music documentaries, field recordings, podcasts, as well as participatory and community-engaged multimedia creation, students are introduced to the theory and practice of audiovisual recording. Readings draw from music studies, media studies, sound studies, film studies and visual anthropology. Students are encouraged to incorporate projects from their respective programs into coursework, including community-based research and iterative editing methodologies.</p> <p>Work in progress is presented for peer feedback, and upon completion in a final presentation with a written reflection piece. Students may also submit proposals for exhibition curation, with analyses and supplementary literature reviews.</p>
▶ MUS4826H	<p><b><i>Core and Current Readings in Jazz Scholarship</i></b></p> <p>This seminar surveys scholarship on jazz with attention to both foundational writing and current literature. As preparation for future research, central theories and methodologies for inquiry into various aspects of jazz will be explored and critiqued as will recurrent issues in the literature including approaches to the study of improvisation, globalization, industry, race politics, historiography, and more. Intended especially for DMA students in jazz, the course is also open to students in the DMA program as well as those in musicology, ethnomusicology, theory, and music education.</p>
▶ MUS4838H	<p><b><i>20th &amp; 21st Century Interpretive Analysis</i></b></p> <p>This seminar course covers topics relevant to building performers' interpretive decisions in repertoire from the early 1900s to the present day. Topics include readings drawn from composer and performer sources, including Stravinsky, Cage, Boulez, Berio, and Reich. Students will analyze and compare recordings of a piece in their individual repertoires. The major project will be a presentation of a paper and performance of a work from the student's repertoire, using developed criteria, and musical and literary sources. The course is for DMA in Performance students.</p>
MUS4844Y <sup>0</sup>	<p><b><i>Advanced Applied Music I</i></b></p> <p>Individual instruction in primary performance area by private instructor. The courses prepare the student for the DMA Recitals and for a professional career in music performance and teaching. Limited to DMA in Performance students. Limited to DMA in Performance students.</p>
MUS4845Y <sup>0</sup>	<p><b><i>Advanced Applied Music II</i></b></p> <p>Continuation of MUS4844Y.</p>
MUS4855H	<p><b><i>DMA Elective Recital</i></b></p> <p>This is a .5 elective credit for DMA students wishing to perform a 4<sup>th</sup> non-required recital. Specifically defined as a dissertation-related extra recital option, to integrate the scholarly and performance sides of the DMA degree or as an opportunity to explore more fully a repertoire related to a secondary interest that was not addressed in the three required recitals.</p>

MUS4866Y <sup>0</sup>	<b>DMA Recital I</b>
MUS4877Y <sup>0</sup>	<b>DMA Recital II</b>
MUS4888Y <sup>0</sup>	<b>DMA Recital III</b>
MUS4898H	<b>Reading and Research</b>
MUS4899H	<b>Research in Performance</b> For DMA in Performance students. This course is a directed study course normally taught by the faculty supervisor. The course lays the groundwork for the dissertation research and leads to a Major Field Examination in the middle of year two. Limited to DMA in Performance students.

## SEMINAR COURSES FOR DMA PERFORMANCE STUDENTS

DMA Performance students are required to complete seminar courses to meet their elective requirements (marked with a “▶” in this document). Below is a list of these courses for reference. *Note that not all of these courses are offered every year. Be sure to refer to the current timetable to confirm course offerings. In addition to the courses listed here, DMA students may also satisfy seminar requirements by taking any course offered by Musicology, Ethnomusicology and Music and Health Sciences and listed in the current timetable, with permission from the course instructors.*

