Archive 15f

BACHELOR OF MUSIC (PERFORMANCE)

DEGREE PROGRAMME

LAKEHEAD UNIVERSITY

CONSERVATORY OF MUSIC

Proposed by

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SECTION I

PART I

ACADEMIC INFORMATION

ACADEMIC CALENDAR

The academic year will consist of three Quarters: Autumn, Winter and Spring.

A fourth Quarter, or Summer Quarter, will be specially designed for those students or groups of students whose alternating professional practice study assignments require them to be in school at that time. The normal undergraduate programme is designed to be completed in four academic years, or twelve Quarters.

The summer school will offer three terms of three weeks each, equivalent to a regular Quarter and, in addition, a ten-week Quarter term plus short credits.

All academic credits are expressed in terms of Quarter credits. Equivalents are: one semester credit equals 3/2 Quarter credit; one term credit equals 2/3 Quarter credit.

INSTRUCTIONAL PERIODS AND FINAL EXAMINATIONS

Each Quarter will approximately be equal in length, consisting of 45-47 instructional days, plus the last week of each of the four Quarters devoted to the scheduled performances and Quarter and final examinations. Academic marks and credits are reported promptly following the close of each Quarter. In the undergraduate disciplines, the work of each Quarter is a completed unit of instruction. This provision does not affect the

sequence of Quarters in a course that is required by the Faculty of a musical discipline.

HOLIDAYS

Recognized holidays falling within the four instructional periods will be respected according to the academic calendar of Lakehead University.

Special arrangements will be made for students whose religious holidays fall within registration, orientation or instructional periods.

It will be the individual student's responsibility to inform his teachers of the circumstances and to comply with the special arrangements that are made.

GENERAL ADMISSION REQUIREMENTS

UNDERGRADUATE MUSIC STUDIES

Admission to the baccalaureate programme will be based upon the chronological order of receipt of the completed applications on a grade-point system and by the heard evidence of particular preliminary training or talent. The grade-point average of the applicant will be computed on the basis of such factors as high school rank and programme, college placement scores if any, achievement tests, special talent or ability, and the high school counsellor's recommendation or private instructor in his major instrument. Any student who meets the qualifications listed under Part II of this Section may be assumed to have the equivalent of the required grade-point system. It will not always be possible to accept prospective students from out of the Province of Ontario who barely meet the minimum requirements.

Admission to an appropriate undergraduate music programme is open to any high school graduate who is a resident of Ontario, completing application before the closing date of the programme. An entering student may be assigned to a general music education programme as a prerequisite for possible transfer to specialized curriculum after the first year.

Non-residents of Ontario who possess the qualifications set forth in Part II of this Section and complete their applications before the closing date of the desired programme will be eligible for admission as long as space permits.

ADMISSION MATERIALS

Application for Admission blanks and high school transcript forms may be secured from the:

1. University Admissions Office,
2. Thunder Bay Symphony Music School.

APPLICATION FEE

A fee of $15.00 (non-refundable) will be charged for the processing of each Application for Admission.

PHYSICAL EXAMINATIONS

A physical examination is required of each applicant.

Admission may be denied for failure to meet the physical and health requirements.

A tuberculin chest x-ray is required within three months of registration.

REGISTRATION FEE

A Registration Fee of $30.00 is payable when the applicant for admission receives notice of acceptance. Payment of the fee when due assures the applicant that a place is reserved for him and is considered as evidence of his good faith in expecting to register. This fee is required for all full-time entering undergraduate students. This fee is a separate charge and is not a deposit or advance payment of other fee charges. This fee is paid only once. Any currently involved but previously classified or non-registered student, after having been processed through the Office of Admissions and tentatively accepted, must pay the fee as a condition of admission to a Degree Programme. The Registration Fee will be refunded only if the student is denied admission through failure to:

1. acquire the necessary credits,
2. be graduated from high school or
3. meet physical and health requirements.

In cases of extreme personal emergency, as interpreted by the Director of Admission, the fee may be refunded. It may be refunded also if the applicant is called to active military duty.

Application for either refund or credit must be made in writing at the time of the admission cancellation. The Registration Fee is valid for a four-year period.

The Director of Admissions is authorized to make decisions on these matters in accordance with University Regulations.

ADVANCE PLACEMENT PROGRAMME

In normal procedure, consideration will be given to students who

have taken college-level courses in high school under the Advanced Placement Programme. Advanced placement or credit, or both, may be granted in appropriate music courses to students who have distinguished themselves on previous placement examination. High school students who have taken such examination for programmes and desire to attend this institution should request that their papers be referred to the Director of Admissions.

TRANSFER OF CREDITS

Students who wish to transfer credits to another Faculty of the University should seek counsel in the University Admissions Office and consult the appropriate advisor in the Faculty to which transfer is requested, in order that they may be certain that the courses taken will satisfy the advanced standing rules of that Faculty. Similarly, credits from other faculties and universities are subject to the advanced standing rules of the section or instrument to which transfer is requested.

GRADING SYSTEM

At the end of each Quarter, the school registrar mails an official report on each student's academic achievement. Reports are given in terms of grades and quality points as indicated.

GRADING AND POINT SYSTEM

GRADE A: Excellent - 4
GRADE B: Good - 3
GRADE C: Fair - 2
GRADE D: Poor - 1
GRADE F: Failure - 0

GRADE I: Incomplete - 0
GRADE Y: Withdrawal (unofficial) - 0
GRADE W: Withdrawal (official) - 0
GRADE U: Unsatisfactory - 0
GRADE T: Audit - 0
GRADE N: No Grade Reported (see Instructor) - 0

REGISTRATION

A student must be formally admitted (See Admission Requirements). Under University Regulations, a student's registration is completed when his application for admission has been approved, his registration forms have been completed properly and returned to the Registrar's office and his student fees have been paid. A student may not attend classes until he has completed his registration. Instructions concerning registration for each Quarter or Term will be published as far in advance as is practical. Students are urged to take advantage of the earliest opportunity for them to complete their registration, as assignment in class section is determined in the order in which students register. New students will be notified by the office concerning the registration periods and continuing students should be alert to announcements concerning registration for succeeding Quarters.

LATE REGISTRATION FEE

On the day following the period set aside for registration and thereafter until the registration completion date, a Late Registration Fee of $10.00 is assessed.

LATE REGISTRATION COMPLETION DATE

All registrations must be completed, including clearance through the cashier's office, by noon of the first day of classes of any Quarter of all the sections of the music programme.

ORIENTATION

All new students, freshmen and transfer, are urged to attend either

the summer or autumn orientation programmes. The new student will receive all the necessary information regarding this programme at the appropriate time.

WITHDRAWALS

Official withdrawals from courses must be made to the Registrar's Office in person or by letter, according to the University's rules. Unofficial withdrawal may occur any time during the Quarter. When a student has incurred excessive absence and has not completed an official withdrawal form, he may be withdrawn, unofficially, by the instructor and is not eligible for academic credit or refund of fee. A student who is withdrawn unofficially, because of excessive absence, cannot be reinstated as an auditor.

STUDENT RECORDS

The academic record of a student is confidential and an official transcript of such record is sent only at the request, or with the consent, of the student or alumnus. The only information that will be released without the student's permission is name, dates of attendance, and degrees awarded if any.

ATTENDANCE AT GRADUATION

Graduating students are expected to be in attendance at the exercises to receive their diplomas. If, due to unforeseen circumstances, attendance would impose an unreasonable hardship upon the student, he may request permission from the Dean of his section to receive his degree in absentia.

PART II

GENERAL REGULATIONS

COMMON TO ALL INSTRUMENTS

1. General Regulations

   The General Regulations for the Conservatory shall be as those contained in Lakehead University Calendar for 1972-73, P. 37; (a), (b), (c), (d), (e), (f) and under "Faculties of Arts, Science and Education" (g), (h), (i).

2. Registration - Common

   P. 38; (c), (e), (f), (g), (h).

3. Programmes of Study - Common

   P. 38; (a), (b), (c).

4. Regulations and Examinations - Common

   P. 38; (a) with change to be effected to read "The Faculty of Music or the Music Faculty constitutes the examining body for all music examinations", (b), (c), (d), (e), (f) to read as:

   i. "Quarterly Examinations as read in Part I (45-47) practice days plus one week for Quarterly Examinations" and

   ii Final Examinations to read "The provisional timetable for the June examinations shall be published by December 20th and a corrected timetable by February 10th". The rest of the paragraph as in ii. Final Examinations.

   P. 39; (h), (j).

5. Standing - Common

   P. 39; (a), (b) under "Faculty of Arts" to read "A student who

attains 55% in each of the courses prescribed for his year, and an average of 65% in his major course, will be eligible to proceed to the next higher year without condition". The rest as reads.

P. 40: (a) under "Faculty of Arts" to read the same, except as NOTE: "An average of at least 65% is required in the courses of the major subject", (d), (e).

6. Reappraisal - Common

Same.

