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MESSAGE FROM THE DEAN

Welcome to the 2016–2017 academic year at The Royal Conservatory's Glenn Gould School (GGS).

I am looking forward to another year of classes and performances in our highly acclaimed state-of-the-art facility, the TELUS Centre for Performance and Learning. As we go through our daily lives at GGS we are continually inspired by its magical blend of old and new and its sheer architectural beauty. I am sure that each of you will share this inspiration whether you are taking a lesson, attending a class, rehearsing, or practicing.

Koerner Hall – our 1200 seat acoustical gem – has also had a major impact on student life, since all of our Royal Conservatory Orchestra concerts and the Prelude concerts that precede each RCO concert, our spring opera, and events such as the finals of our annual Concerto Competition are held there. In addition, Glenn Gould School students are able to attend over the course of the year a vast array of professional concerts given in Koerner Hall by many of the world's leading performers.

I look forward to meeting and hearing you this year, and you can be sure I will do everything possible to ensure your year is a productive one.

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

James Anagnoson
Dean, The Glenn Gould School

About The Royal Conservatory



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

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

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

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

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

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

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

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

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

For further information, please contact:

Jeff Embleton, Manager, Public Relations

416.408.2824 ext. 461

jeff.embleton@rcmusic.ca

IMPORTANT DATES 2016–2017

AUGUST 2016

1	HOLIDAY – Civic Holiday
29-2	Registration and Orientation
31-2	RCO Placement Auditions (trombones excepted)

SEPTEMBER 2016

5	Holiday – Labour Day
6	Fall semester classes begin
9	Make-up day for Labour Day – Treat as a Monday
	Deadline – first semester tuition
16	Deadline – add/drop Fall semester courses
23	Project Week (RCO 1) for all but ADP Voice
26-30	ADP Voice – Academic Week 4
28-2	

OCTOBER 2016

1	Nuit Blanche
5-7	William VerMuelen Brass Residency
10	Holiday – Thanksgiving
14	Make-up day for Thanksgiving – treat as a Monday
17-21	Project Week for ADP Voice (fall opera staging)

NOVEMBER 2016

3	Joaquin Conducts
16-18	William VerMuelen Brass Residency
18-19	Fall Opera Performances
21-25	Project Week (RCO 2) classes suspended

DECEMBER 2016

13	NME at COC Noon hour concert Orchestra
5-16	Orchestral Preparatory Auditions (specific date arranged by course instructor)
12-16	Mid-term and/or final Fall semester examinations
12-14	Chamber Music Juries
17-31	HOLIDAY – Seasonal Break

JANUARY 2017

1-8	HOLIDAY – Seasonal Break
9	Spring semester classes begin
22-24	William VerMuelen Brass Residency
23	Deadline - second semester tuition
23	Deadline - add/drop Spring semester courses

FEBRUARY 2017

1	Concerto Competition Finals
4	Vocal Showcase
6-10	Project Week (RCO 3), classes suspended
6-10	Reading Week for Vocalists
12	RCO Runout to Kingston ON
13-18	Staging Week for Opera participants
13-18	Reading Week for Orchestra and Pianists
20	HOLIDAY – Family Day
24	Make Up Monday

March 2017

6-10	Practice Week – classes suspended, rehearsals ongoing
13-17	Opera Project Week
15	Opera – Performance 1
17	Opera – Performance 2

APRIL 2017

3-7	Project Week (RCO 4), classes suspended
14	CLOSED – Good Friday
25-28	GGs Chamber Music Competition

MAY 2017

4	New Music Ensemble concert
5	Last day of classes (Spring semester)
8-12	Orchestral Repertoire Auditions
8-12	Exam Week and Chamber Music Juries
22	CLOSED - Victoria Day
23-28	21C Music Festival
28	Graduation

CLASS REGISTRATION INFORMATION

- The academic year is comprised of 26 to 32 weeks, depending on your program:
- Fall Semester Classes begin: Monday, September 6, 2016
- Fall Semester Classes end: Friday, December 9, 2016
- Mid Term or Final Examinations: December 12-16, 2016
- Spring Semester Classes begin: Monday, January 9, 2017
- Spring Semester Classes end: Friday, May 5, 2017
- Final Examinations: May 8-12, 2017
- The academic year ends on May 31, 2017

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Concerto Competition Prelims

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Deadline – drop Full-year courses

IMPORTANT NOTICES

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

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

CHANGES IN PROGRAMS

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

CHANGES IN COURSES

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

CHANGES IN REGULATIONS AND POLICIES

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

FEES AND OTHER CHARGES

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

CALENDAR AND REGISTRATION LIMITATIONS

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

COPYRIGHT IN INSTRUCTIONAL SETTINGS

Generally, Section 29 of the Canadian Copyright Act states that "Fair dealing for the purpose of research, private study, education, parody or satire does not infringe copyright."

More specifically, it mentions:

Performances

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

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

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

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

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

STUDENT I.D. NUMBER

Each student at The Royal Conservatory is assigned a unique identification number. This number is confidential. The Conservatory, through The Glenn Gould School, strictly controls access to Student I.D. numbers. The GGS assumes and expects that all students will protect the confidentiality of their Student I.D.

NON-DISCRIMINATION POLICY

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

NOTICE OF COLLECTION CONCERNING FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY

The Royal Conservatory and The Glenn Gould School respect students' privacy. Personal information that you provide to the Conservatory is collected for the purpose of administering admissions, registration, academic programs, school-related student activities, activities of student clubs and associations, financial assistance and awards, graduation, and for the purpose of statistical reporting to government agencies. Any change in the following must therefore be reported immediately to The GGS Registrar:

1. legal name
2. mailing and permanent address and telephone number
3. mailing address and telephone number during The School year (if different from above)
4. citizenship status in Canada
5. active email address

At all times personal information will be protected in accordance with the Freedom of Information and Protection of Privacy Act and will not be disclosed without the express written consent of the student, except in the following situations governed by institutional policy or statutes of law:

- a. for the purpose of complying with a subpoena, warrant, or order issued or made by a court, person, or body with jurisdiction to compel the production of information;
- b. in an emergency, if information is required to protect the health or safety of the student or other persons;
- c. for the purposes of conducting research on behalf of GGS. This is done only under signed agreements to maintain confidentiality and to ensure no personally identifying information is made public. Pursuant to this, students will be requested to sign a Privacy Statement Waiver at the beginning of each academic year.

If you have questions regarding any of the foregoing, please consult with the Registrar.

FACULTY OF THE GLENN GOULD SCHOOL

Bassoon

Fraser Jackson
Nadina Mackie Jackson
Frank Morelli

Harp

Judy Loman

Piano

James Anagnoson
Leon Fleisher*
David Louie
John O'Connor
Marietta Orlov
John Perry
Li Wang
*The Ichnatowicz Chair in Piano

Cello

Andrés Díaz*
David Hetherington
Desmond Hoebig
Bryan Epperson
*The Alexandra Koerner Yeo Chair in Cello

Horn

Gabriel Radford
Christopher Gongs

Trombone

Jeffrey Hall (bass)
Gordon Wolfe

Trumpet

Andrew McCandless

Tuba

Sasha Johnson

Clarinet

Joaquin Valdepeñas

Double Bass

Jeffrey Beecher

Oboe

Sarah Jeffrey

Violin

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

Viola

Steven Dann

Flute

Susan Hoepfner
Dr. Kathleen Rudolph
Nora Shulman

Percussion

David Kent
John Rudolph

Voice

Stephanie Bogle
Joel Katz
Jean MacPhail
Roxolana Roslak
Monica Whicher

Acting and Stagecraft

Stephanie Bogle
Tom Diamond
Joel Katz
Jayne Smiley

Alexander Technique

Tanya Bénard

Collaborative Piano

Peter Longworth
Jennifer Tung
Virginia Weckstrom

Conducting

Ivars Taurins

Historical Performance

John Abberger
Ann Monoyios
Charlotte Nediger
Kathleen Kajioaka

Humanities

Dr. Burke Cullen
Andrew Kwan
Steven Leigh
William Littler
Lise Hosein
Stephen Sitarski

Languages and Vocal Study

Adreana Braun
Tom Diamond
Dr. Chris Foley
Brahm Goldhamer
Joel Katz
Steven Leigh
Dr. Robert Loewen
Jean MacPhail
Sara Maida-Nicol
Richard Mehringer
Jason Nedecky
Jurgen Petrenko
Roxolana Roslak
Guillermo Silva-Marin
Ivars Taurins
Katerina Tchoubar
Peter Tiefenbach
Jennifer Tung
Monica Whicher

Master Class Coordinators

James Anagnoson
Gabriel Radford
Roxolana Roslak
John Rudolph
Paul Widner

Music Pedagogy

James Anagnoson
Joel Katz
Janet Lopinski
Gabriel Radford
Katharine Rapoport
Angela Schwarzkopf

Technology

Mike Ardagh

Music Theory and History

Dr. Andrea Botticelli
Dean Burry
Eve Egoyan
Dr. Chris Foley
Dr. Julia Galieva-Szokolay
Joel Katz
David Kent
Patrick Jordan
Judy Loman
Janet Lopinski
Gabriel Radford
John Rudolph
Dr. Kathleen Rudolph
Angela Schwarzkopf
Dr. George Thurgood

New Music Ensemble

Brian Current

Vocal Coaching

Rachel Andrist
Brahm Goldhamer
Peter Tiefenbach
Jennifer Tung

PERFORMANCE DIPLOMA PROGRAM (PDP)

The PDP program is designed for the high school graduate who is preparing for a career as a performer. It is an intensely practical program that provides the hands-on training required to succeed as a professional artist. Students receive a thorough grounding in theory, history, and musicianship, as well as instruction in communications, technology, teaching methods, and materials. Upon successful completion of the Performance Diploma Program graduates are awarded the Performance Diploma. Some courses are offered in alternate years only. It is advised that students follow the prescribed yearly course selection found at the beginning of each discipline so that all mandatory courses can be obtained. Students are advised of the specific course offerings for each year during the course registration period.

Disciplines:	Piano, Voice, All Orchestral Instruments
Program Length:	4 Years
Admission Requirements:	Secondary School diploma or equivalent Minimum GPA of 2.00 (C or 65%) English proficiency/Competitive entrance audition

All Performance Diploma programs are offered on a full-time basis only, and all courses listed within a given program outline are compulsory, except when otherwise stated. This program is recognized and approved as a vocational program by the Private Career Colleges branch of the Ministry of Advanced Education and Skills Development.

BACHELOR OF MUSIC (Performance) OPTION

Thompson Rivers University, Open Learning (TRU-OL) and The Glenn Gould School (GGG) of The Royal Conservatory have developed an Articulation Agreement that enables graduates of The GGS Performance Diploma Program (PDP) to transfer a block of credits toward the TRU-OL Bachelor of Music (Performance) degree, for studio and class work completed in The GGS-PDP program.

The TRU-OL degree requires 120 credits to graduate. Under the Articulation Agreement, graduates of the PDP may transfer 70 credits (35 lower level and 35 upper level) to meet the studio requirements of the TRU-OL degree. PDP graduates may also transfer up to 29 credits of history and theory of music on a course-by-course basis. The additional 21 credits required for the completion of the TRU-OL Bachelor of Music (Performance) degree are general education requirements (English: 6 credits, Humanities: 6 credits; Natural Science or Math: 3 credits, and Social Science: 6 credits). These credits can be taken through TRU (including through its Open Learning Division) or through course articulations approved by TRU-OL (subject to students meeting the TRU-OL minimum residency requirement which is currently 9 credits).

This degree opportunity is available only to students who have graduated with a GGS-PDP diploma from the program, which was implemented beginning in 1997. All programs and courses are subject to change or cancellation based on insufficient enrolment.

For more information, please contact:

Thompson Rivers University, Open Learning
Tel: 250.852.6442
Toll-free (Canada): 1.800.663.1663 ext. 6442
Email: advisorc@tru.ca

The Glenn Gould School
Gilles Thibodeau, Registrar
Tel: 416.408.2824 ext. 258
Fax: 416.408.5025

Email: gilles.thibodeau@rcmusic.ca

PERFORMANCE DIPLOMA PROGRAM – PIANO

The Royal Conservatory has an Articulation Agreement with Thompson Rivers University, Open Learning (TRU-OL). Students who successfully complete the PDP program have the option to apply to TRU-OL for their Bachelor of Music program.

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

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Performance Diploma	Number of Credits per Course			
	Lower Level		Upper Level	
Year	1	2	3	4
APPLIED STUDIES				
Applied Music	3	3	3	3
Recital (Yr 1 elective – 639-003) (Yr 2 – 639-004) (Yr 3 – 639-005) (Yr 4 – 639-006)		2	3	4
Master Class (626-006)		2	2	2
PERFORMANCE STUDIES – COMMON				
Technology for Performers 1 (646-006)		1.5		
Technology for Performers 2 (646-007)		1.5		
Communications (602-002)			3	
Career Management (598-001)				1
Performing Arts Criticism (621-003)				3
Performance Awareness (636-002)*		2		
Teaching Methodology – Combined Group (633-001)			1	
Teaching Methodology – Instrument Specific (Piano 633-003)			1	
PERFORMANCE STUDIES – PIANO				
Choir/Collegium (600-003)*	3			
Sonata Repertoire (Winds/Brass 645-005) (Strings 645-002) or Chamber Music (667-001)	3	3	3	3
Collaborative Piano: Voice (645-004)*	3			
Piano Duos (638-001)	2			
Keyboard Harmony 3 – Improvisation (623-008)			2	
Keyboard Harmony 4 – Jazz (623-009)			2	
Historical Performance Practices (619-001)*			2	
Introductory Conducting and Score Reading (607-004) (elective)	(2)			

Credits for Performance Diploma	Number of Credits per Course			
	Lower Level		Upper Level	
Year	1	2	3	4
MUSIC MATERIALS				
Materials 1 – Rhythmic Practices (627-020)* (required of percussionists only)	(1.5)			
Materials 1 – Theory (627-002)	3			
Materials 2 – Theory (627-001)		3		
Materials 3 – Theory (627-008)			4	
Materials 1 – Keyboard Harmony (623-007)	1.5			
Materials 2 – Keyboard Harmony (623-005)		1.5		
Materials 1 – Aural Skills (627-010)	1.5			
Materials 2 – Aural Skills (627-014)		1.5		
Introduction to Music History (618-008)	4			
Music Literature 1 – ca. 1600 to 1890 (625-027)*		3		
Music Literature 2 – 1890 to present (625-022)*			3	
Music History – 20th and 21st Centuries (618-011)				4
Canadian Repertoire (627-019)				3
Advanced Musicianship (627-023) (elective)				(3)
HUMANITIES STUDIES				
English 100 – Literature and Composition (621-004)	3			
Art History Courses – Any two (621-016, 621-017, 621-018, 621-019)*		3		
German 100 (621-010)* (elective)		(3)		
Italian 100 (621-013)* (elective)			(3)	
Bibliography and Research Methodology (621-020)*	2			
Credits per Year	29	26	29	24
Graduation Credits Required for PDP – Piano: 108				
Bachelor of Music General Education Requirements in addition to the above				
English 101 (621-009)	3			
Science/Math		3		
Humanities (The remaining two Art History Courses can be taken as Humanities credit)*			3	
Social Science				6
Total General Education Requirements	15			
Total Credits Required for TRU-OL Bachelor of Music degree option (Piano)		123		

* indicates course offered in alternating years

PERFORMANCE DIPLOMA PROGRAM – ORCHESTRAL INSTRUMENTS

The Royal Conservatory has an Articulation Agreement with Thompson Rivers University, Open Learning (TRU-OL). Students who successfully complete the PDP program have the option to apply to TRU-OL for their Bachelor of Music program.