### Music Education

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|------------|--|------------|---|
| ▶ MUS2001H | <i>Music in Cultural Perspective</i>                           | ▶ MUS2160H | <i>Contemporary Perspectives on Music and Education</i>   |
| ▶ MUS2004H | <i>Music in Childhood</i>                                      | ▶ MUS2167H | <i>Curriculum Inquiry</i>                                 |
| ▶ MUS2010H | <i>Music and Social Movements</i>                              | ▶ MUS2175H | <i>Narrative Perspectives in Music Education</i>          |
| ▶ MUS2111H | <i>Introduction to Research in Music Education</i>             | ▶ MUS2176H | <i>Social Psychology of Music</i>                         |
| ▶ MUS2112H | <i>Advanced Topics in Research in Music Education</i>          | ▶ MUS2180H | <i>Seminar in Canadian Music Education</i>                |
| ▶ MUS2113H | <i>Musically Queer</i>   | ▶ MUS2182H | <i>Writing in Music Education</i>                         |
| ▶ MUS2115H | <i>Truth and Reconciliation</i>                                | ▶ MUS2185H | <i>Curriculum &amp; Instruction in Instrumental Music</i> |
| ▶ MUS2116H | <i>Moral Economy of Death in Music, Education and Pedagogy</i> | ▶ MUS2186H | <i>(Un)Popular Music Education</i>                        |
| ▶ MUS2117H | <i>Sound Studies and Music Education</i>                       | ▶ MUS2203H | <i>The Development of Wind Band</i>                       |
| ▶ MUS2121H | <i>Music in Higher Education</i>                               | ▶ MUS2222H | <i>Conducting and Teaching Choral Music</i>               |
| ▶ MUS2132H | <i>Jazz Education</i>  | ▶ MUS2223H | <i>Choral Literature and Conducting II</i>                |
| ▶ MUS2151H | <i>Philosophy and Music Education</i>                          |            |   |

### Composition & Music Theory

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|------------|--|------------|---|
| ▶ MUS3101H | <i>Seminar in Schenkerian Analysis</i> | ▶ MUS3258H | <i>Song Writing</i>                         |
|            |  | ▶ MUS3260H | <i>The New Polish School of Composition</i> |



▶ MUS3113H	<i>Symphonic Modernisms, 1900–1925</i>	▶ MUS3261H	<i>Theory and Analysis of Popular Music</i>
▶ MUS3204H	<i>Advanced Orchestration</i>	▶ MUS3306H	<i>Pedagogy of Music Theory</i>
▶ MUS3208H	<i>The String Quartet in the Twentieth Century</i>	▶ MUS3309H	<i>Brahms: Symphonies and Chamber Music</i>
▶ MUS3209H	<i>Twentieth Century Opera</i>	▶ MUS3312H	<i>The Present State of Music</i>
▶ MUS3221H	<i>Sequencing and Improvisation</i>	▶ MUS3315H	<i>Prokofiev</i>
		▶ MUS3316H	<i>Cognitive Perspectives in Music Theory</i>
		▶ MUS3403H	<i>Theory and Analysis of Atonal Music</i>
		▶ MUS3404H	<i>Extended Tonal Techniques in Twentieth-Century Music</i>
▶ MUS3228H	<i>Recent Approaches to Classical Form</i>	▶ MUS3405H	<i>Topics in the History of Music Theory: 1600-1950</i>
		▶ MUS3409H	<i>Analysis I</i>
▶ MUS3230H	<i>The Music of Messiaen, Schnittke, and Part</i>	▶ MUS3410H	<i>Analysis II</i>
▶ MUS3232H	<i>Romantic Form</i>	▶ MUS3412H	<i>Theories of Rhythm and Meter</i>
▶ MUS3243H	<i>The Music of Elliott Carter</i>	▶ MUS3413H	<i>Music and Drama in Wagner's Ring des Nibelungen</i>
▶ MUS3244H	<i>Music Recording</i>	▶ MUS3512H	<i>Research in Composition</i>
		▶ MUS3610H	<i>Music Entrepreneurship: Music &amp; Cities</i>
▶ MUS3245H	<i>Music of Ligeti and Lutoslawski</i>	▶ MUS3611H	<i>Creative Applications of Technology I</i>
▶ MUS3246H	<i>Naturalism in New Music</i>	▶ MUS3612H	<i>Creative Applications of Technology II</i>
		▶ MUS3613H	<i>Musical Acoustics</i>
▶ MUS3248H	<i>Current Compositional Practices</i>	▶ MUS3618H	<i>Studio Orchestration and Arranging</i>
▶ MUS3250H	<i>Alternatives: Music Out of the Mainstream</i>		
▶ MUS3252H	<i>The Early Music of Arnold Schoenberg (1893–1908)</i>	▶ MUS3800H	<i>Electro-Acoustic Music</i>
		▶ MUS3801H	<i>Advanced Electro-acoustic Composition</i>
▶ MUS3256H	<i>Orchestral Techniques of Contemporary Composers</i>		
▶ MUS3265H	<i>Music Cognition</i>		
▶ MUS3266H	<i>Public Music Theory</i>		