7. Supplemental Examinations

P. 40; (a) under "Faculty of Arts" to read "That supplemental examinations be limited to three for the total degree programme and that a mark of 50% be required for supplemental rights in a course"; (b) - Common to read "Normally, only one supplemental performance examination can be given in each course but in exceptional circumstances permission may be given to give a supplemental performance examination in a course for the second time. Applications should be sent to the Registrar and will be referred to the appropriate Faculty member and Department for consideration"; (c) to read "A student may give one supplemental performance examination to raise his standing in courses already passed, provided an average of 55% of the marks assigned to all the courses of his annual examinations has been attained"; (e), P. 41: (f) to read "Supplemental Performance Examinations are held in August and April. Applications must be filed by July 15th or March 14th at the Registrar's Office and must be accompanied by the prescribed fee. This fee is not refundable"; (g), (h).

8. Deficiency - Common

P. 40; (a), (b) under "Faculty of Arts" to read " . . . less than 55% . . . ."; (c), (d) under "Faculty of Arts" to read "A student who has failed his year is eligible to apply for readmission to the University. A student will be granted the privilege of repeating one year only"; (e) to read "The Conservatory may, at any time, ask any student whose work is unsatisfactory to withdraw from the Conservatory and University"; (f), (g) as follows: "A student who has failed to complete workshop work, performance and field practice work will be denied supplemental examination privileges. (Field work is to be taken as compulsory clinics, concerts and lessons in school in and out of the community).

9. Withdrawal - Common

(a), (b), (c), (d).

SECTION II

ADMISSION REQUIREMENTS

REQUIREMENTS FOR ADMISSIONS

(For General Information on Admission Requirements, see Section I, Part I).

Applicants for entrance to the Bachelor of Music (Performance) Degree Programme must meet the following additional requirements:

1. Graduation from an accredited high school, generally in the upper third of the graduating class (Only exceptionally gifted students will be accepted prior age 16 - See 5).
2. Sixteen units are required: English - 4; Social Studies - 1; Mathematics or Languages - 2; additional college preparatory subjects - 6.

   NOTE: A unit to be taken as a semester study in high school. Three units of music ensemble or courses are recommended, including one unit in theory.
3. Auditions to determine satisfactory potential for music.
4. Scores for any type of college entrance examination are used for counselling purposes for criteria in the computation of grade-point systems as may be required for admission. Therefore, any such scores must be submitted before final acceptance for admission.
5. Prospective students must be 15 years of age minimum and must pass all the normal tests required.

ADMISSION MATERIALS

Applications for Admission, high school transcript forms, and audition and interview application forms for undergraduate admission may be secured from the Office of Admissions of the

Conservatory of Music or from the Thunder Bay Symphony Orchestra.

ENTRANCE AUDITIONS

In addition to the admission requirements listed above, each new and transferred music student must appear before the Examination Board during the opening days of the academic year in September. This entrance audition permits the Applied Faculty of Music to check the student's proficiency development since the initial audition (sometimes nearly a year previous). A student should perform the same composition performed on his original audition, but he may choose to perform new works. Minimum required points for each applied area are listed in the Applied Music Section on later pages of this proposal.

TRANSFER STUDENTS

All transfer students will submit a full transcript of their previous study. In the case of transfer from member schools in related music or other properly accredited instructors, credits previously earned with a Grade of C or better in the course paralleling those of this Conservatory School of Music curriculum will generally be accepted.

CLASS ATTENDANCE

A policy of unlimited cuts is approved by the Faculty of the College Conservatory of Music. Class attendance is then the responsibility of the individual student. This policy will not apply in the following areas:

Technique or major instrument, or ensembles involving major instrument, all Applied Music areas and the student teaching assignment.

In these specific areas, regular attendance is required, and the

instructor is free to penalize excessive absence. No unexcused absence will be permitted for private lessons. A student with a valid reason for non-attendance at a scheduled lesson is required to give the instructor twenty-four (24) hours notice, except in emergencies. If this notice is not given, a student is not entitled to a make-up lesson.

It is the student's responsibility to meet with his private instructor at the beginning of each period of enrolment to arrange for his lesson times. Unexcused absence from a final examination will result in an F, or failure, for the course. If a student has such a valid excuse, it is his responsibility to notify the instructor immediately. An instructor is under no obligation to provide a substitute or make-up examination for an unexcused absence from regularly scheduled hour examinations. Unexcused absence from such a regular examination will result in an F, or failure, for that examination.

PROBATION

A student shall be placed on a scholastic probation when his quality point average for any single Quarter falls below 2.0, or when his cumulative quality point average at the end of any given Quarter falls below 2.0. The student's non-academic activities will be restricted and his course load reduced as a result of this action. Formal notice of this action will be given to the student and appropriately-interested persons. A student shall be placed on performance probation when a majority of the Applied Faculty of his Department, at a scheduled Applied Board Examination, determines that the performance of the student does not meet the minimum standards for which he is being examined.

SUSPENSION AND DISMISSAL

The records of students on probation will be reviewed at the end of each Quarter by the Probation Committee. The following conditions will render a student subject to suspension or dismissal:

1. Failure to achieve 2.0 average for the Quarter on which he is on probation.
2. Failure to achieve a 2.0 average for any three Quarters of his undergraduate work.
3. Inability to raise his cumulative quality point average to 2.0.
4. Quality point average in any given Quarter so low that his continuing would be detrimental to the best interests of the student and/or the University.
5. If determined by the Faculty to be on performance probation at two successive Applied Board Examinations.

APPEAL

The Conservatory of Music believes that the student's right of due process should be assured. Any student has the right to appeal any academic decision adversely affecting his status in the University. His appeal is to be filed within two weeks with the Faculty Member as designated below.

The Faculty Member will review the basics of the student's appeal and determine the appropriate body to consider the appeal. He will constitute a committee of Faculty Members, including members outside of the Department as appropriate. The student has the right to appear in person. Because of the time consumed in the appeal process, a student's status will remain as indicated in the original decision until

the Appeal Committee renders its decision.

A student dismissed or suspended is not eligible to enrol or re-enrol for a Quarter in which an appeal decision is pending.

HONOURS CURRICULUM

The Honours curriculum of the Conservatory of Music is designed to enrich the educational experience of the exceptionally-gifted undergraduate student. The Programme allows for certain flexibilities of curriculum, in-depth studies on a tutorial basis, admission to specific courses or sections which are designated as Honours Courses, special lecture recitals and interdisciplinary projects. Performance instruction, on an individual basis, constitutes a de facto schedule. Therefore, the Honours curriculum is primarily limited to academic electives, Music Education, Music History and Theory. All entering freshmen are required to be examined in Music Literature and Theory. On the basis of these examinations, students are invited to enrol in specially designated sections.

GENERAL ELIGIBILITY

1. Any student who has completed two full Quarters may apply.
2. A grade-point average of approximately 3.6 is required.
3. Admission to the Programme should be for a specific academic and curricular purpose.
4. Applications made to the Associate Dean for Undergraduate Studies and the Honours Council by the fourth week of the spring Quarter in any given academic year.

HONOURS CURRICULUM COUNCIL

1. Comprised of the Director, three Faculty Members and two senior members of the Student Tribunal.
2. The Director and the Faculty Members are appointed by the Dean of the Conservatory of Music or the Music Director and the Advisory Committee. Faculty representation includes each of the following areas: Music Education, Performance, History - Theory.
3. Student members are elected by this Tribunal.

COMPLETION OF PROGRAMME

Completion of the Honours curriculum includes:

1. Election for a minimum of one Quarter of an Honours curriculum.
2. An oral report to the Council on the programme and projects.
3. A certificate of recognition will be awarded by the Faculty of the Conservatory of Music.

EXAMINATIONS IN APPLIED MUSIC

All undergraduate degrees conferred by the Conservatory of Music signify more than satisfactory completion of a minimum number of prescribed credits. The Faculty requires evidence of growth and accomplishment in performance. Periodic examinations in Applied Music before the members of an appropriate Department provide regular evaluation of the student's progress. As a general rule, students are heard on their major instrument twice each year (See Entrance Audition - earlier in this Section). The student's progress in his secondary Applied Music field is evaluated at the end of the spring Quarter of each academic year.

SECONDARY PIANO REQUIREMENTS

Students must enrol in Secondary Piano until all required examinations have been passed.

FRESHMAN MINIMUM REQUIREMENTS (All Bachelor of Music Programmes except Music Education)

1. Technique
   (a) scales - 1 major and minor (harmonic and melodic), two octaves, hands together.
   (b) arpeggios - 1 major and minor, root position, two octaves, hands together.
2. Sight read - a single piece at sight.
3. Improvisation:
   (a) parallel period using Roman Numerals I, IV, V_7 chords in root position and/or inversions.
   (b) a short "A-B-A" form, using the chords listed above as well as Form II supertonic triad.
4. Repertoire:
   Two pieces of contrasting styles, comparable in difficulty to those found in Telemann's Klavier Büchlein, Bartok for Children, Forms I and II; or No.'s 13 to 18 of Kabalevsky's Twenty-four Little Pieces, Op. 39. One piece must be performed from memory.

SOPHOMORE MINIMUM REQUIREMENTS

1. Technique:
   (a) scales - 1 major and minor (harmonic and melodic).
   (b) arpeggios - 1 major and minor, root position and inversions.