All PDP Orchestral Instruments co-requisite: Royal Conservatory Level 6 Piano Certificate

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Performance Diploma	Number of Credits per Course			
	Lower Level		Upper Level	
Year	1	2	3	4
APPLIED STUDIES				
Applied Music	3	3	3	3
Recital (Yr 1 elective – 639-003) (Yr 2 – 639-004) (Yr 3 – 639-005) (Yr 4 – 639-006)		2	3	4
Master Class – Strings (626-001), Woodwinds (626-003), Brass (626-004), Harp (626-008), Percussion (626-007)		2	2	2
Level 6 Piano Certificate (no credit weight attributed)				
PERFORMANCE STUDIES – COMMON				
Technology for Performers 1 (646-006)		1.5		
Technology for Performers 2 (646-007)		1.5		
Communications (602-002)			3	
Career Management (598-001)				1
Performing Arts Criticism (621-003)				3
Performance Awareness (636-002)*		2		
Teaching Methodology – Combined Group (633-001)			1	
Teaching Methodology – Instrument Specific (Strings – 633-002, Winds – 006, Harp – 009, Brass – 010, Percussion – 011)			1	
PERFORMANCE STUDIES – ORCHESTRAL INSTRUMENTS				
Royal Conservatory Orchestra (630-001)	4	4	4	4
Sonata Repertoire – Strings (645-002) (not required for double-bass or harp)	2			
Sonata Repertoire – Winds/Brass (645-005)				2
Chamber Music – Strings (667-001)		3	3	3
Chamber Music – Woodwinds/Harp/Percussion (667-002), Brass (667-004)	3	3	3	3
Introductory Conducting and Score Reading (607-004)		2		
Advanced Conducting and Score Reading (607-001)				2
Orchestral Repertoire (515-008)			2	2
Historical Performance Practices – Strings (619-002)*, Woodwinds (619-006)* (not required for harp, percussion, brass instruments or double bass)			2	

Credits for Performance Diploma	Number of Credits per Course			
	Lower Level		Upper Level	
Year	1	2	3	4
MUSIC MATERIALS				
Materials 1 – Rhythmic Practices (627-020)* (required of percussionists only)	(1.5)			
Materials 1 – Theory (627-002)	3			
Materials 2 – Theory (627-001)		3		
Materials 3 – Theory (627-008)			4	
Materials 1 – Keyboard Harmony (623-007)	1.5			
Materials 2 – Keyboard Harmony (623-005)		1.5		
Materials 1 – Aural Skills (627-010)	1.5			
Materials 2 – Aural Skills (627-014)		1.5		
Introduction to Music History (618-008)	4			
Music Literature 1 – ca. 1600 to 1890 – Strings (625-028), Winds (625-030), or Brass (625-033)*		3		
Music Literature 2 – 1890 to present (Strings 625-023 or Winds 625-024)*			3	
Music History – 20th and 21st Centuries (618-011)				4
Canadian Repertoire (627-019)				3
Advanced Musicianship (627-023) (elective)				(3)
HUMANITIES STUDIES				
English 100 – Literature and Composition (621-004)	3			
Art History Courses – Any two (621-016, 621-017, 621-018, 621-019)*		3		
Bibliography and Research Methodology (621-020)*	2			
German 100 (621-010)* (elective)		(3)		
Italian 100 (621-013)* (elective)			(3)	
Approximate Credits per Year for PDP Orchestral	27	32	31	32
Graduation Credits Required for PDP – Strings and Woodwinds (122), Percussion (121.5), Brass (120), Double Bass and Harp (118)				
Bachelor of Music General Education Requirements in addition to the above				
English 101 (621-009)	3			
Humanities (The remaining two Art History Courses can be taken as Humanities credit)*		3		
Science/Math			3	
Social Science				6
Total General Education Requirements	15			
Total Credits Required for TRU-OL Bachelor of Music degree option (Orchestral) Strings and Woodwinds (137), Percussion (136.5), Brass (135), Double Bass, and Harp (133)				

* indicates course offered in alternating years

PERFORMANCE DIPLOMA PROGRAM – VOICE

The Royal Conservatory has an Articulation Agreement with Thompson Rivers University, Open Learning (TRU-OL). Students who successfully complete the PDP program have the option to apply to TRU-OL for their Bachelor of Music program.

All PDP Voice co-requisite: Royal Conservatory Level 6 Piano Certificate

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Performance Diploma	Number of Credits per Course			
	Lower Level		Upper Level	
Year	1	2	3	4
APPLIED STUDIES				
Applied Music	3	3	3	3
Recital (Yr 1 elective – 639-003) (Year 2 – 639-004) (Year 3 – 639-005) (Year 4 – 639-006)		2	3	4
Master Class (626-002)		2	2	2
Level 6 Piano Certificate (no credit weight attributed)				
PERFORMANCE STUDIES – COMMON				
Technology for Performers 1 (646-006)		1.5		
Technology for Performers 2 (646-007)		1.5		
Communications (602-002)			3	
Career Management (598-001)				1
Performing Arts Criticism (621-003)				3
Performance Awareness (636-002)*		2		
Teaching Methodology – Combined Group (633-001)			1	
Teaching Methodology – Instrument Specific (Voice 633-005)			1	
PERFORMANCE STUDIES – VOICE				
Choir/Collegium (600-003)	3			
Vocal Coaching (657-001)	2	2	2	2
Vocal Stagecraft (Year 1 – 658-001) (Year 2 – 658-002) (Year 3 – 658-003)	2	2	2	
Opera – Scene Study (817-001)				2
English Diction 1 & 2 (608-001 & 608-005) *	4			
Italian Diction (608-008)*	2			
French Diction (608-007)*		2		
German Diction (608-004)*		2		
Opera Workshop (629-002, 629-003)	(1.5)	(1.5)	(1.5)	(1.5)
Art Song/Operatic Repertoire (597-001, 597-002, 597-003, 597-004)*			3	3
Sight Singing (644-004)*			2	
Historical Performance Practices (619-003)*		2		
Introductory Conducting and Score Reading (607-004)		(2)		

Credits for Performance Diploma	Number of Credits per Course			
	Lower Level		Upper Level	
Year	1	2	3	4
MUSIC MATERIALS				
Materials 1 – Rhythmic Practices (627-020)* (required of percussionists only)	(1.5)			
Materials 1 – Theory (627-002)	3			
Materials 2 – Theory (627-001)		3		
Materials 3 – Theory (627-008)			4	
Materials 1 – Keyboard Harmony (623-007)	1.5			
Materials 2 – Keyboard Harmony (623-005)		1.5		
Materials 1 – Aural Skills (627-010)	1.5			
Materials 2 – Aural Skills (627-014)		1.5		
Introduction to Music History (618-008)	4			
Music Literature 1 – ca. 1600 to 1890 (625-029)*		3		
Music Literature 2 – 1890 to present (625-026)*			3	
Music History – 20th and 21st Centuries (618-011)*				4
Canadian Repertoire (627-019)				3
Advanced Musicianship (627-023) (elective)				(3)
HUMANITIES STUDIES				
English 100 – Literature and Composition (621-004)	3			
Art History Courses – Any two (621-016, 621-017, 621-018, 621-019)*		3		
German 100 (621-010)*		3		
Italian 100 (621-013)*	3			
French 100 (621-014)*		3		
Bibliography and Research Methodology (621-020)*	2			
Approximate Credits per Year for PDP Orchestral	34	39	29	28
Graduation Credits Required for PDP Voice: 130				
Bachelor of Music General Education Requirements in addition to the above				
English 101 (621-009)	3			
Humanities (The remaining two Art History Courses can be taken as Humanities credit)*		3		
Science/Math			3	
Social Science				6
Total General Education Requirements	15			
Total Credits Required for TRU-OL Bachelor of Music degree option (Vocal): 145				

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

APPLIED STUDIES – ALL INSTRUMENTS

APPLIED MUSIC

3 credits

Each student receives 1.5 hours of private instruction per week, the equivalent of 39 hours per academic year. Those students whose major instrument is not piano must successfully complete a Royal Conservatory Level 6 Piano Certificate or equivalent prior to graduation (examinations.rcmusic.ca). Students may use up to 30 minutes of their private lesson time in the study of a secondary instrument, or towards the preparation of their Level 6 Piano requirement. First year students perform a juried evaluation in the spring. Jury marks represent 40% of the first year applied music mark. Students are required to practice a minimum of two hours each day.

RECITAL

Year 1 (639-003) (elective)

Year 2 (639-004) (2 credits)

Year 3 (639-005) (3 credits)

Year 4 (639-006) (4 credits)

The Recital is the culmination of the student's work throughout the year; it tests the performer's technical, musical and communicative abilities, while demanding a high standard of poise, focus and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire to ensure that they may become well-rounded musicians. The ultimate goal is to achieve a near-professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of three (3) public recitals is required for the completion of the Performance Diploma program. Please refer to section 6.0 of this Calendar for complete information on recital guidelines.

MASTER CLASS

2 credits

Strings (626-001) – Paul Widner, Coordinator

Voice (626-002) – Roxolana Roslak, Coordinator

Woodwinds (516-009) – TBA

Brass (626-004) – Gabriel Radford, Coordinator

Piano (626-006) – James Anagnoson, Coordinator

Percussion (626-007) – John Rudolph, Coordinator

Harp (626-008) – Judy Loman, Coordinator

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

opportunities are at the discretion of the visiting artist, the Master Class Coordinator, and the Dean. The Master Class Schedule will be available at the beginning of The School year. Updates and changes will be posted regularly outside the GGS Administrative Offices.

NOTE: Master Class is compulsory in Years 2, 3, and 4.

MUSIC MATERIALS – ALL INSTRUMENTS

MATERIALS 1 – THEORY (627-002)

3 credits

Instructor – Dr. Julia Galieva-Szokolay

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

Corequisites: Materials 1 – Keyboard Harmony (623-007), Aural Skills (627-010)

MATERIALS 1 – KEYBOARD HARMONY (623-007)

1.5 credits

Instructor – Dr. George Thurgood

The course targets first-year students and focuses on study of basic harmonic skills at the keyboard, including playing chord progressions, realizing figured bass, score reading, improvising and harmonizing melodies, transposing, and other related skills. The course is designed to supplement Materials 1 and Aural Skills 1 by providing a 'hands-on' practical approach, which allows translating theoretical concept into sounds at the keyboard.

Co-requisites: Materials 1 – Theory (627-002), Aural Skills (627-010)

MATERIALS 1 – AURAL SKILLS (627-010)

1.5 credits

Instructor – Dr. Julia Galieva-Szokolay

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

Co-Requisites: Materials 1 – Theory (627-002), Keyboard Harmony (623-007)

MATERIALS 2 – THEORY (627-001)

3 credits

Instructor – Dr. Julia Galieva-Szokolay

The course examines, through creative compositional and practical work, approaches to harmonic style and form building in a variety of musical styles of the Classical and Romantic periods. It builds on concepts learned in Materials 1, expanding beyond the world of diatonic harmony into the expressive realm of chromaticism. Students will learn to

harmonize passages, write melodies, and analyze advanced formal procedures of tonal and post-tonal music.

Prerequisites: Materials 1 – Theory (627-002), Keyboard Harmony (623-007), Aural Skills (627-010)

Corequisites: Materials 2 – Keyboard Harmony (623-005), Aural Skills (627-014)

MATERIALS 2 – KEYBOARD HARMONY (623-005)

1.5 credits

Instructor – Dr. George Thurgood

A continuation of Keyboard Harmony 1, the course targets second- year students and focuses on study of basic harmonic skills at the keyboard, including playing chord progressions, realizing figured bass, score reading, improvising and harmonizing melodies, transposing, and other related skills. The course is designed to supplement Materials 2 and Aural Skills 2 by providing a 'hands-on' practical approach, which allows translating theoretical concepts into sounds at the keyboard.

Prerequisites: Materials 1 – Theory (627-002), Keyboard Harmony (623-007), Aural Skills (627-010)

Corequisites: Materials 2 – Theory (627-001), Aural Skills 2 (627-014)

MATERIALS 2 – AURAL SKILLS (627-014)

1.5 credits

Instructor – Dr. Julia Galieva-Szokolay

A continuation of Aural Skills 1, the course provides a dictation, ear- training and sight-singing element to the harmonic, rhythmic/metric, structural and contrapuntal practices of music from the 19th century to the present, corresponding with related topics in written music theory and keyboard courses.

Prerequisites: Materials 1 – Theory (627-002), Keyboard Harmony (623-007), Aural Skills (627-010)

Corequisites: Materials 2 – Theory (627-001), Keyboard Harmony (623-005)

MATERIALS 3 – THEORY (627-008)

4 credits

Instructor: Dr. Julia Galieva-Szokolay

A study of the techniques and styles in 20th-century and contemporary music, with an emphasis on the critical analysis of pioneering works. The course includes discussion of forms and selected compositional procedures of the contemporary tonal and post-tonal music practice, and incorporates assignments in analysis and composition.

Prerequisites: Materials 2 – Theory (627-001), Keyboard Harmony (623-005), Aural Skills 1 (627-014)

INTRODUCTION TO MUSIC HISTORY (618-008)

4 credits

Instructor – Joel Katz

This course is a chronological survey of the history of Western music with an emphasis on the development of music after 1600. Through weekly lectures, assigned readings, guided listening and in-class discussion students will become familiar with the development of musical style,

principle genres and major composers of the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras. Representative works from each period will be used to help develop basic musical vocabulary, listening skills and research strategies.

Prerequisite: None

MUSIC HISTORY – 20th and 21st Centuries (618-011)

4 credits

Instructor – Dean Burry

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

Prerequisites: Introduction to Music History (618-008), Music Literature 1 (625-027), Music Literature 2 (625-022)

***MUSIC LITERATURE 1 (ca.1600 to 1890)**

3 credits

Piano (625-027) – Dr. Andrea Botticelli

Strings (625-028) – Patrick Jordan

Voice (625-029) – Joel Katz, Dr. Chris Foley

Winds (625-030) – Dr. Kathleen Rudolph

Brass (625-033) – Gabriel Radford

Harp (625-027) – Judy Loman

Percussion (625-027) – David Kent

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

Prerequisite: Introduction to Music History (618-008)

***MUSIC LITERATURE 2 (1890 to present)**

3 credits

Piano (625-022) – Eve Egoyan

Strings (625-023) – Patrick Jordan

Voice (625-026) – Joel Katz

Winds (625-030) –TBA

Brass (625-033) – Gabriel Radford

Harp (625-027) – Judy Loman

Percussion (625-027) John Rudolph

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

Prerequisite: Introduction to Music History (618-008)

CANADIAN REPERTOIRE (627-019)

3 credits

Instructor – Dean Burry

An in-depth study of Canadian compositions in a variety of genres and styles; links to developments in Canadian art and literature will be noted. Each student will investigate extensively at least two works; this research will culminate in substantial papers and when feasible, performances—one of these works should be a composition the student believes has been unjustly overlooked and for which s/he can be a persuasive advocate.