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### *Performance*

▶ MUS4213H		▶ MUS4248H	<i>Optimizing the Singing Mind</i>
▶ MUS4214H	<i>Advanced Repertoire for Singers &amp; Pianists I</i>	▶ MUS4270H	<i>Piano Pedagogy - Beginning and Intermediate Levels</i>
	<i>Advanced Repertoire for Singers &amp; Pianists II</i>	▶ MUS4271H	<i>Practicum - Beginning and Intermediate Levels</i>
▶ MUS4220H	<i>Orchestral Conducting I</i>	▶ MUS4272H	<i>Piano Pedagogy - Advanced and University Levels</i>
▶ MUS4221H	<i>Orchestral Conducting II</i>		

▶ MUS4222Y	<i>Advanced Instrumental Conducting</i>	▶ MUS4273H	<i>Practicum - Advanced and University Levels</i>
▶ MUS4223H	<i>Choral Conducting I</i>	▶ MUS4300Y	<i>Seminar in Jazz Studies</i>
▶ MUS4224H	<i>Choral Conducting II</i>	▶ MUS4310Y	<i>Advanced Jazz Composition</i>
▶ MUS4225Y	<i>Advanced Choral Conducting</i>	▶ MUS4311Y	<i>Advanced Jazz Arranging</i>
▶ MUS4226H	<i>Wind Ensemble Conducting I</i>	▶ MUS4435H	<i>History and Literature of the Guitar</i>
▶ MUS4227H	<i>Wind Ensemble Conducting II</i>	▶ MUS4600H	<i>Performance Practices Before 1800</i>
▶ MUS4228H	<i>Advanced Wind Conducting I</i>	▶ MUS4606H	<i>Special Topics in Performance Practice</i>
▶ MUS4229H	<i>Advanced Wind Conducting II</i>	▶ MUS4610H	<i>Analysis and Performance: Music of the 18<sup>th</sup> &amp; 19<sup>th</sup> Centuries</i>
▶ MUS4230Y	<i>Vocal-Choral Pedagogy for Conductors</i>	▶ MUS4613H	<i>Performance Techniques for Palliative Care</i>
▶ MUS4240H	<i>Introduction to Vocal Pedagogy and Vocology</i>	▶ MUS4615H	<i>Analysis &amp; Performance Practices of Twentieth-Century Music</i>
▶ MUS4241H	<i>Advanced Vocal Pedagogy and Vocology</i>	▶ MUS4616H	<i>Topics in Interactive Media and Performance</i>
▶ MUS4242Y	<i>Advanced Concepts in Singing and Vocology</i>	▶ MUS4617H	<i>The 21<sup>st</sup> Century Creative Performer: An Interdisciplinary Inquiry to performance and Performance Practice</i>

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## OPERA COURSES

MUS4900Y	<b><i>Operatic Studies I</i></b> This course includes the study of all aspects and periods of operatic Y performance practice on an individual and class basis. There will be historical and literary study of the repertoire to be performed (including main-stage productions and workshop assignments), and a major paper will be required. Students will be engaged in musical coachings, rehearsals and staging as required. Other classes will cover diction, acting, movement and other necessary techniques.
MUS4901Y	<b><i>Operatic Studies II</i></b> Continuation of MUS 4900Y
MUS4444Y <sup>0</sup>	<b><i>Applied Music I</i></b>
MUS4445Y <sup>0</sup>	<b><i>Applied Music II</i></b>
MUS4966Y <sup>0</sup>	<b><i>Operatic Roles I</i></b>
MUS4988Y <sup>0</sup>	<b><i>Operatic Roles II</i></b>