2. Sight read - a piece of a more difficult level than that required at the freshman year.

3. Improvisation:

   (a) a short prelude including modulations, using common chords and/or some form of 7th chords.

   (b) a short theme with variations - at least four variations, using non-chord tones - 8 bars minimum.

4. Repertoire:

   Two pieces of contrasting styles, comparable in difficulty to Kabalevsky's Toccatina, Op. 27, or the Easy Pieces from Bach's Short Preludes and Fugues.

MINIMUM FUNCTIONAL PIANO REQUIREMENTS FOR MUSIC MAJORS

(Music Education - no requirements, as this course will not be presented in the first year).

COMPOSITION MAJORS

Composition - Piano requirements: No requirements as this subject will not be presented in the first year.

OPERA MAJORS

Opera Class - Piano requirements: No requirements as this subject will not be presented in the first year.

SECTION III

DEGREES AND DIPLOMAS OFFERED

DEGREES AND DIPLOMAS OFFERED

1. UNDERGRADUATE PERFORMANCE IN MUSIC DEGREE PROGRAMME

Degrees offered:

Bachelor of Music (Performance)

A Degree of Bachelor of Music in Performance with a major in piano, harp, orchestral instruments, theory or history, may be earned upon completion of the programme of studies described below. The minimum number of credit hours required for this Degree shall be 196 Quarter hours. In order to complete the specific degree requirements, it will be necessary for the student to accumulate more than the required number of hours. All students majoring in Applied Music shall present an acceptable senior recital in public, to be graded by the Applied Music Faculty.

The Bachelor of Music (Performance) Degree, with a major in Music Education meets all requirements for teacher's certification in Ontario, as well as the majority of other Provincial Departments of Education. The candidate for this degree may specialize in instrumental music, secondary vocal music or general music (This course or specialty may not be offered in the first year).

Students who wish to combine professional training in performance with a Music Degree in Education may complete the requirements in both major fields. This will enable them to meet certification requirements in Music Education while maintaining professional performance standards in Applied Music.

Normally, this Programme requires five years.

Bachelor of Music (Performance) - Major in Piano

	Autumn	Winter	Spring
Freshman Year - Credits per Quarter:			
CM-010 - 101, 2, 3 - Piano (includes Functional Keyboard)	4	4	4
CM-000 - 101, 2, 3 - Theory	4	4	4
CM-001 - 101, 2, 3 - Music History and Literature	2	2	2
CM-002 - 211 - Introduction to Conducting	1	or 1	or 1
LU - 101, 2, 3 (Arts Faculty Electives) - English	3	3	3
LU Arts Faculty Electives) - Academic	3	3	3
CM-003 - Ensemble	1	1	1
	17-18	17-18	17-18
Sophomore Year - Credits per Quarter:			
CM-010 - 201, 2, 3 - Piano Major	4	4	4
CM - 121, 2, 3 - Secondary Applied Music	1	1	1
CM-000 - 201, 2, 3 - Theory	4	4	4
CM-002 - 201, 2, 3 - Piano Sight Reading	1	1	1
CM-001 - 301, 2, 3 - Music History and Literature	2	2	2
LU (Arts Faculty Electives) - Literature or Languages	3	3	3
CM-003 - Ensemble	1	1	1
	16	16	16
Junior Year - Credits per Quarter:			
CM-010 - 301, 2, 3 - Piano Major	4	4	4
CM 221, 2, 3 - Secondary Applied Music	1	1	1
CM-001 - 304, 5, 6 - Piano Repertoire	2	2	2
CM-003 - 310, 1, 2 - Piano Ensemble OR)			
CM-002 - 301, 2, 3 - Accompaniment Class)	1	1	1
CM-000 - 301, 2, 3 - Analysis of Music	2	2	2
CM-002 - 307, 8, 9 - Studio Accompanying I	1	1	1
LU (Arts Faculty Electives) Academic	6	6	6
	17	17	17
Senior Year - Credits per Quarter:			
CM-010 - 401, 2, 3 - *Piano Major	4	4	4
CM-000 - 307, 8, 9 - Orchestration	2	2	2
CM-005 - 401, 2, 3 - Piano Pedagogy	2	2	2
CM-002 - 407, 8, 9 - Studio Accompanying II	2	2	2
LU (Arts Faculty Electives) - Academic	6	6	6
	16	16	16

*A Senior Recital is required.

Bachelor of Music (Performance) - Major in Harpsichord

	Autumn	Winter	Spring
Freshman Year - Credits per Quarter:			
CM-009 - 101, 2, 3 - Harpsichord	3	3	3
CM 121, 2, 3 - Applied Music (Secondary)	1	1	1
CM-000 - 101, 2, 3 - Theory	4	4	4
CM-001 - 101, 2, 3 - Music History and Literature	2	2	2
CM-002 - 211 - Introduction to Conducting	1	or 1	or 1
LU - 101, 2, 3 (Arts Faculty Electives) - English	3	3	3
LU (Arts Faculty Electives) - Academic	3	3	3
CM-003 - Ensemble	1	1	1
	17-18	17-18	17-18
Sophomore Year - Credits per Quarter:			
CM-009 - 201, 2, 3 - Harpsichord Major	4	4	4
CM 221, 2, 3 - Applied Music (Secondary)	1	1	1
CM-000 - 201, 2, 3 - Theory	4	4	4
CM-002 - 201, 2, 3 - Piano Sight Reading	1	1	1
CM-001 - 301, 2, 3 - Music History and Literature	2	2	2
LU (Arts Faculty Electives) - Literature or Language	3	3	3
CM-003 - Ensemble	1	1	1
	16	16	16
Junior Year - Credits per Quarter:			
CM-009 - 301, 2, 3 - Harpsichord Major	4	4	4
CM-001 - 304, 5, 6 - Piano Repertoire	2	2	2
CM-000 - 301, 2, 3 - Analysis of Music	2	2	2
CM-000 - 501, 2, 3 - Sixteenth Century Counterpoint	2	2	2
CM-003 - Ensemble or Accompanying	1	1	1
LU (Arts Faculty Electives) - Academic	6	6	6
	17	17	17
Senior Year - Credits per Quarter:			
CM-009 - 401, 2, 3 -*Harpsichord Major	4	4	4
CM-000 - 504, 5, 6 - Eighteenth Century Counterpoint	2	2	2
CM-000 - 307, 8, 9 - Orchestration	2	2	2
CM-000 - 514, 15, 16 - Advanced Keyboard Harmony and Through Bass Playing	2	2	2
LU (Arts Faculty Electives) - Academic	6	6	6
	16	16	16

*A Senior Recital is required.

Bachelor of Music (Performance) - Major in Orchestral Instrument

	Autumn	Winter	Spring
Freshman Year - Credits per Quarter:			
CM 101, 2, 3 - Applied Music	3	3	3
CM-010 - 161, 2, 3 - Functional Piano	1	1	1
CM-000 - 101, 2, 3 - Theory	4	4	4
CM-001 - 101, 2, 3 - Music History and Literature	2	2	2
LU - 101, 2, 3 - (Arts Faculty Electives) - English	3	3	3
CM-002 - 211 - Introduction to Conducting	1	or 1	or 1
LU (Arts Faculty Electives) - Academic	3	3	3
CM-003 - Ensemble	1	1	1
	17-18	17-18	17-18
Sophomore Year - Credits per Quarter:			
CM 201, 2, 3 - Applied Music (Major)	4	4	4
CM-010 - 261, 2, 3 - Functional Piano	1	1	1
CM-000 - 201, 2, 3 - Theory	4	4	4
CM-001 - 301, 2, 3 - Music History and Literature	2	2	2
LU (Arts Faculty Electives) - Literature or Language	3	3	3
CM Music Electives	2	2	2
CM-003 - Ensemble	1	1	1
	17	17	17
Junior Year - Credits per Quarter:			
CM 301, 2, 3 - Applied Music (Major)	4	4	4
CM-000 - 301, 2, 3 - Analysis of Music	2	2	2
CM Instrumental Ensembles	2	2	2
CM Music Electives	3	3	3
LU (Arts Faculty Electives) - Academic	6	6	6
CM-003 - Ensemble	1	1	1
	18	18	18
Senior Year - Credits per Quarter:			
CM 401, 2, 3 - *Applied Music (Major)	4	4	4
CM-000 - 307, 8, 9 - Orchestration	2	2	2
CM Instrumental Ensembles	2	2	2
LU (Arts Faculty Electives) - Academic	6	6	6
CM-003 - Ensembles	1	1	1
	15	15	15

*A Senior Recital is required.