Prerequisite: Materials 2 – Theory (627-001)

communicate their art to the public. The goal of this class is to reach out to the community and perform concerts in schools, concert halls, as well as in hospitals, prisons, and other less-fortunate settings.

Prerequisite: Completed 2nd year**PERFORMANCE STUDIES –
ALL INSTRUMENTS****TECHNOLOGY FOR PERFORMERS 1 (646-006)**

1.5 credits

Instructor – Mike Ardagh

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

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

Prerequisite: Materials 1 – Theory (627-002)**TECHNOLOGY FOR PERFORMERS 2 (646-007)**

1.5 credits

Instructor – Mike Ardagh

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

Prerequisite: Technology for Performers 1 (646-006)**COMMUNICATIONS – MUSIC &
COMMUNITY (602-002)**

3 credits

Instructor – Andrew Kwan

Students will explore the meaning of art, its relation to each individual, the artist, audience, and concert, and then apply performance/ psychological aspects in a practicum within the Toronto community. Participants will learn new ways to

CAREER MANAGEMENT (598-001)

1 credit

Instructor – Andrew Kwan

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

Prerequisite: Completed 2nd year**PERFORMING ARTS CRITICISM (621-003)**

3 credits

Instructor – William Littler

Students attend performances and submit reports and reviews for class discussion no later than 48 hours after the event. Critical models will be examined.

Prerequisite: Completed 2nd year***PERFORMANCE AWARENESS (636-002)**

2 credits

Instructor – Stephen Sitarski

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

Prerequisite: Completed 1st year***TEACHING METHODOLOGY (633-001)**

1 credit

Instructor – James Anagnoson

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

Prerequisite: Completed 2nd year***TEACHING METHODOLOGY**

1 credit

Strings (633-002) – Katharine Rapoport**Piano (633-003) – Dr. Janet Lopinski****Voice (633-005) – Joel Katz****Woodwinds (633-006) – TBA****Harp (633-009) – Angela Schwarzkopf****Brass (633-010) – Gabriel Radford****Percussion (633-011) – John Rudolph/David Kent**

A continuation of the first Teaching Methodology (633-001), this course considers a variety of teaching skills and situations, equipping students to teach effectively. While establishing foundational skills of their instruments, students learn to communicate effectively, know teaching materials, and how to engage learners. They will understand

elements of style, sound production and performance preparation.

Prerequisite: Teaching Methodology (633-001)**ACADEMIC STUDIES –
ALL INSTRUMENTS****ENGLISH 100 – LITERATURE AND
COMPOSITION (621-004)**

3 credits

Instructor – Dr. Burke Cullen

This basic literature and composition course is split equally between a thorough review of the mechanics of writing and an introduction to reading and writing about works of literature. Each course unit includes a selection of composition (grammar, punctuation, sentence structure, and diction) and a section on literature. During the year, students will read approximately 20 short stories, one novella, and a novel.

Prerequisite: Grade 12 English or equivalent***ART HISTORY 1 – PREHISTORY TO 1400
(621-016)**

1.5 credits

Instructor – TBA

This course is an introductory survey of the global history of art from prehistory to medieval times (ca. 1400). It considers key examples of art and architecture from a variety of cultures, using different perspectives and methodological tools to place them in aesthetic and social context. Geographical and stylistic topics are wide-ranging.

Prerequisite: None***ART HISTORY 2 – RENAISSANCE &
BAROQUE (621-017)**

1.5 credits

Instructor – TBA

This course is an introductory survey of the global history of art in the Renaissance and Baroque periods. It considers key examples of art and architecture from a variety of cultures, using different perspectives and methodological tools to place them in aesthetic and social context. Geographical and stylistic topics are wide-ranging.

Prerequisite: None***ART HISTORY 3 – 18TH AND 19TH
CENTURY (621-018)**

1.5 credits

Instructor – TBA

This course considers developments in 18th- and 19th-century European art, from the decadence of Versailles and the frivolity of the Rococo to the new values introduced by the Enlightenment and the moral character of Neo-Classical Art. It examines attitudes toward historicism and revivals, the representation of social character in art, development of a new public sphere, the inclusion of political context, and the growing rebellion of the artist against the limitations of the Academy, leading into the wave of the avant-garde.

Prerequisite: None

***ART HISTORY 4 – MODERN ERA & CONTEMPORARY (621-019)**

1.5 credits

Instructor – TBA

This course introduces the notions of Modernism and Post-Modernism and their opponents. Movements from Post-Impressionism to Minimalism and Abstract Expressionism to contemporary issues are considered. Topics of urbanism, gender, and the role of the artist are discussed, as well as the relationship of art and politics. Photography and new media are included.

Prerequisite: None

***GERMAN 100 (621-010)**

3 credits

Instructor – Richard Mehringer

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

Prerequisite: None

***FRENCH 100 (621-014)**

3 credits

Instructor – Richard Mehringer

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

Prerequisite: None

***ITALIAN 100 (621-013)**

3 credits

Instructor – Sara Maida-Nicol

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

Prerequisite: None

BIBLIOGRAPHY AND RESEARCH METHODOLOGIES (621-020)

2 credits

Instructor – TBA

This course concentrates on preparing students for independent academic research. Students will acquire basic research skills in locating, reading and citing primary source materials in library and online sources. They will also enrich their academic English writing skills by developing basic elements, structure and content of sentences, paragraphs,

sections and title pages. Students will learn correct use of citations to assist in avoiding plagiarism, and will prepare and edit a mini-thesis.

Prerequisite: None

Corequisite: Introduction to Music History (618-008)

ELECTIVE STUDIES – ALL INSTRUMENTS

***MATERIALS 1 – RHYTHMIC PRACTICES (627-020)**

1.5 credits

Instructor – David Kent

A study of rhythm from both western and non-western music systems. Students will strengthen their own rhythmic understanding and skills in performance. Required for Percussionists only.

Prerequisite: None

ENGLISH 101 – POETRY & DRAMA (621-009)

3 credits

Instructor – Dr. Burke Cullen

One of the central themes of the first six weeks of the course is the relationship between poetry and music. Students study both formal poetic practices and conventions of free verse. Three plays are studied in the second half of the course. Students examine the principles of both tragedy and comedy and are asked to consider staging techniques, characterization, and social issues.

Prerequisite: English 100 (621-004) or equivalent

ADVANCED MUSICIANSHIP (627-023)

3 credits

Instructor – Dr. Julia Galieva-Szokolay

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

Prerequisite – Theory 2, Aural Skills 2, Keyboard Harmony 2

PIANO

Additional Required Courses for the Diploma in Performance Studies

***CHOIR/COLLEGIUM (600-003)**

3 credits

Instructor – Jennifer Tung

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

Prerequisite: None

SONATA REPERTOIRE: STRINGS (645-002)

3 credits

Instructor – Peter Longworth

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

Prerequisite: None**SONATA REPERTOIRE: WINDS/BRASS (645-005)**

3 Credits

Instructor – Virginia Weckstrom

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

Prerequisite: None***COLLABORATIVE PIANO: VOICE (645-002)**

3 credits

Instructor – Jennifer Tung

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

CHAMBER MUSIC (667-001)

3 credits

Coordinator – Paul Widner

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

Prerequisite: None**PIANO DUOS (638-001)**

2 credits

Instructor – Dr. Michael Berkovsky, Langning Liu

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

Prerequisite: None

KEYBOARD HARMONY 3 – IMPROVISATION (623-008)

2 credits

Instructor – Dr. George Thurgood

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

Prerequisite: Materials 2 – Theory (627-001)

Corequisite: Materials 3 – Theory (627-008)

KEYBOARD HARMONY 4 – JAZZ (623-009)

2 credits

Instructor – Dr. George Thurgood

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

Prerequisite: Materials 2 – Theory (627-001)

***HISTORICAL PERFORMANCE PRACTICES – KEYBOARD (619-001)**

2 credits

Instructor – Charlotte Nediger

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

Prerequisite: Completed 2nd Year

INTRODUCTORY CONDUCTING AND SCORE READING (607-004)

2 credits (elective)

Instructor – Ivars Taurins

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

Prerequisite: Completed 1st year of RCO (630-001), or by permission of instructor

ORCHESTRAL INSTRUMENTS

Additional Required Courses for the Diploma in Performance Studies

ROYAL CONSERVATORY ORCHESTRA (630-001)

4 credits

Resident Conductor – Joaquin Valdepeñas

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

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

SONATA REPERTOIRE: STRINGS (645-002)

2 credits

Instructor – Peter Longworth

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

Prerequisites – None

CHAMBER MUSIC

3 credits

Strings and Piano (667-001) Paul Widner

Woodwinds (667-002) Sarah Jeffrey

Brass (667-004) Gordon Wolfe

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

Prerequisite: None

INTRODUCTORY CONDUCTING AND SCORE READING (607-004)

2 credits

Instructor – Ivars Taurins

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

Prerequisite: Completed 1st year of RCO (630-001), or by permission of instructor

ADVANCED CONDUCTING AND SCORE READING (607-001)

2 credits

Instructor – Ivars Taurins

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

Prerequisite: Introductory Conducting and Score Reading (607-004)

ORCHESTRAL REPERTOIRE (515-008)

2 credits

Instructors – Various

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

Prerequisite: Completed 2nd year of RCO (630-001)

***HISTORICAL PERFORMANCE PRACTICES – STRINGS (619-002)**

2 credits

Instructor – Kathleen Kajioka

This course consists of a study of styles and techniques of performance practice of music composed between ca. 1590-1740. Using historical treatises and Baroque techniques specific to the student's instrument, s/he will learn aesthetic

values and paradigms, style/manner/ gesture, and bowing techniques of 17th-18th century period music.

Prerequisite: Completed 2nd year

***HISTORICAL PERFORMANCE PRACTICES – WOODWINDS (619-006)**

2 credits

Instructor – John Abberger

This course is a study of styles and techniques of performance practice of music composed between ca. 1590-1740, using historical treatises and Baroque techniques specific to the student's instrument. The performance of music from this period will be carefully considered, with particular attention to the ways in which it differs from the performance of music from later periods.

Prerequisite: Completed 2nd year

***MATERIALS 1 – RHYTHMIC PRACTICES (627-020)**

1.5 credits

Instructor – David Kent

A study of rhythm from both western and non-western music systems. Students will strengthen their own rhythmic understanding and skills in performance. Required for Percussionists only.

Prerequisite: None

VOICE

Additional Required Courses for the Diploma in Performance Studies

***CHOIR/COLLEGIUM (600-003)**

3 credits

Instructor – Jennifer Tung

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

Prerequisite: None

VOCAL COACHING (657-001)

2 credits

Instructors – Various

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

Prerequisite: None

***VOCAL STAGECRAFT (658-001 – Year 1, 658-002 – Year 2, 658-003 – Year 3)**

2 credits

Instructors – Stephanie Bogle, Tom Diamond, Joel Katz, Jayne Smiley

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

Prerequisite: None

***ENGLISH DICTION 1 (608-001)**

2 credits

Instructor – Jean MacPhail

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

Prerequisite: None

***ENGLISH DICTION 2 (608-005)**

2 credits

Instructor – Jean MacPhail

This advanced course builds upon the two objectives of English Diction 1: The International Phonetic Alphabet (IPA) and English art song composers. Study and application of the English language is continued and the students are led through a survey of English song of the 20th century, including Canadian contemporary song with a particular emphasis on various settings of poems of William Blake, Shakespeare and A.E. Housman. Weekly marked written work of the application of IPA, one research paper, and performance are components of the course.

Prerequisite: English Diction 1 (608-001)

***ITALIAN DICTION (608-008)**

2 credits

Instructor – Sara Maida-Nicol

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

Prerequisite: None

***ITALIAN 100 (608-013)**

3 credits

Instructor – Sara Maida-Nicol

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

Prerequisite: None

***FRENCH DICTION (608-007)**

2 credits

Instructor – Jason Nedecky

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

Prerequisite: None

***FRENCH 100 (621-014)**

3 credits

Instructor – Richard Mehringer

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

Prerequisite: None

***GERMAN DICTION (608-004)**

2 credits

Instructor – Dr. Robert Loewen

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

Prerequisite: None

***GERMAN 100 (621-010)**

3 credits

Instructor – Richard Mehringer

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

Prerequisite: None

OPERA – SCENE STUDY (817-001)

2 credits

Instructors – Joel Katz

This ensemble class provides a special opportunity for singers to study and perform staged excerpts from the vocal repertoire. Participants will refine their musical grasp of the various styles of opera, and learn to communicate through dramatic characterization of staged material. They will also learn how to take detailed staging notes and how to function in an assistant-directorial capacity. First term will cover musical preparation of solos and ensembles from the lyric repertoire; second term will be devoted to staging, with a concert at the end of the second term.

Prerequisite: Vocal Stagecraft (658-003) or by permission of the instructor

***ART SONG/OPERATIC REPERTOIRE: 20TH CENTURY ART SONG (597-001)**

1.5 credits

Instructor – Roxolana Roslak

Collaborative Pianist – Brahm Goldhamer

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

Prerequisite: Completed 2nd year

***ART SONG/OPERATIC REPERTOIRE: ORATORIO (597-002)**

1.5 credits

Instructor – Ivars Taurins

Collaborative Pianist – Brahm Goldhamer

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

Prerequisite: Completed 2nd year

***ART SONG/OPERATIC REPERTOIRE: FRENCH ART SONG (597-003)**

1.5 credits

Instructor – Jason Nedecky

Collaborative Pianist – Brahm Goldhamer

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

Prerequisite: Completed (608-007) French Diction

***ART SONG/OPERATIC REPERTOIRE – LIED STUDY (597-004)**

1.5 credits

Instructor – Adreana Braun

Collaborative Pianist – Brahm Goldhamer

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

Prerequisite: Completed 2nd year

***SIGHT SINGING (644-004)**

2 credits

Instructor – Jennifer Tung

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

Prerequisite: None***HISTORICAL PERFORMANCE PRACTICES: VOICE (619-003)**

2 credits

Instructor – Ann Monoyios

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

Prerequisite: Completed 2nd year**INTRODUCTORY CONDUCTING AND SCORE READING (607-004)**

2 credits (elective)

Instructor – Ivars Taurins

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

Prerequisite: Completed 1st year of RCO (630-001), or by permission of instructor**OPERA WORKSHOP**

1.5 credits (elective)

Instructor – Various

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

Prerequisite: None

ARTIST DIPLOMA PROGRAMS (ADP)

Disciplines:	Piano, Voice, All Orchestral Instruments
Program Length:	2 Years
Admission Requirements:	Bachelor of Music degree or equivalent Minimum GPA 2.67 (B- or 70%) English proficiency Competitive entrance audition

The Glenn Gould School's Artist Diploma Program is for exceptionally gifted musicians who wish to continue formal study to perfect their technique. The following is a brief outline of the discipline-specific Artist Diploma Programs. All of these programs are recognized and approved as vocational programs by the Private Career Colleges branch of the Ministry of Advanced Education and Skills Development.

