



University
of Regina

MUSIC DEPARTMENT

***ACADEMIC UNIT REVIEW SELF STUDY REPORT
2018–2019***

Table of Contents

| | |
|---|----|
| Background | 5 |
| Faculty and Staff..... | 6 |
| Resources | 6 |
| Teaching Space..... | 6 |
| Performance Space..... | 7 |
| Scholarly Output..... | 8 |
| Dr. David Dick | 8 |
| Professor Brent Ghiglione | 9 |
| Dr. Dominic Gregorio..... | 9 |
| Dr. Alain Perron..... | 12 |
| Dr. Helen Pridmore..... | 12 |
| Dr. Barbara Reul | 13 |
| Community Service Initiatives..... | 17 |
| Dr. David Dick | 17 |
| Professor Brent Ghiglione | 17 |
| Dr. Dominic Gregorio..... | 22 |
| Dr. Alain Perron..... | 24 |
| Dr. Helen Pridmore..... | 25 |
| Dr. Barbara Reul | 26 |
| Programs..... | 28 |
| Bachelor of Arts in Fine Arts (Music) | 29 |
| Minor in Fine Arts (Music)..... | 29 |
| Bachelor of Arts Honours in Fine Arts (Music) | 29 |
| Bachelor of Arts (Music) Special Three-Year..... | 29 |
| Bachelor of Music..... | 30 |
| Bachelor of Music/Bachelor of Music Education | 30 |
| Enrollment Trends | 31 |
| Successes | 33 |
| Salaries, Wages, and Budgets 2017 – 2018 | 35 |
| SWOT Analysis (strengths, weaknesses, opportunities, threats) | 35 |
| SWOT Submitted by the Music Students' Association..... | 37 |

| | |
|--|-----|
| Academic CVs..... | 38 |
| David Dick, D.M.A. | 38 |
| Professor Brent Ghiglione | 43 |
| Dr. Dominic Gregorio..... | 53 |
| Dr. Alain Perron..... | 66 |
| Dr. Helen Pridmore..... | 75 |
| Dr. Barbara Reul | 82 |
| Technical CVs | 91 |
| Floyd Gadd | 91 |
| Appendix # 1 | 92 |
| 1.1 Pianos | 93 |
| 1.2 Percussion Instruments | 94 |
| 1.3 Rental Instruments | 101 |
| 1.4 Sound Gear and Risers | 105 |
| Appendix #2 | 106 |
| 2.1 RC 0.80 level – Basement..... | 106 |
| 2.2 Main floor Rehearsal room/classroom | 106 |
| 2.3 Second floor studios/offices/classroom..... | 106 |
| Appendix #3 | 108 |
| University Theatre | 108 |
| Appendix # 4 | 114 |
| Shumiatcher Open Stage | 114 |
| Appendix 5 | 115 |
| 5.1 Music Courses..... | 115 |
| 5.2 Music Composition Courses | 117 |
| 5.3 Music Ensemble Courses..... | 118 |
| 5.4 Music History and Literature Courses..... | 119 |
| 5.5 Music Performance Courses | 123 |
| 5.6 Music Theory and Analysis Courses..... | 125 |
| 5.7 Music Technique Courses | 126 |

| | | |
|-------------|---|-----|
| 5.8 | Music Applied Instrument Courses | 128 |
| 5.8.1 | Bass Clarinet Courses..... | 128 |
| 5.8.2 | Bassoon Courses..... | 128 |
| 5.8.3 | Clarinet Courses..... | 129 |
| 5.8.4 | Double Bass Courses..... | 130 |
| 5.8.5 | Euphonium Courses..... | 131 |
| 5.8.6 | Flute Courses..... | 132 |
| 5.8.7 | Guitar Courses | 133 |
| 5.8.8 | Harpsichord Courses..... | 133 |
| 5.8.9 | Horn Courses..... | 134 |
| 5.8.10 | Oboe Courses | 135 |
| 5.8.11 | Organ Courses..... | 136 |
| 5.8.12 | Percussion Courses | 137 |
| 5.8.13 | Piano Courses..... | 137 |
| 5.8.14 | Saxophone Courses..... | 138 |
| 5.8.15 | Trombone Courses..... | 139 |
| 5.8.16 | Trumpet Courses..... | 140 |
| 5.8.17 | Tuba Courses..... | 141 |
| 5.8.18 | Viola Courses..... | 142 |
| 5.8.19 | Cello Courses..... | 142 |
| 5.8.20 | Violin Courses | 143 |
| 5.8.21 | Voice Courses..... | 144 |
| Appendix #6 | | 146 |
| | Music Department Data..... | 146 |
| 6.1 | Enrolment and Credit Hours | 146 |
| 6.2 | Course Enrolments, by Course Year Level and Fiscal Year | 147 |
| 6.3 | Course Enrolments, by Subject and Fiscal Year..... | 148 |
| 6.4 | Department Budget and Staffing Data | 149 |