Bachelor of Music (Education) - Major in Theory

	Autumn	Winter	Spring
Freshman Year - Credits per Quarter:			
CM-010 - 101, 2, 3 - Piano	4	4	4
CM 121, 2, 3 - Secondary Applied Music (Optional)	(1)	(1)	(1)
CM-000 - 101, 2, 3 - Theory	4	4	4
CM-001 - 101, 2, 3 - Music History and Literature	2	2	2
LU (Arts Faculty Electives) - English	3	3	3
LU (Arts Faculty Electives) - Foreign Language	3	3	3
CM-003 - Ensemble	1	1	1
CM-002 - 211 - Introduction to Conducting	1	or 1	or 1
	17-19	17-19	17-19
Sophomore Year - Credits per Quarter:			
CM-001 - 211, 2, 3 - *Piano Concentration	2	2	2
CM 221, 2, 3 - Secondary Applied Music (Optional)	(1)	(1)	(1)
CM-000 - 201, 2, 3 - Theory	4	4	4
CM-001 - 301, 2, 3 - Music History and Literature	2	2	2
LU (Arts Faculty Electives) - Foreign Language	3	3	3
LU (Arts Faculty Electives) -**Academic	3	3	3
CM-003 - Ensemble	1	1	1
	15-16	15-16	15-16
Junior Year - Credits per Quarter:			
CM-010 - 311, 2, 3 - Piano Concentration	2	2	2
CM-000 - 301, 2, 3 - Analysis of Music	2	2	2
CM-000 - 504, 5, 6 - Eighteenth Century Counterpoint	2	2	2
CM-000 - 307, 8, 9 Orchestration	2	2	2
LU (Arts Faculty Electives) - Foreign Language	3	3	3
LU (Arts Faculty Electives) - Academic	3	3	3
CM-001 Music Literature Elective	3	3	3
	17	17	17
Senior Year - Credits per Quarter:			
CM-010 - 411, 2, 3 - Piano Concentration	2	2	2
CM-000 - 501, 2, 3 - Sixteenth-Century Counterpoint	2	2	2
CM-000 - 511, 2, 3 - Score Reading	1	1	1
CM-000 - 411, 12, 13 - Composition for Non-Majors	2	2	2
CM-002 - 501, 2, 3 - Instrumental Conducting	3	3	3

Bachelor of Music (Education) - Major in Theory (Continued)

	Autumn	Winter	Spring
Senior Year - Credits per Quarter: (Cont.)			
LU (Arts Faculty Electives) - Foreign Language or Academic	3	3	3
CM-001 - Music Literature Elective	3	3	3
	16	16	16

* By graduation the student must achieve the equivalent of Junior standing as a Piano Major.

** Recommended areas of study: Art, History, Mathematics, Philosophy, Psychology, Literature, Comparative Literature, History.

*** A Junior Comprehensive Examination is required; a senior analytical project and oral examination are required in the terminal year.

Degrees in Music Education (Not Available for First Year):

General Resulations:

1. Music Education Majors are expected to display those personal characteristics and habits typical of the dedicated teacher. The Music Education Faculty will not recommend for graduation the student who demonstrates a lack of readiness or willingness to assume the responsibilities of a teacher.
2. Ensemble experience is required for 11 out of the 12 Quarters of a normal music education curriculum. At least three Quarters must be in a choral ensemble.
3. During the freshman and sophomore years, all Music Eduction Majors take a common curriculum. Prior to the beginning of the junior year, each Music Education Major will select an area of specialization, and will take specific courses relating to that specialization during the junior and senior years. The three areas of specialization are: vocal music, instrumental music and general music.
4. Near the end of the freshman year, the student who wishes to major in Music Education will:
   a) Complete an Application Form.
   b) Submit a recommendation from his Applied instructor.
   c) Submit a recommendation from a high school music director.
5. Near the end of the sophomore year, the student will be evaluated by the Music Education Faculty, in order to guide him in his career choice.
6. The student's Applied Music study is termed a "concentration". The Faculty expects that the student will perform with fluency,

security and artistic insight. A student concentrating in Applied music receives one hour of private instruction weekly.

7. At the end of his Functional Piano study, the Music Education Major must pass the Functional Piano Examination (Outlined on Page 18). This examination must be attempted by the end of his sophomore year. Double Majors may choose which of the two secondary piano examinations to attempt at this time, but they must have attempted both by the end of the third year.
8. A student who is approved by the Faculty of the College Conservatory of Music for the Major in Performance may complete the requirements in both the areas of Music Education and Applied Music. This programme requires five years and is a composite of both programmes of study.
9. Music Education Majors are required to participate in the opening of school at one of the co-operating Thunder Bay elementary or secondary schools. In this September experience, the student is given an invaluable opportunity for observation and participation in a typical public school situation. Unless otherwise approved by the Music Education Faculty, the student will participate at the beginning of his senior year.
10. Student teaching, under the guidance of a co-operating teacher in the climax of these programmes. To be eligible for a student teaching assignment, the student must meet the following requirements:
    a) He must have removed all unsatisfactory grades from his record (I, U, F, N. , etc.).
    b) He must be in good standing, free from academic disciplinary

or musical probation.

c) He must achieve and maintain the following quality point averages:

i) 2.5 in all music and music education courses,

ii) 2.0 in academic courses,

iii) 2.0 composite average.

d) The student must have passed all categories of the Functional Piano Examinations.

Bachelor of Music - Double Major (Music Education and Performance)

The course to be offered on the second year of successful operation of Conservatory of Music, including Bachelor of Arts (Music Education and Performance).

Freshman Year:

During the freshman year, the student will follow the core curriculum of his Applied Music area.

Sophomore and Junior Years:

The student should plan carefully to ensure that certain basic courses in each curriculum pattern are taken during the sophomore and junior years. The student is expected to consult with the Head of the Music Education Division and with the Chairman of his Applied Department, to avoid late-schedule conflicts in his course offerings.

Senior Year:

Most students complete the performance programme of studies and schedule their senior recital in this fourth year of work.

Fifth Year:

The remaining programme requirements are scheduled. Student

teaching is blocked out for an entire Quarter, and the Double Major student is a candidate for the baccalaureate.

GRADUATE PROGRAMMES IN MUSIC

All pertinent information and requirements if Programme approved and in successful operation for three years.

SECTION IV

FINANCIAL BREAKDOWN

FEES

Application Fee (non-refundable)		$ 15.00
Registration Fee (once)		30.00
Placement Examination Fee (once)		20.00
General Fee (Quarterly)		25.00
Concert Fee (Quarterly)		5.00
Minimum Tuition Fee (Quarterly)	- part-time	120.00
	- full time	200.00
Private Instruction (Quarterly)	- part-time (½ hour per week/credit)	50.00
	- full time (1 hour per week/credit)	100.00
TOTALS: First Year	- part-time	$ 665.00
	- full time	$1,075.00

Placement Tests and Audition for Applied Music Majors $ 20.00 each

Out-of-Province students and alien - surcharge of 10%
Out-of-Town students (Province of Ontario) - 2-5% additional

PROJECTED ENROLMENT - TO READ 60% FULL TIME; 40% PART TIME

	1973-74	1974-75	1975-76	1976-77	1977-78
	100	110	90	120	120
		90	90	80	90
		80	80	80	70
				65	70
					50
TOTALS	100	200	260	345	400

INCOME: $1,075.00 FULL TIME; $665.00 PART TIME

TOTALS	91,100.00	184,150.00	238,500.00	321,675.00	374,650.00

EXPENDITURES AND STAFF:

1973-74		2nd Year	3rd Year	4th Year	5th Year
2 Full-Time Professors (Theory - History - Literature) @ $8,000.00 ea.	$16,000.00	As before	As before X 2	As before, i.e. 3rd Year	If enrolment justifies, 3 X the requirements of th first year.
13 Part-Time Professors @ $2,500.00 ea.	32,500.00				
1 Music Director - Professor Part-Full Time @ $5,000.00	5,000.00				
1 Business Manager - Part/Full Time @ 5,000.00	5,000.00				
2 Secretaries - Full-Time @ $5,000.00	10,000.00				
	$68,500.00				
3 Grand Pianos	$ 4,500.00	1 X 1,500.00 = 6,000.00	6,000.00	6,000.00	6,000.00
5 Upright Pianos	7,500.00	4 X 1,500.00 = 6,000.00			
1 Harpsichord	1,500.00	1 X 1,500.00 = 1,500.00	1,500.00		
Instrument Fund	3,000.00	Inst. X 3,000 = 3,000.00	3,000.00	3,000.00	1,500.00
Stereo & Tapes	2,000.00	Stereo & Tapes= 2,000.00	2,000.00	2,000.00	1,000.00
5 Cassettes	300.00	Cass. X 300.00= 300.00			
Library Assets	3,800.00	Lib. X 3,800 = 3,800.00	3,800.00	3,800.00	3,800.00
TOTALS	$22,600.00	$22,600.00	$16,300.00	$14,800.00	$12,300.00
TOTALS	$91,100.00	$91,000.00	$153,300.00	$151,800.00	$217,800.00

SECTION V

COURSES OF INSTRUCTION

COURSE NUMBERING

All courses are assigned a six (6) digit code number. The first three (3) digits designate the general area of study responsible for the course, i.e. instrument or subject. The last three (3) numbers represent the specific course designation, i.e. theory, instrument, etc. All courses given in the Conservatory will carry the prefix CM as identification of the Conservatory.