Artist Diploma Program (Piano)

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

Artist Diploma Program (Orchestral)

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

Artist Diploma Program (Voice)

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

ARTIST DIPLOMA PROGRAM – PIANO

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

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Artist Diploma Program – Piano	Year 1	Year 2
APPLIED STUDIES		
Applied Music	6	6
Recital (Yr 1/1 – 641-004) (Yr 1/2 – 641-005) ; (Yr 2/1 – 641-006) (Yr 2/2 – 641-007)	6	6
Master Class (516-001)	3	3
PERFORMANCE STUDIES		
Ensemble – Piano Duos (638-002) or New Music Ensemble (511-001) or Historical Performance Practices – Keyboard (620-003)*		3
Chamber Music – Sonata Repertoire (711-001/002) or Chamber Music (667-005)	4-5	
OTHER STUDIES		
Graduate Communications Seminar (603-002)		3
Piano Technology Workshop (623-003)	1	
Graduate Theory Review (860-001)	3	
Performance Awareness (800-001)*	2	
OPTIONAL COURSES		
Advanced Musicianship (627-023)		(3)
Performing Arts Criticism (621-003)		(3)
Credits per Year	25.5	21
Total Credits Required for ADP Piano: 46.5		

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

ARTIST DIPLOMA PROGRAM – PIANO

APPLIED STUDIES

APPLIED MUSIC

6 credits

Each student receives 1.5 hours of private instruction per week, the equivalent of 39 hours each academic year.

Students are required to practice a minimum of six hours per day.

RECITAL

3 credits each recital

641-004 Year 1, Recital 1

641-005 Year 1, Recital 2

641-006 Year 2, Recital 1

641-007 Year 2, Recital 2

The Recital is the culmination of the student's work throughout the term – it tests the performer's technical, musical and communicative abilities, while demanding a high standard of poise, focus and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire to ensure that they may become well-rounded musicians. Students must also present at least one work of chamber music. The ultimate goal is to achieve a professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of four (4) public recitals is required for the completion of the Artist's Diploma - Piano program. Please refer to section 6.0 of this Calendar for complete information on recital guidelines.

MASTER CLASS – PIANO (516-001)

3 credits

James Anagnoson, Coordinator

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

PERFORMANCE STUDIES

PIANO DUOS (638-002)

3 credits

Instructor – Dr. Michael Berkovsky, Langning Liu

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

Prerequisite – None

NEW MUSIC ENSEMBLE (511-001)

3 credits

Instructor – Brian Current

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

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

*HISTORICAL PERFORMANCE PRACTICES – KEYBOARD (620-003)

3 credits

Instructor – Charlotte Nediger

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

Prerequisite – None

CHAMBER MUSIC (667-005)

4.5 credits

Coordinator – Paul Widner

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

Prerequisite – None

SONATA REPERTOIRE – WOODWINDS AND BRASS (711-001)

4.5 credits

Instructor – Virginia Weckstrom

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

Prerequisite – None**SONATA REPERTOIRE – STRINGS (711-002)**

4.5 credits

Instructor – Peter Longworth

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

Prerequisite – None**OTHER STUDIES****GRADUATE COMMUNICATIONS SEMINAR (603-002)**

3 credits

Instructor – Andrew Kwan

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

Prerequisites – None**GRADUATE THEORY REVIEW (860-001)**

3 credits

Instructor – Dr. Julia Galieva-Szokolay

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

Prerequisite – None**PIANO TECHNOLOGY WORKSHOP (623-003)**

1 credit

Instructor – Damon Groves

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

Prerequisite – None***PERFORMANCE AWARENESS (800-001)**

2 credits

Instructor – Stephen Sitarski

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

Prerequisite – None**ELECTIVE STUDIES****PERFORMING ARTS CRITICISM (621-003)**

3 credits

Instructor – William Littler

Students attend performances and submit reports and reviews for class discussion. Critical models will be examined.

Prerequisite – None**ADVANCED MUSICIANSHIP (627-023)**

3 credits

Instructor – Dr. Julia Galieva-Szokolay

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

ARTIST DIPLOMA PROGRAM – ORCHESTRAL INSTRUMENTS

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Artist Diploma Program – Orchestral Instruments	Year 1	Year 2
APPLIED STUDIES		
Applied Music	6	6
Recital (Year 1 – 641-002 – Yr 1) (Year 2 – 641-003)	3	3
Master Class – Strings (516-008), Woodwinds (516-009), Brass (516-007), Harp (516-008), Percussion (516-007)	3	3
Comprehensive Preparatory Audition (can be completed in lieu or in addition to the Year 2 recital)		(3)
PERFORMANCE STUDIES		
Royal Conservatory Orchestra (630-004)	6	6
Orchestral Repertoire (515-008) Year 2 elective for Strings	3	3
Chamber Music – Strings (667-005), Woodwinds and Percussion (667-006), Brass (667-007)	4-5	4-5
Historical Performance Practices (620-004)* (required only of String students, double bass excluded)	3	
New Music Ensemble (511-001)		3
Rhythmic Practices (627-022)* (required only of Percussion students)	3	
OTHER STUDIES		
Graduate Communications Seminar (603-002)		3
Orchestral Literature Survey (517-001)	3	
Graduate Theory Review (860-001)	3	
Performance Awareness (800-001)*	2	
OPTIONAL COURSES		
Performing Arts Criticism (621-003)	(3)	
Sonata Repertoire – Strings (711-002) or Woodwinds and Brass (711-001)		(3)
Historical Performance Woodwinds (620-002) *		(3)
Advanced Musicianship (627-023)		(3)
Total Credits Per Year (Winds/Brass/Strings)	36.5	31.5
Total Credits Per Year (Percussion)	39.5	31.5
Total Credits Required for ADP Orchestral (Brass/Strings/Woodwinds): 68		
Total Credits Required for ADP Orchestral (Percussion): 71		

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

ARTIST DIPLOMA PROGRAM – ORCHESTRAL INSTRUMENTS

APPLIED STUDIES

APPLIED MUSIC

6 credits

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

RECITAL (641-002 – Yr 1) (641-003 – Yr 2)

3 credits each recital

The Recital is the culmination of the student's work throughout the year; it tests the performer's technical, musical, and communicative abilities, while demanding a high standard of poise, focus, and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire, to ensure that they may become well-rounded musicians. The ultimate goal is to achieve a professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of two (2) public recitals is required for the completion of the Artist's Diploma - Orchestral program. **Note:** Students may choose to complete a comprehensive preparatory audition in lieu of a recital in their second year. Please refer to section 6.0 of this Calendar for complete information on recital guidelines.

COMPREHENSIVE PREPARATORY AUDITION

A major, juried evaluation of *all* orchestral excerpts studied during the two-year program, as covered in Orchestra Repertoire course.

MASTER CLASS

3 credits

Strings and Piano (516-008) – Paul Widner, Coordinator

Woodwinds (516-009) – TBA

Brass (516-007) – Gabriel Radford, Coordinator

Harp (516-008) – Judy Loman, Coordinator

Percussion (516-005) – John Rudolph, Coordinator

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

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

PERFORMANCE STUDIES

ROYAL CONSERVATORY ORCHESTRA (630-004)

6 credits

Resident Conductor – Joaquin Valdapeñas

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

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

ORCHESTRAL REPERTOIRE (515-008)

3 credits

Instructors – Various

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

Prerequisite – None (year 2 elective for strings)

CHAMBER MUSIC

4.5 credits

Strings (667-005) – Paul Widner

Woodwinds and Percussion (667-006) – Sarah Jeffrey

Brass (667-007) – Gordon Wolfe

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

Prerequisite – None

*HISTORICAL PERFORMANCE PRACTICES

3 credits

Strings (620-004) – Kathleen Kajioka

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

Prerequisite – None

NEW MUSIC ENSEMBLE (511-001)

3 credits

Instructor – Brian Current

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

Prerequisite – None**OTHER STUDIES****ORCHESTRAL LITERATURE SURVEY (517-001)**

3 credits

Instructor – Stephen Sitarski

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

Prerequisite – None**GRADUATE COMMUNICATIONS SEMINAR (603-002)**

3 credits

Instructor – Andrew Kwan

This course features a series of wide ranging lectures, workshops and seminars that will engage students in the process of embracing their art more deeply, communicating effectively in the community, and developing the skills needed to manage their careers. Students will explore the meaning of art and its role in their lives, as well as in the lives of their audiences. They will be encouraged to develop their comfort level in communicating in different performance settings. Guests will include dancers, actors, and communications specialists as well as Musicians Association representatives, Arts Council representatives, performing arts presenters, and health care professionals, who will offer sessions in writing résumés, creating press kits, marketing, and musicians' health. Students will be required to develop and articulate their own personal Mission Statement, maintain a journal, develop the tools for assessment of the dynamics of performance, speak about their repertoire on their final recitals, and participate in various performance initiatives.

Prerequisites – None**GRADUATE THEORY REVIEW (860-001)**

3 credits

Instructor – Dr. Julia Galieva-Szokolay

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

Prerequisite – None***PERFORMANCE AWARENESS (800-001)****Instructor – Stephen Sitarski**

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

Prerequisite – None**ELECTIVE STUDIES****PERFORMING ARTS CRITICISM (621-003)**

3 credits

Instructor – William Littler

Students attend performances and submit reports and reviews for class discussion no later than 48 hours after the event. Critical models will be examined.

Prerequisite – None**SONATA REPERTOIRE: WOODWINDS AND BRASS (711-001)**

3 credits

Instructor – Virginia Weckstrom

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

Prerequisite – None**SONATA REPERTOIRE: STRINGS (711-002)**

3 credits

Instructor – Peter Longworth

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

Prerequisite – None***RHYTHMIC PRACTICES (627-022)**

3 credits

Instructor – David Kent

A study of rhythm from both Western and non-Western music systems. Students will strengthen their own rhythmic understanding and skills in performance. Mandatory for Percussionists.

HISTORICAL PERFORMANCE*PRACTICES: WOODWINDS (620-002)**

3 credits

Instructor – John Abberger

This course is a study of styles and techniques of performance practice of music composed between ca. 1590-1740, using historical treatises and Baroque techniques specific to the student's instrument. The performance of music from this period will be carefully considered, with particular attention to the ways in which it differs from the performance of music from later periods.

Prerequisite – None

ADVANCED MUSICIANSHIP (627-023)

3 credits

Instructor – Dr. Julia Galieva-Szokolay

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

Prerequisite – None

ARTIST DIPLOMA PROGRAM – VOICE

REQUIRED COURSES AND RECOMMENDED SEQUENCE

Credits for Artist Diploma Program – Voice	Year 1	Year 2
APPLIED STUDIES		
Applied Music	6	6
Recital (Year 1 – 641-008) (Year 2? – 641-009 – Yr 2 1/2), (Year 2 2/2 – 641-019)	3	6
Master Class (516-004)	3	3
Vocal Coaching (657-002)	3	3
PERFORMANCE STUDIES		
Choose 2 of: Concert Repertoire (703-006)*, Opera Repertoire (703-001)*, Oratorio Repertoire (703-005)* (The remaining 3rd course may be taken as an elective)	3	3
Opera – Opera Workshop (629-001, 629-002)	3	3
20th Century Vocal Repertoire (703-002)*	3	
Advanced Techniques in Operatic Acting (703-016)	3	3
French for Singers (703-014)*		1.5
Italian for Singers (703-013)*		1.5
German for Singers (703-012)*	1.5	
OTHER STUDIES		
Graduate Communications Seminar (603-002)		3
Graduate Theory Review (860-001)	3	
Performance Awareness (800-001)*	2	
OPTIONAL COURSES		
Spanish for Singers (703-009)*		(1.5)
Russian for Singers (703-008)*	(1.5)	
One of remaining: Concert Repertoire (703-006)* or Opera Repertoire (703-001)* or Oratorio Repertoire (703-005)*		(3)
Historical Performance Practices – Voice (703-007)*		(3)
Advanced Musicianship (627-023)		(3)
Performing Arts Criticism (621-003)	(3)	
Total Credits Per Year	30.5	33
Total Credits Required for ADP Voice: 63.5		

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

ARTIST DIPLOMA PROGRAM – VOICE

APPLIED STUDIES

APPLIED MUSIC

6 credits

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

RECITAL

3 credits each recital

641-008 Year 1

641-009 Year 2, Recital 1

641-019 Year 2, Recital 2

The Recital is the culmination of the student's work throughout the year; it tests the performer's technical, musical, and communicative abilities, while demanding a high standard of poise, focus, and endurance. Students are required to present music from a variety of time periods and styles from both the solo and the chamber music repertoire, to ensure that they may become well-rounded musicians. The ultimate goal is to achieve a professional level of performance. Students must earn a grade of at least 70% on all recitals in order to meet the standards for satisfactory academic progress. Completion of a minimum of three (3) public recitals is required for the completion of the Artist's Diploma - Voice program. **Note:** One of the second-year recitals may be replaced by a major operatic role upon approval by the Academic Appeals Committee. Please refer to section 6.0 of this Calendar for complete information on recital guidelines.

MASTER CLASS (516-004)

3 credits

Coordinator – Roxolana Roslak

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

VOCAL COACHING (657-002)

3 credits

Instructors – Various

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

Prerequisite: None

PERFORMANCE STUDIES

*CONCERT REPERTOIRE (703-006)

3 credits

Instructor – Joel Katz, Monica Whicher

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

Prerequisite – None

*OPERA REPERTOIRE (703-001)

3 credits

Instructor – Brahm Goldhamer

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

Prerequisite – None

*ORATORIO REPERTOIRE (703-005)

3 credits

Instructor – Jurgen Petrenko

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

Prerequisite – None

*NOTE:

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

- Concert Repertoire (703-006)
- Opera Repertoire (703-001) and/or
- Oratorio Repertoire (703-005).

The remaining third course may also be taken as an elective.

OPERA WORKSHOP (629-001, 629-002)

3 credits

Instructors – Peter Tiefenbach, Brahm Goldhamer

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

Prerequisite – None***20th-CENTURY VOCAL REPERTOIRE (703-002)**

3 credits

Instructor – Roxolana Roslak

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

Prerequisite – None**ADVANCED TECHNIQUES IN OPERATIC ACTING (703-016)**

3 credits

Instructor – Tom Diamond

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

Prerequisite – None***FRENCH FOR SINGERS (703-014)**

1.5 credits

Instructor – Jason Nedecky

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

Prerequisite – None***ITALIAN FOR SINGERS (703-013)**

1.5 credits

Instructor – Sara Maida-Nicol

This course focuses on Italian diction, grammar and musical style with examples from the art song and operatic repertoire. Emphasis will be placed upon an understanding of the International Phonetic Alphabet (IPA) as a

pronunciation standard and as a learning tool for lyric diction. Students will acquire an awareness of the inflection, grammar, syntax, and musicality of the Italian language. As well they will gain familiarity with new Italian art song/opera in addition to the standard repertoire.