## ENSEMBLE CREDITS

MUS4700H	<p><b><i>Major Ensemble I - <u>By Audition</u></i></b>            Participation in a large-scale performance ensemble (instrumental/ choral). The ensemble and assignments will vary with applied major.            Orchestra            Guitar Orchestra            Wind Ensemble            Wind Symphony            Soprano Alto            Chorus            Tenor Bass Chorus            MacMillan Singers            Chamber Choir</p>
MUS4701H	<p><b><i>Major Ensemble II - <u>By Audition</u></i></b>            Participation in a large-scale performance ensemble (instrumental/ choral). The ensemble and assignments will vary with applied major.            Orchestra            Guitar Orchestra            Wind Ensemble            Wind Symphony            Soprano Alto            Chorus Tenor Bass            Chorus            MacMillan singers            Chamber Choir            For students who have taken MUS4700H.</p>
MUS4706H	<p><b><i>Contemporary Chamber Ensemble I (gamUT)</i></b>            Rehearsals and performances of 20<sup>th</sup>-century works, principally for larger ensembles, including works by student and faculty composers.  <b>By audition.</b></p>
MUS4707H	<p><b><i>Contemporary Chamber Ensemble II (gamUT)</i></b>            Rehearsals and performances of 20<sup>th</sup>-century works, principally for larger ensembles, including works by student and faculty composers.  <b>By audition.</b>            For students who have taken MUS4706H.</p>
MUS4710H	<p><b><i>Chamber Music I</i></b>            Participation in small performance ensembles of both standard and irregular groupings. Brass, Woodwinds, Strings</p>
MUS4711H	<p><b><i>Chamber Music II</i></b>            Participation in small performance ensembles of both standard and irregular groupings. Brass, Woodwinds, Strings. For students who have taken MUS4710H.</p>

MUS4714H	<b>Chamber Choir</b> Participation in select small choral ensembles. Enrolment by audition.
MUS4715H	<b>Chamber Choir II</b> Participation in select small choral ensembles. Enrolment by audition. For students who have taken MUS4714H
MUS4718H	<b>Chamber Orchestra I</b> This is a flexible ensemble which will function as a conducting rehearsal ensemble, composers' readings ensemble, special project ensemble, or traditional chamber ensemble, depending on the pedagogical plans of the director.
MUS4719H	<b>Chamber Orchestra II</b> This is a flexible ensemble which will function as a conducting rehearsal ensemble, composers' readings ensemble, special project ensemble, or traditional chamber ensemble, depending on the pedagogical plans of the director. For students who have taken MUS4718H.
MUS4720H	<b>Opera I</b> Participation in major activities and productions of the Opera Division.
MUS4721H	<b>Opera II</b> Participation in major activities and productions of the Opera Division. For students who have taken MUS4720H.
MUS4740H	<b>Small Group Jazz Performance I</b> Study and performance of repertoire in a small jazz ensemble setting. In addition to the study of existing repertoire, students will be expected to compose and arrange music for the ensemble.
MUS4741H	<b>Small Group Jazz Performance II</b> Study and performance of repertoire in a small jazz ensemble setting. In addition to the study of existing repertoire, students will be expected to compose and arrange music for the ensemble. For students who have taken MUS4740H.
MUS4750H	<b>Jazz Orchestra I - <u>By Audition</u></b> This is a large instrumental ensemble (traditional and expanded instrumentation) offering the study and performance of a diverse body of jazz repertoire. Jazz Orchestra "10" Jazz Orchestra "11"
MUS4751H	<b>Jazz Orchestra II – <u>By Audition</u></b> This is a large instrumental ensemble (traditional and expanded instrumentation) offering the study and performance of a diverse body of jazz repertoire. Jazz Orchestra "10" Jazz Orchestra "11" For students who have taken MUS4750H
MUS4760H	<b>Vocal Jazz Ensemble I - <u>By Audition</u></b> This is a large vocal ensemble offering the study and performance of a diverse body of jazz repertoire.
MUS4761H	<b>Vocal Jazz Ensemble II - <u>By Audition</u></b> Continuation of MUS4760H.