The approximate level of the course is indicated by the first of the last three (3) digits:

101 - freshman courses
201 - sophomore courses
301 - junior courses
401 - senior courses
500 and 600 courses carry either a graduate or undergraduate credit.

The first group of digits indicates the area of study as follows:

001 - Theory
002 - History and Literature
003 - Technique
004 - Ensembles
005 - Sacred Music (N/A)
006 - Music Education (N/A)
007 - Opera and Music Theatre (N/A)
008 - Dance (N/A)
009 - Harpsichord
010 - Piano
011 - Voice (N/A)
012 - Organ (N/A)
013 - Violin
014 - Viola
015 - Violoncello
016 - Double Bass
017 - Harp (N/A)
018 - Flute
019 - Oboe
020 - Clarinet
021 - Bassoon
022 - Saxophone (N/A)
023 - French Horn
024 - Trumpet
025 - Trombone
026 - Tuba (N/A)
027 - Percussion (N/A)
028 - Lute (N/A)
029 - Guitar (N/A)
030 - Recorder (N/A)

APPLIED MUSIC MAJORS

The following repertoire lists indicate the approximate level of difficulty of material for each of the first four years as a Major in Applied Music. These are not intended to be restrictive or exhaustive listings, but rather a sampling of material for study.

All applied music majors should consult the minimum entrance

requirements for his/her instrument. This will help in selecting their audition programmes. It must be remembered that these are minimum programme requirements and should be surpassed if possible.

Applied music study carries a variable number of Quarter hours. Most major study is for four (4) credit hours, graduate or undergraduate. Undeclared freshmen majors (except pianists) carry three (3) credit hours per Quarter; Concentration students carry two (2) credit hours per Quarter; Secondary and Elective studies carry a one (1) credit hour per Quarter.

The distinction in number of credits earned is based on the number of lessons, extent of repertoire, and amount of preparation on the part of the student.

The level of a student's enrolment must be determined by the time he/she registers for the course, and cannot be changed without the permission of the Applied Department involved.

All credits earned on Applied Music represent twelve (12) half-hour lessons. In any period of enrolment, one (1) credit hour automatically represents twelve (12) half-hour lessons; two (2), three (3), or four (4) credit hours represent eighteen - twenty-four (18-24) half-hour lessons, and no student shall be permitted to enrol for a number of lessons differing from the above in any given Quarter.

Applied Music Course numbers carry further significance; each of the last three digits has a specific meaning. Digit 1 indicates the student's class standing (1 - freshman; 2 - sophomore; 3 - junior; 4 - senior; 5 - fifth year student in the Double Major; 8 - Master's; 9 - Doctoral). The second digit indicates the function of the course in the student's curriculum (0 - Major; 1 - Concentration; 2 - Secondary; 3 - Elective;

4 - B.F.A. Concentration; 6 - class instructor). The third digit indicates the enrolment period (1 - Autumn; 2 - Winter; 3 - Spring; 4 - Summer).

DEFINITION OF TERMS

Major - refers to students, undergraduates or graduates, who are approved by the Faculty to receive their Degree in Performance.

Concentration - refers to the primary applied music study of students in Music Education, Conducting, Accompanying, Theory, or who are following the B. A. Programme (The B. A. Programme will not be offered first year).

Secondary - refers to Applied Music study as a tool to achieve a certain degree of professional proficiency. All Music Majors will study Secondary or Functional Piano (if Piano is not their major instrument), unless another instrument is approved. Secondary Piano Requirements are found earlier in this Programme.

Elective - refers to Applied Music Study outside the student's required programme of courses. Elective students must be degree candidates.

Functional Piano - refers to group or laboratory keyboard classes.

PIANO

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

1. Three contrasting compositions which will demonstrate pianistic and general musicianship. These compositions should be performed from memory.

2. Scales and arpeggios with security and control.

3. A brief evaluation of aural perception; a short sight-reading test.

4. CM-010: 101, 102, 103 - Freshman Major Study.

   Technical requirements: All major and minor scales - four octaves in parallel motion.
   Arpeggios, triads, dominant and diminished seventh chords - four octaves.
   Works from the Baroque period, Classic and Romantic periods and some 20th Century.

   CM-010: 201, 202, 203 - Sophomore Major Study.

   A basic technique examination must be passed by the end of this year, including sight-reading, scales in thirds, sixths, and tenths in parallel and contrary motion, triad and seventh-chord arpeggios and all inversions.
   J. S. Bach - Three-Part Inventions and Preludes and Fugues from the W.T.C.
   Classical Sonatas of the difficulty of Beethoven Sonata in C Major, Op. 2, No. 3.
   19th Century compositions comparable in difficulty to Schumann-Papillons.

   CM-010: 301, 302, 303 - Junior Major Study.

   Technical requirements: continuation of above, with improved technical facility.
   J. S. Bach - Preludes and Fugues from W.T.C. and the Partitas.
   F. Chopin - Etudes.
   L. Beethoven - Sonata Op. 26.
   J. Brahms - Intermezzi Op. 118.
   S. Prokoffiev - Sonata No. 3, or works of comparable difficulty.

   CM-010: 401, 402, 403 - Senior Major Study.

   Advanced technical studies, preparation of Senior recital. Works of comparable difficulty to:
   J. S. Bach - Italian Concerto.
   W. Mozart - Sonata in A minor, K. 310.
   C. Debussy - Preludes.
   A. Copland - Passacaglia.

PIANO cont'd.

The student must perform a representative Baroque or Classical composition at his/her final Faculty Examination.
He will also prepare two (2) pieces in fifteen (15) days with no help from his teacher.
A full recital (65 - 75 minutes) is required.
All students must appear in partial recital throughout their four years.

CM-010: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) full recital programmes, one (1) to be performed in public. Selection of compositions should reflect mature musicality, knowledge of different styles and advanced keyboard facility.
J. S. Bach - Preludes and Fugues W.T.C. Book II and the Chromatic Fantasy and Fugue.
Compositions comparable in difficulty to Beethoven late Sonatas and Schumann Etudes Symphoniques.
A composition written after 1920.

HARPSICHORD

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

1. As previous harpsichord experience is not required, the prospective student may choose harpsichord or piano to demonstrate competent finger dexterity and basic musicianship in performing the following:

   (a) One of the Two-Part Inventions by J. S. Bach.

   (b) A sonata movement by Clementi, or a work of comparable difficulty.

CM-009: 101, 102, 103 - Freshman Major Study.

Technical requirements: facility in major-minor scales, arpeggios, etc. and special exercises designed and guided by the teacher.
Works by J. S. Bach - Two and Three-Part Inventions, W.T.C. Book I, French Suites, etc., F. Couperin and D. Scarlatti.

CM-009: 201, 202, 203 - Sophomore Major Study.

Continuation of the above.
Also works by L. Couperin, Froberger, Handel, Rameau, etc.

CM-009: 301, 302, 303 - Junior Major Study.

Further expansion of the repertoire mentioned above plus English virginal music.
Works by Chambonnieres, D'Anglebert, Fischer, Frescobaldi, Purcell and modern composers.
J. S. Bach flute sonatas, violin sonatas, gamba sonatas, concerti, etc.

CM-009: 401, 402, 403 - Senior Major Study.

Major works of J. S. Bach (Partitas, English Suites), F. Couperin, D. Scarlatti, etc.
Preparation of a Senior recital.
For the final examination, students must prepare a piece in fifteen (15) days without the help from their teachers.
Concentration students do not require a full recital but must also work by themselves and prepare a piece on fifteen (15) day's notice, without aid from their teacher.

CM-009: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recital programmes, one (1) to be performed in public. In performance, the student must demonstrate not only highly polished technical skill but also musical maturity and insight.
In the course of study, he is also expected to become acquainted with most of the keyboard works written before 1770.

VIOLIN

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) Major and minor scales and arpeggios.

(b) A baroque, Classical, or Romantic sonata, concerto, or solo piece.

CM-013: 101, 102, 103 - Freshman Major Study.

Technical facility in scales, arpeggios, and violin studies.
Sonatas and concerti of the Baroque, Classical and Romantic repertoire.

CM-013: 201, 202, 203 - Sophomore Major Study.

Violin studies. Baroque, Classical and Romantic concerti and sonatas.
Other compositions for the instrument including some of the Caprices by Paganini and works of similar difficulty.

CM-013: 301, 302, 303 - Junior Major Study.

Violin studies and caprices. Concerti and sonatas from the Baroque, Classical, Romantic and Modern periods.
Contemporary pieces and literature from the Chamber music repertoire.

CM-013: 401, 402, 403 - Senior Major Study.

Advanced technical studies.
Preparation of Senior recital, including major compositions from all periods and major styles.
One (1) piece to be worked on fifteen (15) day notice without the help from the instructor.

CM-013: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals.
One (1) to be performed in public.
Graduate repertoire to include the major violin literature, all major styles and some Chamber music.

VIOLA

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) Major and minor scales and arpeggios.

(b) A Baroque, Classical, or Romantic sonata, concerto or solo piece.

CM-014: 101, 102, 103 - Freshman Major Study.

Technical facility in scales and arpeggios.
Viola studies, sonatas, and concerti of the Baroque, Classical and Romantic repertoire.