Prerequisite – None***GERMAN FOR SINGERS (703-012)**

1.5 credits

Instructor – Adreana Braun

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

Prerequisite – None**OTHER STUDIES****GRADUATE COMMUNICATIONS SEMINAR (603-002)**

3 credits

Instructor – Andrew Kwan

This course features a series of wide-ranging lectures, workshops, and seminars that will engage students in the process of embracing their art more deeply, communicating effectively in the community, and developing the skills needed to manage their careers. Students will explore the meaning of art and its role in their lives, as well as in the lives of their audiences. They will be encouraged to develop their comfort level in communicating in different performance settings. Guests will include dancers, actors, and communications specialists as well as Musicians Association representatives, Arts Council representatives, performing arts presenters, and health care professionals, who will offer sessions in writing résumés, creating press kits, marketing, and musicians' health. Students will be required to develop and articulate their own personal Mission Statement, maintain a journal, develop the tools for assessment of the dynamics of performance, speak about their repertoire on their final recitals, and participate in various performance initiatives.

Prerequisites – None**GRADUATE THEORY REVIEW (860-001)**

3 credits

Instructor – Dr. Julia Galieva-Szokolay

This course offers an overview of music fundamentals, including notation, music rudiments, harmony, form, and counterpoint. It focuses on the examination of theory and analysis through the study of scale, interval and chord grammar, rhythm and meter, melody-writing, voice-leading, harmonization, form, and structure in the Baroque, Classical and Romantic periods. Materials are approached through listening, writing, and analytical work.

Prerequisite – None

***PERFORMANCE AWARENESS (800-001)**

2 credits

Instructor – Stephen Sitarski

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

Prerequisite – None**ELECTIVE STUDIES*****SPANISH FOR SINGERS (703-009)**

1.5 credits

Instructor – Guillermo Silva-Marin

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

Prerequisite – None***RUSSIAN FOR SINGERS (703-008)**

1.5 credits

Instructor – Katerina Tchoubar

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

Prerequisite – None***HISTORICAL PERFORMANCE PRACTICE (703-007)**

3 credits

Instructor – Ann Monoyios

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

Prerequisite – None**ADVANCED MUSICIANSHIP (627-023)**

3 credits

Instructor – Dr. Julia Galieva-Szokolay

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

Prerequisite – None

1. ACADEMIC POLICIES

1.1 ADMISSION REQUIREMENTS

Admission requirement for the Performance Diploma Program can be found on page 9. Admission requirements for the Artist Diploma Program can be found on page 26.

1.2 ENGLISH LANGUAGE REQUIREMENTS

- Test of English as a Foreign Language (TOEFL) scores are required of every applicant whose first language is not English and are used for the purpose of evaluating applicants for admission.
- Applicants whose first language is not English, but who have completed secondary or post-secondary studies at institutions where the primary language of instruction is English, may be exempt from TOEFL pending review of transcripts. An interview may be required.
- Applicants who meet a high level in all other standards of admission, but have an English deficiency, may be admitted conditionally.
- MELAB and IELTS testing services are also acceptable. Scores required are 6 for the Performance Diploma and 5 for the Artist Diploma on the Academic scale. Minimum TOEFL Scores:

DIPLOMA / DEGREE PROGRAM	MINIMUM TOEFL SCORE
Performance Diploma – all disciplines	79-80 internet-based test score (iBT)
Artist Diploma – Piano	61 internet-based test score (iBT)
Artist Diploma – Orchestral Instruments	61 internet-based test score (iBT)
Artist Diploma – Voice	79-80 internet-based test score (iBT)

Thompson Rivers University, Open Learning also has TOEFL requirements of 79-80 iBT for students planning to pursue the B.Mus. option through the Articulation Agreement detailed on page 9 of this document.

1.3 HOME BASED LEARNER POLICY

The Glenn Gould School welcomes home-based learners and requires that such students supply:

1. a document detailing the courses that have been covered in grades 11 and 12
2. a statement from your home educator explaining your readiness to handle university level subject matter
3. a confidential evaluation letter from a third party indicating your readiness for university-level study

In addition to these documents, the prospective student must complete ONE of the following standardized tests:

- GED: Successful completion
- SAT 1: minimum combined score of 1100 (critical reading-550 and math-550)
- SAT 2: minimum score of 650 on one subject examination
- ACT: minimum average of 24

- University: minimum grade of 60% in one university course in a relevant admission subject
- High School: minimum grade

1.4 MATURE LEARNER POLICY*

Students aged 21 or older who have not graduated from high school and have not completed a GED may be considered for admission under certain circumstances, pending a successful audition. To be considered a mature learner, a student must have been out of school for at least two years. Prospective students must provide the following materials during the application process:

- Two letters of reference
- One letter of intent
- A full record of employment
- All academic records

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

1.5 PRIOR LEARNING ASSESSMENT AND RECOGNITION

Course Challenge

- Course Challenge is a Prior Learning Assessment mechanism which enables students to receive credit for specified courses by examination, instead of in the classroom. For a list of these courses, please ask the Registrar.
- Course Challenge examinations will be scheduled by the Administration.
- A "PC" (Passed Challenge) grade is recorded on the student's permanent record for students who satisfactorily complete a Course Challenge examination. PC courses will not be included in the GPA.

Challenge Restrictions

- Students who are registered in a course and have submitted two or more assignments or have written the final examination are not permitted to write a challenge examination for the course.
- Students are not permitted to challenge a course for which they have previously received credit at The Glenn Gould School.
- Challenge Exams will be administered prior to each semester's deadline date to drop a course.

1.7 TRANSFER CREDIT/ADVANCED STANDING

1. Transfer credits are evaluated for all studies taken through an accredited or similarly recognized post-secondary education institution.
2. Transfer credits are awarded to all qualifying courses passed with a minimum B- (70-73%) provided that the sending institution is recognized by The Glenn Gould School.
3. Students applying for transfer credit must declare all previous formal studies and arrange for official transcripts from all previously attended post-secondary institutions at the time of initial application for transfer credit, as well as course descriptions and detailed course outlines for all courses for which the student is applying for transfer credit.

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

1.8 REGISTRATION

1. All students confirmed for an upcoming academic year will be pre-registered by the Registrar in the suggested course-load based on their academic progress to date. Each student will meet individually with the Registrar to confirm these selections, and to return their completed student contracts.
2. A minimum first installment of tuition fees (the 1st Semester tuition) must be paid, or fees deferred (through Scholarship or OSAP) by the deadline date specified in the "Important Dates" section of the Calendar in order for a student to be considered registered.

1.9 ADDITION OF A COURSE

A student may add a course selection to their academic schedule at any time up to the deadline date specified in the "Important Dates" section of this Calendar by way of submitting a Course Add/Drop Request email to the Registrar's Office. This can be done in the form of an email.

1.10 WITHDRAWAL FROM A COURSE

1. A student may withdraw from a course by way of submitting a **Course Add/Drop Request** email to the Registrar's Office. This can be done in the form of an email.
2. After the first month of instruction, the student may drop the course freely and without penalty by informing the Registrar in writing.
3. At the midterm of any class, the student requires written permission from the instructor to drop the class.
4. Students in extreme cases can drop a course immediately before the final examination by petitioning the Academic Appeals Committee. Petitions are heard on a case-by-case basis.
5. All diploma requirements must be met by the student in order to graduate. Dropped courses must be completed at a later date.

1.11 ATTENDANCE

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

1. Students are required by The Glenn Gould School to be in attendance for all classes, master classes, rehearsals, and concerts. The maximum allowable number of excused absences for *a one term course is three (3)*; the maximum allowable number of excused absences for *a full-year course is five (5)*.
2. Failure to attend the minimum requirements of any class shall seriously affect a student's grade, and will place the student at risk for probation or dismissal.
3. In the case of the Royal Conservatory Orchestra or the Opera, planned absences must be pre-approved by GGS Administration via the Absence Request process.

Students will be required to make arrangements for a suitable replacement at their own cost. These absences will be considered as excused if approved.

4. Students receiving financial assistance through government assistance, including but not restricted to the Ontario Student Assistance Program (OSAP), are advised that a student who is absent from school for more than twenty-eight (28) consecutive days (including Saturdays and Sundays) may no longer be eligible for OSAP or other loans.
5. Three or more incidents of late arrival for a given class shall constitute one absence.

1.12 GRADING SYSTEM

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

1.13 COURSE OUTLINES

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

1.14 GRADE POINT AVERAGE (GPA)

The grade point average is the total number of grade points received over a given period divided by the total number of credits awarded. Courses noted as transfer credit or PC (Passed Challenge) are not included in the GPA.

1.15 MINIMUM STANDARDS

1. Artist Diploma Program

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

2. Performance Diploma Students

In order to progress to the next year of study, students must achieve an overall minimum GPA of 2.00 (C) AND a minimum GPA of 3.67 (A-) in their Applied Music. In addition, students must obtain at least a GPA of 2.67 (B-) on their yearly recitals or 1st year jury. Students whose GPA

50

falls below 2.00 (C) will be placed on academic probation or may be de-registered for one academic year.

NOTE: In order to maintain scholarship, students must maintain a 75% average (B, 3.0 GPA).

PROGRAM	Minimum GPA
Performance Diploma	2.00 (C) Overall, minimum 3.67 (A-) in Applied Music, minimum 2.67 (B-) on each recital or 1st year jury
Artist Diploma	3.00 (B) Overall, minimum 3.67 (A-) in Applied Music, and minimum 2.67 (B-) on each recital.

1.16 INCOMPLETE (IN)

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

1.17 FAILURE IN A COURSE

1. A student who receives a grade of 49% or less in a given course shall be deemed to have failed the course. The student must then register for and repeat the course at the first opportunity.
2. A student who receives two (2) academic failures in a year will be placed on Academic Probation.
3. A student who receives a failing grade in three courses in a given academic year will likely face disciplinary action, such as being de-registered, expelled or placed into General Studies.
4. A student who receives a grade of 49% or less in a given course must repeat the course. If credit is not obtained in the repeated attempt, the student may undertake one more attempt to achieve the credit. If credit is not obtained in the third attempt, the student will be given the status of "Failed – Refused Further Registration."

1.18 REPEATING A CREDITED COURSE

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

1.19 ACADEMIC PROBATION

Academic Probation is for a period of one academic year. Students who fail two (2) or more courses in an academic year will be placed on probation in the following year. Additionally, students who are not meeting expectations at mid-term may be placed on probation for the remainder of the academic year. Failure to meet the terms of probation may lead to further disciplinary action, including expulsion and de-registration. *Students placed on Academic Probation*

may be ineligible for future Royal Conservatory scholarships, or face a reduction in their current level of funding.

1.20 DEAN'S LIST

The Deans' List is a means of recognizing students who have achieved a standard of excellence on both the academic and performance fronts.

1. PDP students achieving a GPA of 3.9 or higher will qualify for the Dean's List.
2. ADP students achieving a GPA of 4.0 or higher will qualify for the Dean's List.

1.21 DEFERRED EXAMINATIONS

A student who is absent from a final examination for medical or other valid reasons must apply for a deferred examination or Aegrotat standing through the Registrar. Such application must be made **within three (3) business days** of the missed examination along with documentary evidence.

1.22 DOUBLE MAJOR

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

1.23 GENERAL STUDIES

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

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

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

Eligibility

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

Course Load

- General Studies students will be limited to four (4) full year courses.
- The General Studies classification is not full-time, and for that reason, is not open to international students.

Accreditation of General Studies

- Upon completion of a course in General Studies, the student will receive a Certificate of Completion for said course.
- Students who successfully complete a course within the General Studies classification may seek to have the course credited within the Performance or Artist

Diploma Programs, provided the minimum grade requirement has been met per Glenn Gould School academic requirements. The decision to grant the credit will be at the discretion of the Academic Appeals Committee.

Length of Study

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

Cost and Financial Information

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

1.24 DIPLOMA REQUIREMENTS

To qualify for graduation from their program a student must complete all program requirements as stated in the Academic Calendar published in the student's first year of admission.

1.25 COMPLAINT PROCEDURE

Students who have reason to believe an assignment or examination grade is inaccurate, or have any academic concern should follow the following procedure within thirty (30) days after the date on which the decision was received. Records of complaints will be kept in the student's file for a minimum of three years.

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

Step 2: The student will submit a completed written complaint to the Registrar, using the following contact information:

gilles.thibodeau@rcmusic.ca or
416-408-2824 x258

The complaint should include:

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

The Administrator will arrange a meeting with the student within seven (7) days of receipt of the written complaint.

The student will have an opportunity to make an oral presentation of the complaint at this meeting and to have

another person present or another person make the oral presentation on his/her behalf. Minutes will be taken during this meeting with a copy of said minutes provided to the student and filed with the complaint.

The Administrator will provide a written response to the student, outlining the discussion and any proposed and/or agreed upon solution(s) within seven (7) days of the meeting. This response will include a copy of the complaint, a copy of any submissions filed, and a decision statement, together with the reasons on which the decision is based and minutes of meetings held.

If not resolved at this level, the student will proceed to Step 3:

Step 3: The student will submit a completed written complaint to the Dean, using the contact information:

james.anagnoson@rcmusic.ca
416-408-2824 x725

The Dean will arrange a meeting with the student within seven (7) days of receipt of the written complaint (which should include the Administrator's response with recommended solutions and the student's objections or comments regarding these solutions).

The student will have an opportunity to make an oral presentation of the complaint at this meeting and to have another person present or another person make the oral presentation on his/her behalf. Minutes will be taken at this meeting.

The Dean will provide a written response to the student, outlining the discussion and any proposed and/or agreed upon solution(s) within seven (7) days of the meeting. This response will include a copy of the complaint, a copy of any submissions filed, and a decision statement, together with the reasons on which the decision is based and minutes of meetings held.

If not resolved at this level, the student may submit a student complaint to the:

Superintendent of Private Career Colleges
Ministry of Advanced Education and Skills Development
77 Wellesley Street West, Box 977
Toronto, Ontario M7A 1N3

A student complaint form can be found at www.forms.ssb.gov.on.ca.

2. ADMINISTRATIVE POLICIES

2.1 ACADEMIC APPEALS COMMITTEE*

The Glenn Gould School Academic Appeals Committee is comprised of the Dean (or his designate), the Associate Dean and the GGS Registrar. The Academic Appeals Committee addresses academic issues within The GGS on an as-needed basis. Faculty members are occasionally consulted when the need arises.

2.2 DIVISIONAL COMMITTEE

The Glenn Gould School Divisional Committee is comprised of the Department Coordinators for Piano, Voice, Strings, Woodwinds/Brass/Percussion, Humanities, Theory/History, and members of the GGS Administration, as well as the Student Council President. The GGS Divisional Committee meets quarterly to discuss curriculum and academic policy issues.