MUS4766H	<p><b><i>Instrumental Performance Class-Woodwinds</i></b>  This will be a graduate version of PMU105-405Y1. The Masterclass allows Graduate Students to perform for colleagues in the woodwind division and receive feedback from their peers and various faculty members. Structured in the same way as PMU105Y1, but inclusive of all Woodwind Instruments (projected enrolment 10-12), the course includes an introduction to research methods in performance and pedagogy to justify its graduate level 0.5 credit weight.</p>
MUS4770H	<p><b><i>Oratorio Ensemble I</i></b>  This course focuses on the preparation and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks from the 18th to 20th centuries.</p>
MUS4771H	<p><b><i>Oratorio Ensemble II</i></b>  Continuation of MUS4770H.</p>
MUS4774H	<p><b><i>Schola Cantorum I</i></b>  This practical course will focus on the study and performance of 17th- and 18th-century vocal repertoire from an historically aware perspective. Matters of style, ornamentation, word painting and intonation will be applied to a variety of styles, including solo arias, madrigals and motets, both sacred and secular. The class will be conducted in a master class format. Every other week we will focus on solo repertoire from oratorio and opera. Alternate weeks will be devoted to ensemble repertoire. An end of year public concert will be arranged.</p>
MUS4775H	<p><b><i>Schola Cantorum II</i></b>  Continuation of MUS4774H.</p>
MUS4776H	<p><b><i>Collegium Musicium I</i></b>  Open to vocalists and instrumentalists, this course offers study and performance of 17<sup>th</sup> and 18<sup>th</sup> century repertoire from an historically aware perspective. Matters of style, dance, forms, performance practice, techniques including ornamentation will be applied to a variety of music for smaller and larger ensembles will be explored with some opportunity for staged work. The use and reading from 17<sup>th</sup> and 18<sup>th</sup> century editions and manuscripts will also be explored. The class will be conducted in rehearsal/workshop format. There will be regular lectures/demos and baroque performance practices and related topics, and examination of 17<sup>th</sup> and 18<sup>th</sup> century source material. A series of recital opportunities during the year will be featured.</p>
MUS4777H	<p><b><i>Collegium Musicium II</i></b>  Continuation of MUS4776H.</p>
MUS4785H	<p><b><i>Orchestral Studies I</i></b>  Performing survey of standard orchestral repertoire, or another repertoire not covered elsewhere in the program.</p>
MUS4786H	<p><b><i>Orchestral Studies II</i></b>  Continuation of MUS4785H.</p>
MUS4791H	<p><b><i>Instrumental Performance Class – Guitar</i></b>  In this course, guitar students perform works from their current repertoire for an audience of peers with the goal of honing performance skills. Each student is required to perform weekly. It is essential that participants are active auditors, and are prepared to comment on the performances. To this end, each student is required to keep a written blog on the course blackboard of all the repertoire covered in the class and each performance heard. Issues such as performing anxiety, control, concentration, fluency, developmental performance, programming, stage manner and presentation will be discussed in class and in the blogs, and explored in the performing practicum. Graduate students are required to present two 40-minute lecture recitals, one per term, and submit a written document exploring the research on the repertoire presented in both instances.</p>

MUS4792H	<b><i>Instrumental Performance Class – Guitar II</i></b> Continuation of MUS4791.
MUS4795H	<b><i>Piano Instrumental I</i></b> An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with instrumentalists.
MUS4796H	<b><i>Piano Instrumental II</i></b> An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with instrumentalists. For students who have taken MUS4795H.
MUS5700H	<b><i>Piano Master Class I</i></b> An exploration of the piano solo literature in master class format.
MUS5701H	<b><i>Piano Master Class II</i></b> An exploration of the piano solo literature in master class format. For students who have taken MUS5700H.
MUS5704H	<b><i>Violin Masterclass I</i></b> An exploration of the violin repertoire in master class format.
MUS5705H	<b><i>Violin Masterclass II</i></b> An exploration of the violin repertoire in master class format. For students who have taken MUS5704H.