CM-014: 201, 202, 203 - Sophomore Major Study.

Viola studies and caprices, Baroque, Classical and Romantic sonatas, concerti and other compositions original for the instrument.

CM-014: 301, 302, 303 - Junior Major Study.

Continuation of the above.
Unaccompanied works for the instrument.
Contemporary works and works from Chamber music literature.

CM-014: 401, 402, 403 - Senior Major Study.

Advanced technical studies.
Preparation of Senior recital, including works of all major styles.
One (1) piece must be learned without the help from the instructor on a fifteen (15) day notice.

CM-014: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public.
Graduate repertoire includes the major viola literature in major styles, and some Chamber music also.

VIOLONCELLO

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) Major and minor scales and arpeggios.

(b) A Baroque, Classical, or Romantic sonata, concerto or solo piece.

CM-015: 101, 102, 103 - Freshman Major Study.

Technical facilities in scales, arpeggios and violoncello studies.
Sonatas, concerti, and works from the Baroque, Classical and Romantic periods.

CM-015: 201, 202, 203 - Sophomore Major Study.

Violoncello studies and solo works.
Baroque, Classical and Romantic concerti and sonatas.
Bach solo works, and other pieces for the instrument.

CM-015: 301, 302, 303 - Junior Major Study.

Violoncello studies, Baroque, Classical and Romantic sonatas, concerti and solo pieces.
Contemporary works and Chamber music literature.

CM-015: 401, 402, 403 - Senior Major Study.

Advanced technical studies. Preparation of Senior recital, including compositions of all major styles, one (1) piece to be prepared without the aid of the instructor on a fifteen (15) day notice.

CM-015: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recital programmes, one (1) to be performed in public.
Graduate repertoire includes the major violoncello literature in all major styles and some Chamber music.

DOUBLE BASS

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) Major and minor scales and arpeggios.

(b) Technical studies, sonata or solo pieces for the instrument.

CM-016: 101, 102, 103 - Freshman Major Study.

Major and minor scales and arpeggios.
Technical studies for the instrument and orchestral repertoire.

CM-016: 201, 202, 203 - Sophomore Major Study.

Further advanced studies for the instrument, compositions covering the different styles and orchestral repertoire.

CM-016: 301, 302, 303 - Junior Major Study.

Further advanced studies and solo works.
Major works from the different styles and orchestral repertoire.

CM-016: 401, 402, 403 - Senior Major Study.

Advanced music studies written for the instrument.
Orchestra repertoire and preparation of the Senior recital.
one (1) piece must be worked without the aid of the instructor, on a fifteen (15) day notice.
The recital must include contrasting compositions from the major styles.

CM-016: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public.
Graduate repertoire includes the major double bass literature in all major styles and some Chamber music.

FLUTE

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) No specific requirements. Some previous experience greatly appreciated.

(b) Admission to be decided upon audition/interview before the woodwind department.

CM-018: 101, 102, 103 - Freshman Major Study.

Technical requirements: studies for the development of tone quality; major and minor scales.
Studies of the difficulty of Cavally: Melodious and progressive studies.
Book I and II, Anderson, Garibaldi, Kochler-Terschak, Kumner, etc.
Solo pieces, concert pieces, and works from the major styles.

CM-018: 201, 202, 203 - Sophomore Major Study.

Technical requirements: continuation of tone studies, application and study of vibrato, major and minor scales.
Handel sonatas, concerti by Mozart, Bach Suite in B minor, etc., works of comparable difficulty.

CM-018: 301, 302, 303 - Junior Major Study.

Technical requirements: further tone and vibrato studies, more difficult scales and arpeggios, increased facility and velocity studies and major works from the Baroque, Classical and Romantic periods, solo pieces and orchestra repertoire of the difficulty of the Dvorak Symphonies.

CM-018: 401, 402, 403 - Senior Major Study.

Technical requirements: advanced technical studies; preparation of Senior recital.
Orchestral studies and sight-reading exercies.
Virtuoso etudes, and pieces of the difficulty of Ibert-concerto for flute, Piston-sonata etc.

CM-018: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public.
One (1) work to be prepared without the help of the instructor, fifteen (15) day notice, all by memory.
Orchestral studies, Chamber music, and solo technique adapted to the individual student.

OBOE

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) No specific requirements. Some previous experience greatly appreciated.

(b) Admission to be decided upon audition/interview before the woodwind department.

CM-019: 101, 102, 103 - Freshman Major Study.

Technical requirements: major and minor scales and arpeggios.
Reed making.
Solo, studies works; comparable in difficulty to Barret-Oboe method; Andraud-Practical and progressive Oboe method; Barlow-The Winter's Past; Bakaleinikoff-Pastorale, etc.

CM-019: 201, 202, 203 - Sophomore Major Study.

Continuation of technical studies and reed making.
Solos comparable in difficulty to Labate-Rondinella, etc.

CM-019: 301, 302, 303 - Junior Major Study.

Continuation of the technical studies, orchestra repertoire, sight reading.
Solos of comparable difficulty to Handel-Krenek Andante and Allegro, Ravel-Piece en forme de Habanera, etc.
Concerti and sonatas selected according to the student's ability.

CM-019: 401, 402, 403 - Senior Major Study.

Advanced technical studies; concerti by Marcello, Haydn, Mozart, or other of comparable difficulty.
Senior recital preparation.
Study of the English horn and orchestral repertoire.

CM-019: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public.
One (1) piece to be prepared by the student without the help from the instructor, fifteen (15) days prior to the concert.
Repertoire of advanced difficulty, adapted to the needs of the individual students.
Orchestral studies, Chamber music, sight reading.

CLARINET

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) No specific requirements needed but previous experience greatly appreciated.

(b) Admission will be decided upon audition/interview with the woodwind department.

CM-020: 101, 102, 103 - Freshman Major Study.

Technical requirements: major and minor scales and arpeggios, development of embouchure, articulation, hand and finger positioning, breath support, reed preparation, tone studies.
Studies of similar difficulty to: Rose, Lazarus, Rode, etc., repertoire selected from works by Von Weber, Karl Stamitz, etc.

CM-020: 201, 202, 203 - Sophomore Major Study.

Technical requirements: continued emphasis on tone production, transposition, intonation, refinement of articulation.
Studies in the difficulty range of: Capelle, Klose, Uhl, etc..
Introduction to orchestral repertoire, major works by Weber, Schumann, Spohr, etc.

CM-020: 301, 302, 303 - Junior Major Study.

Technical requirements: continued development of technique through studies of the difficulty of Jean-Jean, Lazarus, etc., selected repertoire from the works by Mozart, Hindemith, Beethoven, and some Chamber Music literature.

CM-020: 401, 402, 403 - Senior Major Study.

Advanced technical materials.
Orchestral repertoire, Chamber music, Concerti by Mozart, Spohr.
Sonatas by Mozart, Brahms, etc.
Preparation of senior recital.
One (1) work must be prepared with fifteen (15) day notice.

CM-020: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recital programmes, one (1) to be performed in public.
Graduate repertoire includes such works as Stravinsky-L'histoire du soldat; Bartok-Contrasts, etc., and works of advanced difficulty approved by the instructor to the facility of the students.

BASSOON

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) No specific requirements needed but previous experience greatly appreciated.

(b) Admission will be decided upon audition/interview with the woodwind department.

CM-022: 101, 102, 103 - Freshman Major Study.

Technical requirements; tongue placement, guttural and dental air release, reed making, function of the air column, lip technique, use of the diaphragm, special exercises and studies incorporating these basic techniques.
Studies of the difficulty of: Wiessenborn-studies Op. 8, solos of the difficulty of the Galliard sonatas.

CM-022: 201, 202, 203 - Sophomore Major Study.

Continuation of technical requirements, studies in the difficulty range of Jancourt-26 melodious studies.
Solo works of the difficulty of Telleman sonata in F minor.

CM-022: 301, 302, 303 - Junior Major Study.

Technical requirements: special studies in the development of vibrato, continuation of the previous studies, in the difficulty range of Piard-90 Etudes, Vol. III.
Introduction to the orchestral repertoire.
Concerti by Vivaldi, Hindemith sonata, etc.

CM-022: 401, 402, 403 - Senior Major Study.

Technical studies by Milde and Stadio.
Complete coverage of the important orchestral repertoire of advanced difficulty, materials for teaching the Bassoon, etc.
Works by Sait-Saens, Villa-Lobos, Hindemith, etc.
Concerti by Weber, etc.
Preparation of Senior recital.

CM-022: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public.
One (1) work to be prepared by the student without the aid of the instructor and with fifteen (15) days notice.
Orchestral studies, repertoire of further technical difficulty requiring maturity of interpretation.

FRENCH HORN

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) No specific requirements needed, although previous experience is greatly appreciated.

(b) Admission will be decided upon audition/interview with the brass department.

CM-023: 101, 102, 103 - Freshman Major Study.

Technical requirements: all major and minor scales, study of the transpositions commonly used for the instrument.
Studies of the difficulty of Maxime-Alphonse, Pattag-Andraud, etc.
Solo works of the difficulty of Mozart concerto No. 2.