2.3 CHANGING PRIVATE TEACHER

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

2.4 STUDENT I.D. NUMBER

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

2.5 STUDENT CARDS

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

2.6 EMAIL COMMUNICATION

All students attending The Glenn Gould School must have an active email address. This is our first line of communication with students. It is the responsibility of the student to ensure that their email account remains active. Any changes to email addresses must be reported to GGS Administration immediately.

2.7 STUDENT STATUS

Full-time Diploma Status

The Office of the Registrar must have a signed Offer of Admission or Confirmation of Enrollment before students can be registered for full-time studies. To be considered full-time, students must be registered in a minimum of twenty (20) hours of class/private instruction per week. Students enrolled in the Performance Diploma Program or the Artist Diploma Program may be eligible, if qualified, for loans, grants, or awards granted under the Ontario Student Assistance Program (OSAP). Only full-time diploma students are eligible for OSAP and other government assistance funding and scholarship funding. See sections 4.3 and 4.4 for further information on government assistance.

Part-Time Diploma Status

The Glenn Gould School does not offer a part-time diploma program.

2.8 DISCIPLINARY PROBATION

Students in violation of The Student Code of Conduct, or Academic or Administrative policies may be placed on Disciplinary Probation at any time by the Dean or her/his designate. See also section 1.18 of this Calendar for information on academic probation. *Students placed on Disciplinary Probation may be ineligible for future Royal*

Conservatory scholarships, or face a reduction in their current scholarship amounts.

2.9 DE-REGISTRATION, EXPULSION AND DISMISSAL

The Glenn Gould School may de-register a student if they have provided false or incomplete information, if tuition payments have not been honored, for poor academic performance, or for failing to meet the terms of their academic or disciplinary probation. A student who has been de-registered is usually made to take a full academic year away. Should the student wish to return the following year, they must re-apply and re-audition. The School reserves the right to alter the level of financial support provided upon re-admission.

Grounds for dismissal include any form of cheating, plagiarism, falsification of academic information, or violation of the Student Code of Conduct. Students dismissed at the conclusion of the Fall semester are ineligible to attend The Glenn Gould School for the remainder of the academic year. Students dismissed at the conclusion of the spring semester are ineligible to attend The GGS during the following academic year. The GGS reserves the right to dismiss any student whose continued enrollment is considered detrimental to the interests of The GGS. Any potential refunds are subject to section 4.7 of this Calendar.

2.10 LEAVE OF ABSENCE

A Leave of Absence may be granted for a period of a few days or up to a portion of a semester, upon the express written approval of The Academic Appeals Committee, as determined in consultation with the student's private instructor. A student on an approved Leave of Absence will remain registered for the semester and will still be responsible for all course work, examinations, juries, outstanding or incomplete course activities, and for all associated academic and ancillary fees.

Students are advised that absence from school for twenty-eight (28) consecutive days (including Saturdays and Sundays) is grounds for forfeiture of government funding, including but not restricted to the funds from the province of Ontario (OSAP). Students absent for more than 28 consecutive days will be considered as having withdrawn.

2.11 WITHDRAWAL

Students who wish to be away from The Glenn Gould School for a semester or more must formally withdraw in writing to the Registrar. Students who withdraw, and who wish to return to The School, must re-apply. Please review section 2.12 below for information on re-admission.

2.12 RE-ADMISSION

Students who have been absent or not registered for one or more consecutive semester(s) are considered to have withdrawn and must apply for re-admission. An application fee is required and students may be asked to re-audition.

The Glenn Gould School reserves the right to alter the level of financial support provided upon re-admission.

2.13 DOCUMENTATION

All documents submitted to The Glenn Gould School, unless considered irreplaceable, become property of The GGS.

2.14 DRUG, ALCOHOL AND CRIMINAL ACTIVITY

The Glenn Gould School of The Royal Conservatory of Music is committed to maintaining a healthy and safe environment through the control of abuse of alcohol and other drugs. GGS community members uphold RCM policies and abide by local, provincial, and federal laws pertaining to the possession and use of alcohol and other drugs. Individuals accept personal responsibility for the outcome of their decisions regarding alcohol and other drugs.

Possession and/or use of illicit drugs and unauthorized controlled substances are contrary to RCM and GGS policies and in violation of federal and provincial laws. The RCM prohibits the possession, use, manufacture, distribution, and/or sale of illegal drugs and illegal drug paraphernalia. Students at the RCM using or otherwise involved with drugs are subject to disciplinary action, in addition to any action taken by local or federal law enforcement authorities.

The RCM reserves the right to amend these policies as it sees fit in accordance with the law and/or community standards.

Students found responsible for violating the Student Conduct Code are given sanctions which are implemented in accordance with RCM policies. There are no automatic sanctions for particular offenses; cases are evaluated individually and sanctions are applied consonant with the severity of the offense. However, based on the outcomes of prior judicial cases, the predictable consequences for drug and alcohol related offenses include penalties up to dismissal from the RCM. Additionally, any criminal act performed by student, either on or off school property, may lead to disciplinary action, up to and including dismissal.

The RCM reserves the right to alert law enforcement agencies should the need to do so arise.

2.15 HARASSMENT POLICY

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

Sexual harassment encompasses a range of improper behaviour of a sexual nature. Examples of such behaviour include but are not limited to: inquiries or comment about an individual's sex life, unwanted touching, any communications with sexual overtones causing embarrassment or humiliation, displaying of sexually

offensive material, and inappropriate or unwelcome focus or comment on a person's physical characteristics or appearance.

If you wish to report an incident of harassment at The Royal Conservatory, you should contact the Human Resources Department at 416.408.2824 ext.355 or the Registrar at ext.258. All conversations will be strictly confidential. The Royal Conservatory will handle any complaints in accordance with provincial legislation with respect to harassment. The Glenn Gould School will not, in any way, retaliate against any individual who, in good faith, makes a complaint or report of harassment, or participates in the investigation of such a complaint or report.

2.16 PRIVACY STATEMENT

1. The Royal Conservatory and The Glenn Gould School respect students' privacy. Personal information that you provide to the Conservatory is collected for the purpose of administering admissions, registration, and academic programs; school related student activities, activities of student clubs and associations, financial assistance and awards, graduation, and for the purpose of statistical reporting to government agencies. Any change in the following must therefore be reported immediately to the GGS Registrar:

- legal name
- mailing and permanent address and telephone number
- mailing address and telephone number during The School year (if different from above)
- citizenship status in Canada
- Email address

2. At all times personal information will be protected in accordance with the Freedom of Information and Protection of Privacy Act and the Personal Information Protection and Electronics Document Act and will not be disclosed without the express written consent of the student, except in the following situations governed by institutional policy or statutes of law:

- for the purpose of complying with a subpoena, warrant, or order issued or made by a court, person, or body with jurisdiction to compel the production of information
- in an emergency, if that information is required to protect the health or safety of the student or other persons
- for the purposes of conducting research on behalf of The Glenn Gould School. This is done only under signed agreements to maintain confidentiality and to ensure no personally identifying information is made public. Pursuant to this, students will be requested to sign a Privacy Statement Waiver at the beginning of each academic year.

2.17 PRIVACY BREACH

The Glenn Gould School is committed to protecting the privacy, confidentiality, and security of the personal information that it retains on its students. To ensure that personal information is safe-guarded from improper access, loss, use, disclosure, or destruction, the GGS ensures only

the Registrar and the Admissions and Student Services Manager are granted access to these records.

Should a breach of privacy occur, the Registrar will record the incident noting the date, time, location, and cause of the breach and in some cases, if warranted, notify the student that their information has been compromised. Currently all student files are locked with access granted only to the Registrar and the Admissions and Student Services Manager. Investigations will follow the protocols of the Office of the Privacy Commissioner of Canada. In the case of a breach involving information regarding the Ontario Student Assistance Program (OSAP), the Registrar will also notify its OSAP Compliance Officer as well as the Ministry of Advanced Education and Skills Development in writing.

2.18 SMOKING POLICY

Smoking is not permitted within 15 meters (50 feet) of any entrance to The Royal Conservatory and is forbidden by law anywhere inside the building.

2.19 RELATIONSHIPS

Sexual and/or romantic relationships between employees or contractors of The Royal Conservatory and students are strictly prohibited.

2.20 RELIGIOUS ACCOMMODATION

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

2.21 TRANSCRIPTS AND PROGRESS REPORTS

- Mid Term and Year-end progress reports are mailed or emailed following receipt of final marks from all instructors. Grades will not be released to students by any other means. Any errors or omissions must be reported within thirty (30) days to the Office of the Registrar upon receipt of the transcript.
- To order transcripts students must fill out a Transcript Request Form. No partial transcripts of a record are issued. For information on fees, please see page 46 of this Calendar.

2.18 GRADUATION/CONVOCATION

Students who plan to complete all requirements for their diploma by the end of the current academic year must complete a Request to Graduate Form and submit it to the Office of the Registrar for approval before March 1st of the current academic year. Students are strongly advised to make an appointment with the Registrar to confirm their eligibility for graduation at the beginning of The School

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

3. STUDENT CODE OF CONDUCT

The following Code of Conduct is intended to preserve freedom of expression and association at The Royal Conservatory while protecting the civil, personal, and property rights of The Royal Conservatory and its constituents.

The Glenn Gould School depends upon adherence of all members of the program to high standards of academic behavior. Acts constituting a violation of the Code include any form of cheating, including but not limited to giving assistance in a formal academic exercise without due acknowledgment; plagiarism; the submission of the same work of academic credit more than once without permission; willful falsification of data, information or citation; and the failure to take constructive action in the event of committing or observing a violation or apparent violation.

3.1 UNACCEPTABLE STUDENT CONDUCT

The following are examples of unacceptable student conduct:

1.o Plagiarism. Plagiarism is defined as the act of using ideas, words, or work of another person or persons as if they were one's own without giving proper credit to the original sources. The following examples of plagiarism are intended to be representative, but not all-inclusive:

- Failing to give credit via proper citations, regardless of source, for others' ideas and concepts, data and information, statements and phrases, and/or interpretations and conclusions.
- Failing to use quotation marks when quoting directly from another, whether it be a paragraph, a sentence, or a part thereof.
- Paraphrasing the expressions of thought by others without appropriate quotation marks or attribution.
- Assembling parts from various works and submitting the synthesis or single paper as one's own creation.
- Representing another's artistic/scholarly works, such as musical composition, computer programs, photographs, paintings, drawings, sculptures, or similar works as one's own.

2.o Cheating. Cheating is obtaining information or academic advantage by dishonest means, and includes, but is not limited to, the following:

- Exchanging information with another student during an examination or using unauthorized material during an examination.
- Representing or impersonating another, or permitting oneself to be represented or impersonated by

another, in taking an examination or submitting academic work.

- Submitting academic work containing a reference to a source that does not exist.
 - Submitting, without first obtaining approval of the person to whom it is submitted, all or part of any academic work that has been co-authored.
 - Submitting academic work for two courses without first obtaining approval of the second instructor.
 - Submitting graded academic work from a previous program of study.
 - Submitting false information or misrepresenting facts to The Glenn Gould School, or to a third party, for the purpose of securing admission or registration, obtaining academic or other advantage, or for any other improper purpose.
- 3.o Conduct that disrupts the normal course of examination delivery, tutoring, teaching, studying, research, administration, or meetings.
- 4.o Theft, damage to, or misuse, of Royal Conservatory property or another person's property, including unauthorized entry to or use of Royal Conservatory facilities, classrooms, or offices, or inappropriate use of Royal Conservatory computing resources.
- 5.o Non-compliance with The Glenn Gould School, Royal Conservatory Orchestra, or Opera Workshop Attendance Policies.
- 6.o Verbal and/or written statements considered abusive and which have been directed toward any Royal Conservatory student, parent, administration, and/or facilities personnel.

3.2 STUDENT MISCONDUCT

1. The proctor, instructor, program coordinator, supervisor, or administrator may immediately remove the student from the class, course, program of study, or other activity or premises, as the case may be, and may take such other measures as they consider appropriate. Such action may be taken if a student engages in any conduct which, in the opinion of a proctor, instructor, program coordinator, supervisor, or administrator, causes or is likely to cause:

- Harm to any person or a threat to the safety or well-being of any person.
 - Damage or threatened damage to property.
 - An immediate disruption or threat of disruption to a course or examination delivery, tutoring, teaching, studying, research, administration, or meetings.
- 2 If a proctor or instructor has reason to believe the integrity of an examination or academic work has been compromised by plagiarism or cheating, the instructor may invalidate the results of the examination or academic work.
- 3 Any measures taken under 3.2.1. above may be varied by the Registrar or Academic Appeals Committee, and do not preclude further consequences under this policy.
- 4 The Registrar may also take such interim measures she/he considers appropriate. The provisions of 3.2.5. to 3.2.6. below apply to any interim measures taken by the Registrar, with the necessary changes.
- 5 Failure by a student to comply fully with measures taken under 3.2.1. is considered Unacceptable Conduct,

independent of any other conduct of the student, and such failure may itself be subject to consequences.

- 6 Where measures are taken under 3.2.1, the proctor, instructor, program coordinator, supervisor, or administrator will inform the Registrar of the measures and the relevant circumstances. The Registrar will inform the student of the measures, the reason they were taken, and that the student may request a Formal Appeal as provided for in paragraph 1.2.2 of the Academic Policies section.

3.3 CONSEQUENCES OF MISCONDUCT

Consequences of misconduct include, but are not limited to, the following measures, which may be taken singly or in combination:

- Warning
- Probation for a specified period of time, or indefinitely, together with any conditions the Academic Appeals Committee considers appropriate
- Restriction or revocation of access to practice facilities or other privileges
- Cancellation or revocation of scholarships, bursaries, or work-study positions
- Failing grade or mark of zero (0) in the course, examination, or academic work respective of which the unacceptable conduct occurred
- Exclusion from a class, course, or program
- Rejection of an application for admission or registration
- De-registration
- Dismissal, de-registration or expulsion from The Glenn Gould School
- Legal prosecution
- Suspension for a specified period of time (which may include deferral of the granting of academic credentials during the period of the suspension)

3.4 CONDUCT IN EXAMINATIONS

Violations of any of the following examination regulations are punishable under the Student Code of Conduct policies:

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

3.5 ACTIVE STUDENT PARTICIPATION

Students must attend a minimum of twenty (20) hours of class instruction per week for the full term. A student who is absent for twenty-eight (28) consecutive days (including Saturdays and Sundays) may no longer be eligible for OSAP or other loans. Furthermore, students absent for more than twenty-eight (28) consecutive days will be considered as having withdrawn. As per the agreement in the student contract, students are expected to attend all scheduled classes.

3.6 PRACTICE ROOM POLICIES

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

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

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

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

3.7 CELLULAR PHONE/ELECTRONIC DEVICE USE

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

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

4. FINANCIAL INFORMATION

4.1 CONFIRMATION FEE

All new and returning students who are on a full scholarship must submit a deposit of \$175 to confirm a place in the program. Returning students paying tuition must submit a deposit of \$375. The deposit will be applied toward the total balance of tuition fees owing and must be returned along with the signed Offer of Admission/Confirmation of Enrollment contract.