## MUSIC AND HEALTH COURSES

MUS4112Y	<p><b><i>Clinical Performance Practicum</i></b></p> <p>This course is designed to give the students an opportunity to practice and apply what they are learning in class to real clinical populations. Clinical practicum placements will take place in community centres, hospitals, senior residences, nursing homes, Alzheimer’s and memory clinics, Parkinson’s research and treatment centres as well as the UofT Music and Health Research Collaboratory (MaHRC). Examples of activities include performing music, teaching music, leading singing and instrumental improvisation activities, and using music to enhance speech or mobility. These placements will be supervised by Music and Health Sciences faculty.</p>
MUS4115Y	<p><b><i>Principles of Clinical Performance Pedagogy</i></b></p> <p>This course is designed to increase knowledge and awareness of clinical performance techniques and applications and adaptations of music to a variety of special clinical populations and functions. Content in this course will address a variety of music and health topics including ethics, vocal health, respiratory function, language development, sensorimotor training and neuromuscular education, and cognitive learning as they related to developmental, psychiatric, neurological, degenerative, and movement disorders.</p>
MUS4120H	<p><b><i>Clinical Voice Pedagogy</i></b></p> <p>The purpose of this course is to develop advanced clinical knowledge through in-depth examination of the principles, best practices, and competencies in voice assessment, voice and motor speech disorders, singing voice disorders, vocal production, and therapeutic music interventions to address the restorative, developmental, compensatory and supportive goals of professional vocalists and clients with voice and motor speech disorders. Students will learn efficient ways to adapt voice production to serve clinical outcomes as well as the skills needed to work as part of an interdisciplinary voice care team.</p>
MUS4165Y <sup>0</sup>	<p><b><i>Applied Music for Clinical Practice</i></b></p> <p>The purpose of Applied Music for Clinical Practice is to develop advanced clinical musical skills necessary to work as a music and health clinician. Based on an assessment of students’ musical skills and learning goals, students will take lessons in a combination of voice, piano, guitar, and their applied instrument on a rotational basis for a full year in order to develop a well-rounded and functional level of musicianship necessary to be a successful clinician.</p>
MUS4166Y	<p><b><i>Performance Project</i></b></p> <p>This course, Performance Project, will consist of a recital program of 50–60 minutes that can include a combination of solo repertoire and chamber music. The Performance Project will be supervised by the applied performance instructor (MUS4444Y Applied Music) and will take place at the end of the first year of the program. A Jury performance examination of 30 minutes (selected from the full recital program) will be adjudicated by one member of the Music and Health Sciences faculty, and one instrument or voice performance specialist. When the Jury is passed, the student will perform the full program in an approved clinical or community setting. Verbal introductions of each piece in the recital program appropriate for each clinical or community setting will be expected.</p>
MUS4188Y	<p><b><i>Public Capstone Presentation</i></b></p> <p>Following the Clinical Performance Practicum (MUS4112Y) experiences, students will be required to write a 20-page paper and develop a conference-type workshop/lecture to be presented at a 2-day symposium to be held at the end of the year. Topics will vary depending on individual interests, expertise and specific practicum placements. Presentations will be open to University of Toronto community partners and the community at large. MUS4188Y is a continuous year-long course and will be supervised by Music and Health Sciences faculty members. Intended especially for MMus Applied Music and Health students.</p>