Background

University of Regina is a Non-denominational university growing out of Regina College, which was founded in 1911 along with the Regina Conservatory of Music (later the Conservatory of Music, University of Regina). In 1934 Regina College became part of the University of Saskatchewan and continued as a Junior College with a Conservatory of Music until 1959, when it received full degree granting status as a second campus of the University of Saskatchewan. In 1961 the College was renamed the University of Saskatchewan, Regina Campus and in 1974 it became the independent University of Regina. The first degree program approved in fine arts was the four-year B. Mus. The new degree began in 1963 to replace a program which had lapsed in Saskatoon a few years earlier. For years, the department of music and the Conservatory occupied the old residence wing of the Regina College Building.

In 1990, the degrees offered were B. Mus. (performance, music history, composition), B. Mus. Ed., B.A. (major, honours in music history) and M. Mus. (performance, composition, conducting), and the department had 11 full-time faculty and 62 students (60 undergraduate and 2 graduate). Also in 1990, the department began holding classes and maintaining offices in the former Norman MacKenzie Art Gallery building.

On May 25, 1995, the sod was turned signalling the beginning of construction of the University Centre. This building was renamed Dr. William Riddell Centre after completion. In 1997, the departments of Music, Theatre, and Visual Arts moved into the new centre. Its goal was to be “a focal point for students and fine arts education at the University of Regina”.

In 2014, the four year B. Mus. Ed. degree needed to be changed because of the extra courses that Saskatchewan Education needed us to continue granting degrees in Music Education. The five year joint degree B. Mus. Ed. / B. Ed. degree was developed.

The Music Department has taken the largest ‘hit’ in faculty losses. In the past six years, the loss through passing and retirements has seen the departure of Professors Griffiths – tuba, Edward Lewis – trumpet, Karen Finnsson – saxophone, Lynn Cavanagh – theory, Christine Vanderkooy – piano, Lynn Channing – voice with two replacement hires: Helen Pridmore – voice for Lynn Channing, and recently David Dick – trombone / theory for Christine Vanderkooy.

All of these losses occurred when there was a budget deficit and subsequent budget cuts within the university. All areas of the University were asked to make cuts to their budgets, and MAP’s response was to not replace most of the recently vacated positions in Music.

Faculty and Staff

| Name | Position and Rank | Notes |
|-----------------------------|---------------------------------------|-----------------|
| Dr. David Dick | Assistant Professor | Academic CV #1 |
| Brent Ghiglione | Associate Professor / Department Head | Academic CV #2 |
| Dr. Dominic Gregorio | Associate Professor | Academic CV #3 |
| Dr. Alain Perron | Associate Professor | Academic CV #4 |
| Dr. Helen Pridmore | Associate Professor | Academic CV #5 |
| Dr. Barbara Reul | Professor | Academic CV #6 |
| Floyd Gadd | Piano Technician | Technical CV #1 |
| Valerie Kokotailo | Administrative Assistant | |

Resources

Instrument and Audio Equipment Inventory is in Appendix #1

Teaching Space

| Room | Capacity | Function |
|--|----------|--------------------|
| University Theatre | 420 | Performance Space |
| Shumiatcher Open Stage | 200 | Performance Space |
| RC 228.2 | 28 | Smart Class Room |
| RC 175 | | Rehearsal Room |
| RC 256 area Applied Instructors Studios | | 13 private studios |
| RC 053 Keyboard/Composition Lab | 10 | |

Until 1997 the Departments of Music, Visual Arts, Theatre, and Film, and all associated offices were located on the College Avenue campus. That space was in poor repair, and some sections of the building were condemned. Plans for a new building, to be called the Riddell Centre, called for only the Dean's office and the Departments of Theatre and Visual Arts to move. Music was to remain on the old campus.

In late 1996, long after the building programming was finalized and construction was well underway with the building opening for May of 1997, the decision was made to move the Department of Music and the Fine Arts library to the Riddell Centre. Space there had been assigned to other units on the basis of availability, but was not purposely built for music; as a result, it was not well suited. Moving the Music Department to the Riddell Centre therefore required the appropriation of space intended and designed for other units and for other purposes.