CM-023: 201, 202, 213 - Sophomore Major Study.

Technical requirements: continuation of above, transposition, introduction to the orchestral repertoire.
Studies in the difficulty class as Maxime-Alphonse Book III and IV, Pattag-Andraud Books I and II, etc.
Solo works of the difficulty of Mozart concerti I and III, etc.

CM-023: 301, 302, 303 - Junior Major Study.

Sight-reading exercies.
Continuation of technical development.
Orchestral repertoire.
Solo work in the range of Schumann-Adagio and Allegro, Strauss Concerto No. I, etc., some Chamber music.
Sight-reading.

CM-023: **401**, 402, 403 - Senior Major Study.

Continuation or orchestral studies, Reynolds or similar methods; Mozart Concerto No. 4, solos by Tomasi, Beversdorf, etc.
Preparation of Senior recital.
Sight-reading exercises.

CM-023: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public,
One (1) work must be prepared without the aid from the instructor and with fifteen (15) day notice.
Repertoire of advanced technical difficulty adapted to the individual student.
Orchestral and Chamber music practice.

TRUMPET

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) No specific requirements needed although previous experience is greatly appreciated.

(b) Admission will be decided upon audition/interview with the brass department.

CM-024: 101, 102, 103 - Freshman Major Study.

Technical material: major and minor scales and arpeggios, usual transpositions for the instrument; studies in the difficulty range of Clarke, Hering, Schlossber, etc.; orchestral passages, solos by Balay, Barat, Goeyens, etc.
Sight-reading.

CM-024: 201, 202, 203 - Sophomore Major Study.

Technical material: continuation of above, studies in the difficulty of Brandt, Laurent, etc.
Transposition studies by Williams, Bordogni, etc.
Orchestral repertoire.
Solo work by Haydn, etc.

CM-024: 301, 302, 303 - Junior Major Study.

Technical material: advanced methods by Tomasi, Bitsch, etc.
Solo material by Casterade, Wal-Berg, Teleman, etc. in that difficulty range.
Orchestral repertoire, some Chamber music.

CM-024: 401, 402, 403 - Senior Major Study.

Technical materials: Chavonne, Bozza, etc., solo works by Bohrnstedt, Honegger, etc.
Preparation of Senior recital, continuation or orchestral repertoire, some Chamber music.

CM-024: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public, one (1) work to be prepared by student without the aid of instructor on fifteen (15) day notice.
Difficult orchestra repertoire, solo works and Chamber music, Brass ensemble.

TROMBONE

MINIMUM ENTRANCE REQUIREMENTS TO THE BACHELOR OF MUSIC (PERFORMANCE) PROGRAMME

(a) No specific requirements needed but previous experience is greatly appreciated.

(b) Admission will be decided upon audition/interview with the brass department.

CM-025: 101, 102, 103 - Freshman Major Study.

Technical requirements: development of embouchure, breathing, tonguing, clef reading, transposition usual for the instrument.
Studies in the difficulty range of Arban, Cornette, etc., major and minor scales and arpeggios.
Solo material by Barat, Nux, Busser, etc.

CM-025: 201, 202, 203 - Sophomore Major Study.

Technical requirements: continuation of the above. Solos by Pfeiffer, Saint-Saens, etc.
Galliard-six sonatas; orchestra repertoire, brass ensemble.

CM-025: 301, 302, 303 - Junior Major Study.

Technical requirements: continuation of above material, and advanced studies in the difficulty range as La Fosse Vol. C-E, Kopprasch - selected studies, etc.
Solos in the difficulty range of Guilmont, Gaubert, Bozza, etc., orchestral repertoire, brass ensemble practice.
Concerti by Hindemith, La Fosse, Handel, Marcello, etc.

CM-025: 401, 402, 403 - Senior Major Study.

Technical requirements: La Fosse advanced method Vol. II, Blaxevitch-Sequences, etc.
Solos by Berghmans, Defay, Salzedo, Tomasi, etc., orchestra repertoire, brass ensemble.
Sonatas by Creston, Takacs, Martin, etc.
Preparation of Senior recital.

CM-025: 501, 502, 503 - Graduate Major Study.

Preparation of two (2) recitals, one (1) to be performed in public. One (1) work to be prepared by the student without the aid of the instructor on a fifteen (15) day notice.
Orchestra repertoire and advanced concerti, sonatas, and brass Chamber Music.
Technical repertoire of a high difficulty suited to the individual student.

COURSE DESCRIPTION

THEORY - COMPOSITION (Composition not available first year)

The fundamental course in basic musicianship, integrating the various musical skills with the development of the student's musical perception and understanding - four credits each Quarter (Undergraduate):

CM-001: 101, 102, 103 - Theory

101 - Developing the understanding of the basic principles of melodic and thythmic organization, with application to sight singing and ear training techniques.

102 - A continuation of the basic approach of 101, with emphasis upon two and three voice textures. Consonance and dissonance, introduction to the smaller musical forms, beginning study of vertical sonorities.

103 - A continuation, with the emphasis shifting to homophonic textures, principles of harmonic organization, the diatonic vocabulary, harmonic thythm, and continuation of the smaller forms of music.

CM-001: 201, 202, 203 - Theory

A continuation of the above course - four credits each Quarter.

201 - Musical styles of the Baroque and Classical periods, correlated with sight singing, written and analytical projects.

202 - Musical style of the Romantic period; practical, written and analytical projects, exploring the harmonic and melodic vocabulary of this period.

203 - Musical style of the 20th Century.

CM-001: 204, 205, 206 - Honours Theory

204 - Tonality, notation, principles of melodic elaboration. Theoritical concepts of the basic principles of melodic and rhythmic organization - Baroque and Classical periods.

205 - Continuation of the above. Homophonic textures. Diatonic vocabulary, harmonic rhythm, non-chord tones. Music styles of Romantic periods.

206 - Music style of Romantic period. Written and analytic works on the harmonic and melodic vocabulary of the period. Music style of the 20th Century.

CM-001: 301, 302, 303 - Analysis of Music

Harmonic and melodic, and formal aspects of the styles of major composers. Individual projects in style imitation - two credits each Quarter.

301 - Josquin des Pres-Scarlatti

302 - Haydn - Bruchner

303 - Debussy - present

CM-001: 501, 502, 503 - Sixteenth Century Counterpoint

Two credits per Quarter.

501 - Plainsong, modes, historical prospective, two-part model counterpoint.

502 - Continuation of imitative counterpoint in three voices. Study of text setting analysis of representative works.

503 - Three and four voice motets, free imitation, five and six part writing polychoral writing and comparative analysis of representative works.

CM-001: 504, 505, 506 - Eighteenth Century Counterpoint

Two credits per Quarter.

504 - Two and three voice invention style, inventible counterpoint, analysis of invention type.

505 - Analysis of fugue structures, the fughetta; two, three, and four voice fugues. Choral preludes.

506 - The canon, double and triple fugues; art of the fugue.

CM-001: 514, 515, 516 - Advanced Keyboard Harmony and Through Bass Playing

Two credits per Quarter.

CM-001: 551, 552, 553 - Seminars in Electronic Music

Historical prospective, compositional and technical analysis, studio procedures and related matters.

CM-001: 601, 602 - Pedagogy of Theory

Content, literature, and methodology for the teaching of theory. Analysis of representative texts. Observation of undergraduate theory instruction.

CM-001: 604, 605, 606 - Musical Acoustics

604 - Science in musical sound. Quantitative definitions and measurements concerning pitch, intensity - timbre, intervals, tuning.

605 - The sound of music; tone production and description for various instruments and voice.

606 - Environment and technology effects: acoustics of music rooms; sound, i.e. cording and retrieval; electronic techniques and resources.

CM-001: 641, 642, 643 - Psychology of Music

CM-001 - 671 - The Sociology of Music

The art of music as a social phenomenon. The role of society in the development of music; the social nature of music taste and attitudes; the fole of the composer and performer in contemporary society.

CM-001: 704, 705, 706 - The Analysis of Contemporary Music

Techniques of analysis applicable to contemporary music; study of selected compositions and recent theoretical concepts.

704 - Theories of tonality, rhythm and form; analysis of music by Bartak, Hindemith, and others.

705 - A continuation introduction to free tonality and twelve tone theory. Analysis of music by Stravinsky, Sessions, Schoenberg, and others.

CM-002 - 101, 102, 103 - Music History and Literature

Analysis and discussion of important musical works, Baroque to contemporary periods; introduction to stylistic differences of the various musical eras, Antiquity to 1600 - 2 Undergraduate credits each Quarter.

CM-002 - 201, 202, 203 - Introduction to Music.

The basic elements of music and a historical survey of Western music. For non-music majors - three credits each Quarter.

CM-002 - 207, 208, 209 - Music History and Literature Honours

Accelerated programme. Admission to course by examination only. Music in Western Civilization from the Greek Period to the present. Emphasis on composer's styles in relation to the cultural background of various eras. Correlated to Honours Theory. Four credits each Quarter.

CM-002: 301, 302, 303 - Music History and Literature.