MUS7110H	<p><b>Neurosciences of Music: Scientific Foundations, Clinical Translations</b></p> <p>This seminar will examine specific theoretical and research foundations of the neuroscience of music and through prepared seminar presentations students will connect these with the clinical research evidence for Neurologic Music Therapy (NMT). The Rational Scientific Mediating Model for Clinical Translations will be examined. Students will prepare research papers on basic NMT mechanisms and clinical studies relevant to the technique. Future directions for clinical music and brain research will be explored.</p>
MUS7199H <sup>0</sup>	<p><b>Special Research Topic in Music and Health</b></p> <p>An examination of music and health research studies on specific topics of interest to staff and students. This course is intended to contribute to the development of individual research abilities in areas of particular concern to students.</p>
MUS7400H	<p><b>Introduction to Music and Health Care</b></p> <p>This course provides an overview of music approaches used in health care contexts including: music therapy, music and medicine, community music and professional artists working in interdisciplinary teams or residency.</p> <p>The uses of music are explored with various populations and settings such as: acute and chronic care hospitals, palliative care and hospice, rehabilitation, mental health, adult day and outreach programs, developmental, learning and/or physically disabled persons, and pain management clinics. Lectures, guest speakers, video-clips, &amp; collaborative learning experiences will enhance student knowledge with a focus on critical issues, current research and evidence-based practices.</p>
MUS7405H	<p><b>Health in Music Performance</b></p> <p>The course explores the relationship between health and music performance. This exploration will include factors that shape the performance of healthy musicians as well as health risks and illnesses that can be encountered by professional and amateur musicians. Treatment approaches for common illnesses of musicians will be reviewed. Social determinants of health and advocacy issues for musicians' health will also be addressed. This course will contribute to your understanding of how health professionals, policy makers, funding agencies, arts management organizations, educators, and musicians themselves can contribute to improved health outcomes in this special population. Throughout the course, cases, videos, readings and guest lectures will enhance your understanding of the complex interactions between health and music performance. Cross-listed with EMU405H1.</p>
MUS7406H	<p><b>Music Psychology</b></p> <p>This course offers an introduction to music perception and cognition, a diverse field that embraces perspectives from music theory, psychology, neuroscience, linguistics, and related disciplines. Representative topics include: music and social bonding, perception of musical tones, memory for pitch and timbre, tonality and expectation, meter and movement, music and language, and emotion. Students who successfully complete this course will be able to understand and critique the design of behavioral experiments, interpret data presented in experimental studies, and extrapolate ideas for future studies. Course requirements include weekly reading summaries and a semester-long research project on a topic of the student's choosing.</p>
MUS7407H	<p><b>Clinical Research Practicum</b></p> <p>The purpose of this research practicum experience is to develop advanced clinical skills and clinical research protocols to be successful clinicians and researchers. Students will engage in both regular classroom instruction and weekly practicum experiences in order to practice what they are learning in the classroom through both clinical observation, practical application and clinical research projects with a variety of populations. Students will practice and gain advanced skills in clinical assessment, treatment planning, implementation of therapeutic interventions and clinical research protocols, data collections, and evaluation of the treatment process and outcomes.</p>

MUS7412H	<p><b><i>Elementary Improvisation Methods</i></b></p> <p>The course will be a hands-on experiential course, which will introduce elementary improvisation methods, using modal, chromatic, and traditional tonal materials. All concepts will be taught on percussion and keyboard instruments. Emphasis will be given to teaching individual and group improvisation concepts that do not require musical training for the improvising students, clients, patients, etc. of the improvisation teacher.</p>
MUS7415H	<p><b><i>Topics in Music and Health</i></b></p> <p>This course is designed to increase students' theoretical knowledge, conceptual understanding and competencies on past, present and emerging topics in music and health with a focus on the clinical and research implications in a variety of settings, and with a range of populations. Attention will also be given to understanding and synthesizing the ethical implications of who is providing such initiatives while also examining controversial practices. Through collaborative learning experiences, and critical examination of the research literature, this seminar will provide students with an opportunity to explore, create, apply and discuss their specific areas of interest and future research in music and health; while enhancing their knowledge, analytic and evaluative skills with respect to this broad and expanding field.</p>
MUS7416H	<p><b><i>Topics in Music and Health II</i></b></p> <p>The course will teach advanced theoretical concepts, scientific foundations, and clinical applications of music in rehabilitation medicine. Research findings in the basic neuroscience of music perception and cognition will be examined as they provide foundational knowledge for clinical translations of music, including concepts and techniques in Neurologic Music Therapy. Special emphasis will be given to biomedical applications of music technology in rehabilitation and therapy.</p>
MUS7995Y <sup>0</sup>	<p><b><i>Music &amp; Health Doctoral Research Project</i></b></p> <p>The student will identify an area of investigation within the field of music and health, and will undertake independent research in that area under the supervision of the candidate's advisor. Completion of this course includes a seminar presentation to the candidate's committee and public to demonstrate the candidate's knowledge and ability to communicate.</p>
MUS7998H <sup>0</sup>	<p><b><i>Readings in Advanced Topics in Music and Health</i></b></p> <p>An independent reading and research course under the supervision of a faculty advisor on an advanced topic in music and health.</p>