4.2 NON-PAYMENT OF FEES

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

4.3 ONTARIO STUDENT ASSISTANCE PROGRAM (OSAP)

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

who do not have a confirmation statement by the due date, must still remit fees by the due date.

- All students who receive financial aid must verify to the Registrar their Social Insurance Number (SIN) card and a government-issued photo identification card.
- Active Student Participation Policy: Full-time students who apply for OSAP must be in full-time attendance. Students must attend a minimum of twenty (20) hours of class instruction per week for the full term. A student who does not comply with the Active Student Participation Policy for twenty-eight (28) consecutive days will no longer be eligible for OSAP.
- Refunds: A student is eligible for a full tuition refund on or before the first day of classes. After the first day of classes, refunds are on a pro rata basis per section 4.7. The date of withdrawal is the last day of full-time attendance by the student. Within thirty (30) days of the date of withdrawal, the Institution must first forward any applicable tuition fee refund to the student's bank, the National Student Loans Service Centre, and/or the Student Support Branch of the Ministry of Education & Training. If the loan document has not been negotiated or cashed, the loan document is returned to the Student Support Branch of the Ministry of Education.
- Withdrawn Status: Students are considered to have withdrawn from their program of study if:
 - She/he has advised the institution that she/he has withdrawn from the program in writing
 - She/he has not complied with the Attendance Policy for twenty eight (28) consecutive days
 - She/he has been de-registered or dismissed from the institution

Within fourteen (14) days of withdrawal, The Glenn Gould School must send to the Ministry a copy of the completed Student Activity Update form, any OSAP loan authorization documents, and must notify the Canada Student Loan Program and/or the Ontario Student Loans Plan by completing the educational institution copy of the CSL loan document.

4.4 FINANCIAL AID OFFICERS

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

4.5 PAYMENT SCHEDULE

- Students may choose to pay tuition fees in full or in two installments. Full year, and/or first installment payment must be received by September 16; second installment payment must be received by January 20. Registration is not complete until fees have been paid or payment arrangements have been finalized with the Office of the Registrar.

- Students who require assistance meeting tuition deadlines should meet with the Registrar to make special arrangements and/or to inquire about additional scholarships and bursaries *prior to* the first installment deadline date. Students who apply for outside grants, loans, and/or bursaries must initiate proceedings far enough in advance to ensure that these deadlines are met.
- Students whose loans have not been approved or whose financial aid from other sources has not been verified by the first installment deadline date are still required to pay their first installment by the due date.
- Tuition payments may be made by certified cheque, cash, money order, VISA, or MasterCard. We can also accept money wires – see the Registrar for information on how to transfer funds in this fashion.
- Students who fail to comply with the payment schedule may be de-registered (see: 4.2 above).

4.6 RESIDENCY

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

4.7 REFUNDS

Fee Refund Policy as Prescribed under s. 25 to 33 of O.Reg.415/06

Full refunds

- 25. (1)** A private career college shall refund all of the fees paid by a student under a contract for the provision of a vocational program in the following circumstances:
- The contract is rescinded by a person within two days of receiving a copy of the contract in accordance with section 36 of the Act.
 - The private career college discontinues the vocational program before the student completes the program, subject to subsection (2).
 - The private career college charges or collects the fees
 - before the registration was issued for the college under the Act or before the vocational program was approved by the Superintendent, or
 - before entering into a contract for the provision of the vocational program with the student, unless the fee is collected under subsection 44 (3).
 5. The private career college expels the student from the college in a manner or for reasons that are contrary to the college's expulsion policy.
 6. The private career college employs an instructor who is not qualified to teach all or part of the program under section 41.
 7. The contract is rendered void under subsection 18 (2) or under section 22.
 8. If a private career college fails to, or does not accurately, provide in the itemized list provided to the Superintendent under section 43 a fee item corresponding to a fee paid by a student for the provision of a vocational program, the college shall pay the student,

- in the case of an item not provided by the college, the full amount of the fee for the item, and
- in the case of a fee in excess of the amount of the fee provided for the item, the difference between the amount of the fee for the item provided to the Superintendent and the fee collected.

(2) A full refund is not payable in the circumstances described in paragraph 2 of subsection (1) if the discontinuance of the vocational program coincides with the private career college ceasing to operate.

(3) A refund is *not* payable under paragraphs 1 to 6 of subsection (1) unless the student gives the private career college a written demand for the refund.

(4) A refund under subsection (1) is payable by the private career college within 30 days of the day the student delivers to the college,

(a) in the case of a rescission under section 36 of the Act, notice of the rescission; or

(b) in the case of a refund under paragraphs 2 to 6 of subsection (1), a written demand for the refund.

Partial refund where student does not commence program

26. (1)

If a student is admitted to a vocational program, pays fees to the private career college in respect of the program and subsequently does not commence the program, the college shall refund part of the fees paid by the student in the following circumstances:

- The student gives the college notice that he or she is withdrawing from the program before the day the vocational program commences.
- In the case of a student who is admitted to a vocational program on the condition that the student meet specified admission requirements before the day the program commences, the student fails to meet the requirements before that day.
- The student does not attend the program during the first 14 days that follow the day the program commenced and the college gives written notice to the student that it is cancelling the contract no later than 45 days after the day the program has commenced.

(2) The amount of a refund under subsection (1) shall be an amount that is equal to the full amount paid by the student for the vocational program, less an amount equal to the lesser of 20 per cent of the full amount of the fee and \$500.

(3) A refund under subsection (1) is payable,

- (a) in the case of a refund under paragraph 1 of subsection (1), within 30 days of the day the student gives notice of withdrawing from the program;
- (b) in the case of a refund under paragraph 2 of subsection (1), within 30 days of the day the vocational program commences; and
- (c) in the case of a refund under paragraph 3 of subsection (1), within 45 days of the day the vocational program commences.

(4) For the purposes of paragraph 3 of subsection (1), it is a condition of a contract for the provision of a vocational program that the private career college may cancel the contract within 45 days of the day the vocational program commences if the person who entered the contract with the college fails to attend the program during the 14 days that follow the day the vocational program commences.

(5) A private career college that wishes to cancel a contract in accordance with subsection (4) shall give written notice of the cancellation to the other party to the contract within 45 days of the day the vocational program commences.

Partial refunds: withdrawals and expulsions after program commenced

27. (1) A private career college shall give a student who commences a vocational program a refund of part of the fees paid in respect of the program if, at a time during the program determined under subsection (3),

- (a) the student withdraws from the program after the program has commenced; or
- (b) the student is expelled from the program in circumstances where the expulsion is permitted under the private career college's expulsion policy.

(2) This section does not apply to vocational programs described in sections 28 and 29.

(3) A private career college shall pay a partial refund under this section only if the withdrawal or expulsion from the vocational program occurs at a time during the program determined in accordance with the following rules:

- In the case of a vocational program that is less than 12 months in duration, the withdrawal or expulsion occurs during the first half of the program.
- In the case of a vocational program that is 12 months or more in duration,
 - for the first 12 months in the duration of the program and for every subsequent full 12 months in the program, the withdrawal or expulsion occurs during the first six months of that 12-month period, and
 - for any period in the duration of the vocational program remaining after the last 12-month period referred to in subparagraph has elapsed, the withdrawal or expulsion occurs in the first half of the period.

(4) If the student withdraws or is expelled from a vocational program within the first half of a period referred to in subsection (3), the amount of the refund that the private career college shall pay the student shall be equal to the full amount of the fees paid in respect of the program less, an amount that is equal to the lesser of 20 per cent of the full amount of the fees in respect of the program and \$500; and the portion of the fees in respect of the portion of the period that had elapsed at the time of the withdrawal or expulsion.

(5) If the student withdraws or is expelled from a vocational program during the second half of a period referred to in subsection (3), the private career college is not required to pay the student any refund in respect of that period.

(6) A private career college shall refund the full amount of fees paid in respect of a period that had not yet commenced at the time of the withdrawal or expulsion.

No retention of refund

30. A private career college shall not retain, by way of deduction or set-off, any refund of fees payable to a student under sections 25 to 29 in order to recover an amount owed by the student in respect of any service or program other than a vocational program offered by the private career college.

Refund for international students

32. A notice to a private career college that is provided by or on behalf of an international student or of a prospective international student and that states that the student has not been issued a temporary resident visa as a member of the student class under the *Immigration and Refugee Protection Act* (Canada) is deemed to be,

- notice of a rescission of the contract for the purposes of section 36 of the Act if the notice is given within two days of receiving a copy of the contract; and
- notice that the student is withdrawing from the program for the purposes of paragraph 1 of subsection 26 (1) or clause 29 (2) (a) if the notice is received on or before half of the duration of the program has elapsed.

Currency

33. Any refund of fees that a private career college is required to pay under the Act shall be paid in Canadian dollars.

4.8 SCHOLARSHIPS AND BURSARIES

- All students of The Glenn Gould School are provided with generous financial support, which takes the form of scholarships, bursaries and other forms of financial aid. Students who require financial assistance greater than that provided by The Glenn Gould School should consider their government's student aid program. Financial assistance is specific to each academic year; awards may vary from year to year.
- Awards, scholarships, or bursaries may be revoked at any time if the following requirements are not met:
 - Scholarship and bursary recipients must be students in good standing and must maintain satisfactory academic progress.
 - Scholarship and bursary recipients are required to write a detailed thank you letter to their patron(s) and may be called upon for a performance(s).
 - Bursary recipients are required to disclose any changes to their financial situation which would affect their need for financial assistance.
- A student whose scholarship and/or bursary has been revoked may appeal the decision in writing to the Academic Appeals Committee by providing a letter outlining the basis of the appeal and any special circumstances which warrant consideration.
- Bursaries: Students who can demonstrate financial need beyond the support provided by scholarship

awards may apply for Bursary assistance. For more information on bursaries, please consult the Admissions and Student Services Manager.

- **Work Study:** students who require additional financial aid may apply for one or more work-study position(s). Applications and a list of positions are available from the Student Services Manager. Due to the limited number of positions, The Glenn Gould School cannot guarantee a position for every student.

4.9 TAX RECEIPTS

The Royal Conservatory issues the T2202A Tuition, Education and Textbook Amounts Certificate tax forms to students. Please consult Canada Revenue Agency's publication "Students and Income Tax" or their website www.cra.gc.ca for information about claiming tuition fees paid.

4.10 OTHER FEES

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

- Diploma replacement: \$75
- Recital Deferral: \$100
- Transcript request: \$15

5. STUDENT SERVICES

5.1 COLLABORATIVE ARTISTS FOR STUDENTS

The Glenn Gould School will provide a limited number of accompanying hours for students. Official accompanying privileges and regulations will be published in the Student Agenda and/or distributed at the beginning of The School year.

5.2 HEALTH INSURANCE

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

5.3 HOUSING

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

5.4 JOBS/CONTINUING EDUCATION/COMPETITIONS/SUMMER FESTIVALS

The Glenn Gould School maintains a comprehensive collection of brochures and application forms for other music schools, competitions, and summer music festivals in the GGS Administrative Offices.

5.5 eBulletin

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

5.6 LETTERS FROM THE DEAN

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

5.7 STUDENT COUNCIL

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

5.8 TECHNOLOGY LAB

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

5.9 LIBRARY

The Rupert Edwards Library houses over 50,000 multimedia music resources and a suite of music database subscriptions to help you succeed as a Glenn Gould School student. The library is also the place where you pick-up and drop off your orchestral music. As a GGS student, you are entitled to library privileges, but you must have your student card at all times to check-out library materials. Visit the library's website at <http://learning.rcmusic.ca/rupert-edwards-library> for more information on how the library is organized, details on the collection, our e-resource subscriptions, and what you can borrow and for how long. The library catalogue can be found at <http://rel.rcmusic.ca>. In order to activate your library account, bring your valid GGS student card to the library on your first visit for processing. Contact the library at library@rcmusic.ca or by phone at 416.408.2824 x331.

5.10 INTELLECTUAL PROPERTY POLICY

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

Works owned by the GGS

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

- the Curriculum which includes but is not limited to:
 - teaching support materials,

- teaching/learning resources produced on assignment,
- instructional by-products and
- curriculum support materials;
- administrative materials; and
- professional, technical and artistic works produced on assignment

Works owned by employees

The GGS recognizes the ownership of copyright in works created by employees on their own initiative and own time where an extensive use of GGS facilities, resources or funds are not used in the creation or reproduction of the works.

Such works include:

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

Works owned by students

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

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

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

6. JURIES AND RECITALS

6.1 JURIES

Performance Diploma Program – Year 1 students (only)

LENGTH: 20 minutes

DATE: exam week

INSTRUMENT: All

REPERTOIRE: must consist of four (4) contrasting works representative of different styles, eras, and genres

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

NON CREDIT RECITAL: First year students who choose to perform an adjudicated non-credit recital can use this recital instead of completing a jury – however, these requests must be made at the time of scheduling, and approved by the Academic Appeals Committee.

6.2 GENERAL REGULATIONS

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

- Once a recital date is scheduled, it can only be changed for documented reasons of medical or family emergency.
- At least one month prior to the recital, students will submit their recital program details (including all repertoire in correct order, composers and dates, collaborative musicians and biography) using an online form that will be sent to both their teacher for approval and the Performance Manager for program preparation. The need for a harpsichord or a request for a professional recording should also be noted on this form.
- Students must provide the Adjudicator with copies of all works on the program
- Using previously graded repertoire in a recital is prohibited, unless approved by the private instructor and GGS administration.
- Non Credit Recitals: Students who wish to perform solo or chamber recitals for non-credit purposes can book directly with the Performance Manager.

6.3 RECITAL BOOKING PROCESS

Recitals are a requirement for all students except first-year PDP students. Recital dates will be assigned and emailed to students and faculty by the Performance Manager by **Friday, October 28, 2016**. Any petition for a different recital date must be submitted to the Registrar **within two weeks**, and the petition must contain documents that detail the extreme circumstances around the problem date. The petition will be considered by the Academic Committee. Otherwise, the recital schedule will become final as of **November 11, 2016**, and will be posted thereafter as official on the bulletin board outside the GGS office.

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

6.4 RECITAL RECORDINGS

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

6.5 CANCELLATIONS AND DEFERRALS

- All recitals must be completed by **May 31st, 2017**.
- The GGS recognizes that occasionally there will be exceptions of documented illness or bereavement that may allow for a deferral, without financial penalty. In this circumstance the following documentation must be provided to the Registrar:
 1. A detailed letter, explaining the circumstances

2. A letter of support and acknowledgement from the student's private instructor
3. A doctor's note if deferring for medical reasons
- For exceptional cases in which the GGS Administration has granted a formal request for reasons other than illness, financial penalties will apply (see below).
- **Exceptional case examples:** professional engagements as deemed by GGS admin, competitions, and other career advancing opportunities
- **Documentation examples:** proof of employment, competition acceptance letter...
- **Recitals may not be deferred without a fee:** for reasons of change in schedule or unavailability of a private instructor, friends or family, cultural holidays, lack of preparation, overwork/stress/exhaustion unless medically diagnosed, or because the programme was not approved by your Department Coordinator and GGS Administration.
- Failure to complete a recital by May 31 will lead to a recital deferral fee of \$100.