Music in Western Civilization traced from its primitive sources to the present; emphasis on composer's styles in relation to the cultural backgrounds of the various eras; 1600 to the present. Two credits each Quarter.

CM-003: 304, 305, 306 - Piano Repertoire

Survey of lite - nature for stringed keyboard instruments; performance practices, aesthetic values, technical problems, formal structure. Two credits each Quarter.

CM-003: 501, 502, 503 - Brass Orchestral Repertoire.

Reading and study of standard orchestral repertoire. Class limited to symphonic instrumentation. Admission by audition and/or recommendation of instructor. One credit each Quarter.

CM-003: 516, 517, 518 - Symphonic Literature.

The symphony from Haydn to the present; emphasis upon formal structure, thematic sources; analysis of selected compositions. Two credits each Quarter.

CM-002: 519, 520, 521 - Survey of Chamber Music Literature

A historical survey of Chamber music with emphasis on string literature; performance practices; formal structure and aesthetic values. Two credits each Quarter.

CM-002: 611, 612, 613 - Aesthetics in Music.

The philosophy of art, with illustrations drawn chiefly from music; an historical survey of writing on aesthetics from Plato to Sartre. Two credits each Quarter.

CM-002: 644 - Music Criticism

Historical study of music criticism; practical work in writing reviews and articles appropriate for publication. Two credits each Quarter.

CM-002: 820 - History of Musical Instruments

Development of the principal instruments from their primitive forms to the present. Three credits each Quarter.

CM-002: 821, 822, 823 - Interpretation of Seventeenth and Eighteenth Century Keyboard Music

Three credits each Quarter.

TECHNIQUE

CM-003: 201, 202, 203 - Piano Sight-Reading

Specialized training in the techniques of fluent sight-reading at the piano, including prepared reading and transposition. Introduction to score playing. One credit each Quarter..

CM-003: 204, 205 - Brass Classes I and II

Tone production, playing and teaching techniques of all brass instruments; care of instruments; study of materials; laboratory sessions. Two credits each Quarter.

CM-003: 207, 208 - Woodwind Classes I and II

Instruction on the basic woodwind instruments; techniques, materials, care of the instruments, basic instruments repair, curriculum planning. Two credits each Quarter.

CM-003: 224, 225 - String Classes I and II

Beginning string class techniques on all orchestral string instruments, evaluation of methods and materials, elementary orchestral organization, micro-teaching. Two credits each Quarter.

CM-004: 245 - Instrumental Ensemble, Orchestra

Performance experience in orchestral playing utilizing functional performance skills developed in instrumental classes. Study of repertoire of orchestra appropriate for use with elementary, junior and senior high school orchestras. Two credits each Quarter.

CM-004: 246 - Instrumental Ensemble, Band

Performance experience in band utilizing functional performance skills developed in instrumental classes. Study of repertoire of band appropriate for use with elementary, junior and senior high school bands. Two credits each Quarter.

CM-004: 301, 302, 303 - Accompanying Class

Practical training in the tradition, interpretation, and execution of accompaniments; vocal and instrumental style. One credit each Quarter.

CM-004: 310, 311, 312 - Piano Ensemble.

One credit each Quarter.

CM-004: 507, 508, 509 - Contemporary Music Ensemble

An ensemble/repertoire course devoted to the study and performance of representative and experimental works of the twentieth centure. One Undergraduate credit each Quarter.

CM-004: 511, 512, 513 - Philharmonic Orchesta

A full symphony orchestra; symphony concerts, concerto programmes, opera and ballet performances, sight-reading of representative symphonic compositions from all periods. One Undergraduate credit each Quarter.

CM-004: 517, 518, 519 - Baroque Music Ensemble

Study and performance of selected instrumental Chamber works from the Baroque era. One Undergraduate credit each Quarter.

CM-004: 521, 522, 523 - Wind Ensemble

A highly select ensemble of approximately sixty (60) players. One Undergraduate credit each Quarter.

CM-004: 524, 525, 526 - Symphonic Band

A training ensemble with full symphonic band instrumentation, performing representative band compositions and serving as a laboratory programme for the music education major. One undergraduate credit each Quarter - Winter, Spring, Quarters.

CM-004: 531, 532, 533 - Brass Choir

A small virtuoso organization for brass and percussion players, performing music from the Renaissance to the present. One undergraduate credit each Quarter.

CM-004: 561, 562, 563 - Chamber Music Ensemble

Membership in one of the standard chamber organizations (string quartet, piano trio, etc.): coaching in representative repertoire by members of the LaSalle Quartet. Two undergraduate credits each Quarter.

CM-004: 574, 575, 576 - Flute Ensemble

One undergraduate credit each Quarter.

CM-004: 581, 582, 583 - Collegium Musicum

Performance of music of historical significance upon the appropriate ancient instruments; harpsichord, organ, viola, recorders, cornetti, krummhorns, ranket, rauschfeife, and others. One undergraduate credit each Quarter.

CM-004: 591, 592, 593 - Concert Orchestra

A full symphony orchestra performing standard symphonic repertoire, opera performances, concerto programmes. One undergraduate credit each Quarter.

SECTION VI

CULTURAL OPPORTUNITIES

IN

THUNDER BAY

CULTURAL OPPORTUNITIES IN THUNDER BAY

In addition to its Artists-Faculty and Degree Programme, the Conservatory of Music has the advantages of its location. Noted for its musical life and intense interest in the Arts. By attending and participating in the activities listed below, the student can enrich immeasurably his musical education.

THE THUNDER BAY SYMPHONY ORCHESTRA

The Thunder Bay Symphony Orchestra, under the distinguished direction of Manuel Suarez, presents subscription concerts during the season as well as extensive music events throughout the community and Northwestern Ontario. Guest soloists and guest conductors are head in these concerts, bringing to Thunder Bay internationally-known concert artists of the highest calibre.

MAY-JUNE FESTIVAL

A programme developed (1974-75) to constitute one of the great musical events in the life of Thunder Bay. Faculty, T.B.S.O., resident ensembles, resident musicians and gifted students to be featured.

ENSEMBLES IN RESIDENCE

The following distinguished resident ensembles will perform regularly at the Conservatory of Music, at Lakehead University, on schedule season concerts for the benefit of the community as well as on tour. These concerts will provide an opportunity for students of the Concervatory of Music to hear of Chamber Music.

CANADIAN CHAMBER MUSIC ENSEMBLE AT THUNDER BAY

Thunder Bay Baroque Trio:

Thunder Bay String Ensemble

Thunder Bay Quintet:

Thunder Bay Brass Ensemble:

Musicians-in-Residence:

Manual Suarez: violin, Director, Conductor, Professor, T.B.S.O.

Michael Edwards: clarinet, Director Chamber Music, Professor, T.B.S.O.

Joseph Shufro: cello, Director School of Music, Professor, T.B.S.O.

Peter Samuelson: french horn, Conductor, Thunder Bay Youth Symphony

Gregory Schulte: piano, Pianist, Professor, T.B.S.O.

Other Musicians-in-Residence will be announced after course is launched, for period 73-74.

RECITAL ATTENDANCE

The Faculty and Administration of the Conservatory of Music believe that attendance at school concerts and recitals forms an important part of the student's development, both as a performer and as a critical listener. Therefore, a planned programme of recital attendance has been developed. The fulfillment of this requirement is necessary for graduation in all undergraduate degree programmes. Music Majors are required to attend 25 recitals yearly. Students will pay a $5.00 Quarterly fee for recital tickets.

CONCERT DRESS

Since all music majors perform regularly with the Conservatory of Music Ensemble, it is necessary for them to obtain formal concert

dress. This dress varies somewhat with the several ensembles. Hence, students are advised to plan to purchase the required apparel after arriving in Thunder Bay and when their ensemble assignement is known.

LIBRARY

At the present time the facilities for publications in music are handled through the Public Library, Thunder Bay, Lakehead University Library and the Faculty of Education Library. It is hoped that in the near future grants and donations will make possible an exclusive library for the private use of the Conservatory of Music, its Faculty and student body.

FACILITIES AND SERVICES

1. Employment Facilities

The Thunder Bay office of the Canada Manpower Centre, in co-operation with the University authorities, maintains a student placement office on the campus of Lakehead University, with two objectives:

(a) to integrate the highly trained University student into suitable employment in the labour market as quickly and as efficiently as possible.

(b) to refer to the employer the best qualified in accordance with his requirements.

The Canada Manpower Student Placement Office is located in the University Centre Building and provides services to employers and students on a full-time basis.

P. 45 - Lakehead University Calendar 72-73.

2. Accident Insurance - P. 45 - Lakehead University Calendar 72-73.

3. Health Services - P. 45 - Lakehead University Calendar 72-73 -- As applicable.

4. Bookstore - P. 46 - Lakehead University Calendar 72-73.

5. Shopping Mall - P. 46 - Lakehead University Calendar 72-73.

PERSONAL PROPERTY INSURANCE

All music students are prompted to carry insurance on personal property. It is recommended that students having articles of value (as all instruments normally are) in the University, should contact their Insurance Agent and see that such articles are insured.