6.6 RECITAL GRADING GUIDELINES

- The following document is provided to all adjudicators:

ADJUDICATORS MARKING GUIDELINES

Credit Recitals and Juries

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

Performance Diploma Program (PDP) = Post-secondary level

Artist Diploma Program (ADP) = Post-bachelor level

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

3. **A mark of 70 – 74%** should be used to designate a less-than-satisfactory performance, one which merely passes the performance requirements. This category should not be considered by adjudicators, students or teachers as a penalty, but reflects technical inconsistencies and lack of adequate preparation.
4. **A mark of 75 – 79%** should be used for a performance which gives evidence of emerging imagination and the beginnings of a deeper understanding of the repertoire, but which lacks the security, consistent polish and communicative power of performing that approaches professional standards.
5. **A mark of 80 – 84%** designates a performance of

considerable polish, assurance, imagination, and communicative depth, together with the consistent delivery of musical detail.

6. **A mark of 85 – 89%** signifies consistent technical control, stylistic differentiation, and imaginative interpretation of a high standard which demonstrates professional potential. Marks in this range should not be awarded easily.
7. **A mark of 90% or higher** should rarely occur. Marks in this category signify the performance of a musician destined for prominence. Adjudicators accustomed to American marking standards should be aware that 90% in the American marking scheme is equivalent to 80% in ours.

Memorization (Recitals and Juries)

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

Piano

All except duo sonatas, chamber music and art songs

Strings & Harp

All except duo sonatas and chamber music

Woodwinds, Brass & Percussion

Memorization of material not required

Voice

All except chamber music

Contemporary music – all instruments - (post 1945)

Not required

6.7 PERFORMANCE DIPLOMA PROGRAM (PDP) – WOODWINDS, BRASS, HARP & PERCUSSION

RECITAL LENGTH

Year 2 – 1 Recital (45 – 70 minutes)

Year 3 – 1 Recital (50 – 70 minutes)

Year 4 – 1 Recital (60 – 70 minutes)

RECITAL REPERTOIRE

Programme must be submitted by the student's studio teacher two weeks in advance of the recital date. Each credit recital must contain repertoire representing various styles and periods. Over the course of the three credit recitals each student must present:

- A minimum of one (1) Canadian composition
- One (1) Chamber work
- One (1) complete concerto

In addition:

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

MEMORIZATION

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

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

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

6.8 PERFORMANCE DIPLOMA PROGRAM (PDP) – STRINGS & PIANO

RECITAL LENGTH (not including intermission)

Year 2 – 1 Recital (60 – 70 minutes)

Year 3 – 1 Recital (60 – 70 minutes)

Year 4 – 1 Recital (60 – 70 minutes)

RECITAL REPERTOIRE

Programme must be submitted by the student's studio teacher two weeks in advance of the recital date.

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

- A minimum of one (1) Canadian composition
- One (1) Chamber work (or a set of art songs, for pianists)
- One (1) complete concerto

In addition:

- All works must be solo, except for the Chamber Music component (see above).
- Additional Chamber works must be approved in advance by the Department Coordinator.
- Encores that are not listed on the program will not be adjudicated.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

MEMORIZATION

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

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

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

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

6.9 PERFORMANCE DIPLOMA PROGRAM (PDP) – VOICE

RECITAL LENGTH (for each recital)

Year 2 – 1 Recital (40 – 50 minutes)

Year 3 – 1 Recital (50 – 60 minutes)

Year 4 – 1 Recital (55 – 65 minutes)

RECITAL REPERTOIRE

Programme must be submitted by the student's studio teacher two weeks in advance of the recital date. Each

credit recital must contain repertoire representing various styles, periods, and languages.

Over the course of the three credit recitals, each student must present:

- A minimum of one (1) Canadian composition
- Repertoire in English, Italian, French, and German (Other languages are optional).

In addition:

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

MEMORIZATION

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

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

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

6.10 ARTIST DIPLOMA PROGRAM (ADP) – PIANO

RECITAL LENGTH (for each recital)

Year 1 – 2 Recitals (65 – 75 minutes)

Year 2 – 2 Recitals (65 – 75 minutes)

RECITAL REPERTOIRE

- Each credit recital must contain repertoire representing various styles and periods.
- Over the course of the four (4) credit recitals each student must present a minimum total of one (1) Canadian composition on two of the four recitals.
- One (1) complete concerto
- All works must be solo, unless otherwise approved by the Department Coordinator.
- Chamber works (or a set of art songs) are permitted but they must be approved in advance by the Dean. Chamber works will be judged as a collective performance.
- Encores that are not listed on the program will not be adjudicated.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total

length of the recital booking exceeding the time booked.

MEMORIZATION

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

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

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

OTHER

ADP Piano students may perform one (1) of the four (4) credit recitals at an off-site venue. Off-site recitals are evaluated by adjudicators, if in Toronto, or by recording if outside Toronto. If the concert is to take place outside Toronto, the student must arrange to have a professional quality video recording of the performance made; *an unsatisfactory recording could be considered a failure.* Students must also submit published reviews (if any) and promotional materials for the recital. Reviews will not be used as evaluations or to determine grades.

6.11 ARTIST DIPLOMA PROGRAM (ADP) – ORCHESTRAL INSTRUMENTS

RECITAL LENGTH

Year 1 – 1 Recital (60 – 75 minutes)

Year 2 – 1 Recital (60 – 75 minutes)

or

Year 2 – Comprehensive Preparatory Audition

RECITAL REPERTOIRE

- Each credit recital must contain repertoire representing various styles and periods.
- Over the course of the two (2) credit recitals each student must present a minimum of one (1) Canadian composition on one of the recitals.
- One (1) complete concerto
- All works must be solo, unless otherwise approved by the Department Coordinator.
- Chamber works are permitted but they must be approved in advance by the Department Coordinator. Chamber works will be judged as a collective performance.
- Encores that are not listed on the program will not be adjudicated.
- Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

Comprehensive Preparatory Audition (CPA)

– A major, juried evaluation of *all* orchestral excerpts studied during the two-year program, as covered in Orchestra Repertoire course. ADP students can choose to

complete a Comprehensive Preparatory Audition in their 2nd year, in lieu of a recital. Students also have the option of completing both the Recital AND the CPA if they chose to do so.

MEMORIZATION

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

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

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

Preparatory Audition Excerpts – Memorization not required.

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

6.12 ARTIST DIPLOMA PROGRAM – VOICE

RECITAL LENGTH

Year 1 – 1 Recital (55 – 70 minutes)

Year 2 – 2 Recitals (55 – 70 minutes)

or

Year 2 – 1 Recital + 1 Operatic Role

REPERTOIRE

Programme must be submitted by the student's studio teacher two weeks in advance of the recital date.

Languages – Minimum of English, plus two (2) other languages on each recital. Over the course of the three (3) recitals, English, French, German, and Italian must be represented. The use of other languages is optional. Over the course of the three (3) credit recitals each student must present: A minimum of one (1) Canadian composition on one of the three (3) recitals. One (1) operatic aria may be included in two of the three recitals. Instrumental interludes between vocal works are not permitted. Encores that are not listed on the program will not be adjudicated. Intermissions must be limited to 10 minutes and the inclusion of an intermission cannot result in the total length of the recital booking exceeding the time booked.

Professional or Student Opera Roles – Students who win a major professional role or have a significant role in a Glenn Gould School production may request to have their performance evaluated in lieu of one recital in the second year. Performances that take place in Toronto will be evaluated by adjudicators; if required, the student must provide two (2) complimentary tickets to a performance. For performances that take place outside Toronto, the student must arrange to have a professional quality video recording of the performance made; an unsatisfactory recording could be considered a failure. Students must also submit published reviews (if any) and promotional materials for the recital. Reviews will not be used as evaluations or to determine grades.

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

MEMORIZATION

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

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

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

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

7 Sexual Violence and Sexual Harassment Policy

7.1 Policy Application

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

7.2 The Scope

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

7.3 Purpose and Intent

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

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

7.4 Policy Objectives

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

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

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

- (a) providing on-campus investigation procedures to students for sexual violence complaints;
- (b) responding promptly to any complaint and providing reasonable updates to the complainant and the respondent about the status of the investigation;
- (c) assisting students who have experienced sexual violence in obtaining counselling and medical care;
- (d) providing students who have experienced sexual violence with appropriate academic and other accommodation; and
- (e) providing students who have experienced sexual violence with information about reporting options as set out in Appendix 1.

7.5 Definition of Sexual Violence

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

7.6 Reporting and Responding to Sexual Violence

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

Subject to paragraph 7 below, to the extent it is possible, the RCM Human Resources Director will attempt to keep all information disclosed confidential except in those circumstances it believes an individual is at imminent risk of self-harm, or of harming another, or there are reasonable grounds to believe that others on our campus or the broader community are at risk.

RCM recognizes the right of the complainant to determine how her or his complaint will be dealt with. However, in certain circumstances, RCM may be required by law or its internal policies to initiate an internal investigation and/or inform police without the complainant's consent, if it believes the safety of members of its campus or the broader community is at risk.

A student is not required to report an incident of, or make a complaint about, sexual violence to obtain support, services, or accommodation.

A complainant seeking accommodation should contact the RCM Human Resources Director.

7.7 Investigating Reports of Sexual Violence

A complaint of sexual violence may be filed under this Policy, by any student of our career college, to the RCM Human Resources Director in writing.

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

Upon a complaint of alleged sexual violence being made the RCM Human Resources Director will initiate an investigation, including as follows:

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

7.8 Disciplinary Measures

If it is determined by RCM that a student of GGS has been involved in sexual violence, immediate disciplinary or corrective action will be taken up to and including termination of employment of instructors or staff or expulsion of a student.

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

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

7.9 Making False Statements

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

7.10 Reprisal

It is a violation of this Policy to retaliate or threaten to retaliate against a complainant who has brought forward a complaint of sexual violence, provided information related to a complaint, or otherwise been involved in the complaint investigation process.

7.11 Review

This policy will be reviewed 3 years after it is first implemented.

7.12 Collection of Student Data

RCM shall collect and be prepared to provide upon request by the Superintendent of Private Career Colleges such data and information as required according to Subsections 32.3 (8), (9) and (10) of Schedule 5 of the Private Career Colleges Act, 2005 as amended.

7.13 Resources

Appendix 1 lists provincial rape crisis centres.

Appendix 1

Canadian Association of Sexual Assault Centres

PROVINCIAL

English

Assaulted Women's Helpline

Toll Free: 1-866-863-0511

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

TTY: 416-364-8762

www.awhl.org

Français

Fem'aide

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

ATS: 1 866 860-7082

www.femaide.ca

Sexual Assault/Domestic Violence Treatment Centres

35 [hospital-based centres that provide](#) 24/7 emergency care to women.

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

LOCAL

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

24 hour crisis line:

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

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

Office: 705-526-3221

www.huroniatransitionhomes.ca

Belleville

Sexual Assault Centre for Quinte and District

Toll-Free: 1-877-544-6424

Office: 613-967-6300

www.sacqd.com

Bracebridge

Muskoka/Parry Sound Sexual Assault Services

Parry Sound District Office

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

www.daphnewymn.com

Muskoka District Office

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

www.daphnewymn.com

Brantford

Sexual Assault Centre of Brantford

Crisis: 519-751-3471

Office: 519-751-1164

sexualassaultcentre@sacbrant.ca

<http://sacbrant.ca/>

Brockville

Assault Response & Care Centre

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

arcc@bgh-on.ca

www.arc-c.ca

Chatham

Chatham-Kent Sexual Assault Crisis Centre

24 Hour Crisis Line: 519-354-8688

Office/TTY: 519-354-8908

<http://cksacc.org/>

Cornwall

Sexual Assault Support Services for Women

Office: 613-932-1755

<http://sassforwomen.ca/>

Iethinisten:ha Women's Shelter

Akwasasne Family Violence Program

24 Hour Crisis: 1-800-480-4208

Phone: 613-937-4322

www.akwasasne.ca/iethinistenha-women's-shelter

Durham Region

Durham Rape Crisis Centre

Crisis: 905-668-9200

Office: 905-444-9672

info@drcc.ca

www.drcc.ca

Eganville

Women's Sexual Assault Centre of Renfrew County

24 hour crisis: 1-800-663-3060

Office: 613-735-5551

www.wsac.ca

Guelph

Guelph-Wellington Women in Crisis

Crisis: 519-836-5710

1-800-265-7233

Office: 519-823-5806

www.gwwomenincrisis.org

Hamilton

Sexual Assault Centre (Hamilton and Area)

Crisis: (905) 525-4162

Office (905) 525-4573

TTY: 905-525-4592

www.sacha.ca

Kenora

Kenora Sexual Assault Centre

Crisis: (807) 468-7233 or 1-800-565-6161

Office: (807) 468-7958

www.kenoralsexualassaultcentre.com

Kingston

Sexual Assault Centre Kingston

Crisis: 613-544-6424 or 1-877-544-6424

Office: 613-545-0762

sack@sackingston.com

www.sackingston.com

Kitchener-Waterloo

Sexual Assault Support Centre of Waterloo Region

Crisis: 519.741.8633

Office: 519.571.0121

info@sascwr.org

www.kwsasc.org

London

Sexual Assault Centre London

Crisis: 519-438-2272

Office 519-439-0844

TTY: 519-439-0690

sacl@sacl.ca

www.sacl.ca

London Abused Women's Centre

Office: 519-432-2204

info@lawc.on.ca

<http://lawc.on.ca/>

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

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

North Bay
 Amelia Rising Women's Sexual Assault Centre of Nipissing/centre d'agressions sexuelles de nippising
 Crisis: 705-476-3355
 Office: 705-840-2403
 TTY: (705) 840-5877
info@ameliarising.ca
www.ameliarising.ca

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

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

Ottawa
 Sexual Assault Support Centre
 Crisis: 613-234-2266
 Phone: 613-725-2160
 TTY: 613-725-1657
info@sascottawa.com
<http://sascottawa.com>

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

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

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

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

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

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

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

Thunder Bay
 Thunder Bay Sexual Assault and Sexual Abuse Crisis and Counselling Centre
 Office: (807) 345-0894 or 1-866-311-5927
tb counselling@tbsasa.org
www.tbsasa.org

Timmins
 Timmins and Area Women in Crisis
 Crisis: 1-877-268-8380 (sexual assault)
 Crisis: 1-855-827-7233 (shelter)
 Office: (705) 268-8381
info@tawc.ca
<http://www.tawc.ca/>

Toronto
 Oasis Centre des Femmes
 Téléphone : 416-591-6565
services@oasisfemmes.org
<http://oasisfemmes.org/>

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

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

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

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The Phil and Eli Taylor Performance Academy for Young Artists

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