This created, and continues to pose significant challenges. These challenges include sound transfer between faculty studios, class rooms and performances spaces such as the Shu-Box Theatre and RC 175, as well as space shortages for Music of classrooms, recital / small ensemble rehearsal rooms, practice rooms, and such. The need for a small chamber / recital hall is pressing.

Our collegial relationship with the Department of Theatre is excellent. We are permitted access to use theatre spaces such as RC 183, RC 176, and RC 077 for clinics, Honour Bands, and other provincial partner events (see Community Partners Document) requiring more than the two spaces (RC 175 and RC 228.2) to which we have access at present.

Large ensembles perform in the University Theatre. Students giving recitals and smaller ensembles utilize the Shu-Box Theatre.

Our practice rooms are located in the basement of the Riddell Centre. The “Music hallway” is keyed with a key card security system. This limits the number of non-music majors into this space. With only eleven rooms available for student practicing, demand in this hallway is high. Our only small ensemble rehearsal room, RC 080.7, had to be repurposed to accommodate the large number of percussion majors. The Department of Theatre has been generous in allowing us to use RC 183 to help accommodate scheduled rehearsals for small ensembles and sectionals.

Please see Appendix #2

Performance Space

| Room | Function |
|-------------------------------|--|
| University Theatre | Performance Space A proscenium arch theatre with a fly gallery, trap room, orchestra pit and front of house catwalks Main floor seating and balcony seating. Appendix #3 - Technical Specifications |
| Shumiatcher Open Stage | Performance Space Official nickname – Shu-Box Theatre A ‘black box’ theatre with moveable seating risers. Appendix #4 – Technical Specifications |
| The Crush | Performance space An open common area used for student recitals when no theatre is available. |

Scholarly Output

Dr. David Dick

Highlights: Creative Research

I. Performances

- Principal trombone of the Regina Symphony Orchestra for all masterworks, pops, kids, and special events shows (2010-present)
- U of R Brass Days featured soloist two times (2018 and 2015)
- Trombone player with the Jack Semple Band (2012-2017, concerts in Regina, Saskatoon, Toronto, and Calgary)
- Guest soloist with Queen City Brass Band (2012)
- Founding member of Big Sky Brass – brass chamber music ensemble featured in multiple concerts in Regina (2010-present)
- Lead trombone of the Regina Jazz Orchestra (2010-present)

II. Adjudicating: member of the Canadian Music Festival Association of Adjudicators Festivals (since 2018)

Music festival locations:

- Moose Jaw Band Festival, Moose Jaw, SK (2019)
- Alberta Music Festival Provincial Finals, Edmonton, AB (2018)
- Brandon Festival of the Arts, Brandon, MB (2018)
- Swift Current, SK (2019)
- Prince Albert, SK (2018)
- Mainline Music Festival, Indian Head, SK (2017)
- Quill Plains Music Festival, Wynyard, SK (2016)
- Yorkton, SK (2015)
- Esterhazy, SK (2015)
- Redvers, SK (2015)
- Saskatoon, SK (2014)
- Estevan, SK (2014)
- Assiniboia, SK (2014)
- Regina Catholic Schools Band Days Festival, Regina, SK (2012)

Highlights: Teaching at U of R

- MUTH 121 Ear Training I
- MUTH 122 Ear Training II
- MUTH 221 Theory & Analysis of Music I
- MUTH 222 Theory & Analysis II
- MUTH 321 Theory & Analysis of Music III
- MUTH 322 Theory & Analysis of Music IV
- MUHI 203 Music History Survey (U of R and Luther College)
- MUHI 304 Contemporary Music History
- MU 100 Introduction to Music
- MU 101 Fundamental Music Skills

- MU 204 Jazz Appreciation Online (developed and taught online course)
- MUEN 103 Jazz Band
- MUTB Applied Music Trombone
- MAP 499 Professional Placement (working with jazz camp)

Upcoming engagements:

- Performance at the International Trombone Association Festival in Muncie, IA (July 2019)
- Participation and performance at Andover Educator training and conference, Redlands, CA (June 2019)

Professor Brent Ghiglione

Highlights Research

- Main contributor to the Saskatchewan Music Festival Syllabus for their 2016 – 2018 syllabus and the 2019 – 2021 Syllabus.
- Main contributor to the provincial band festival syllabus Dntowners Optimist Band Festival from 2008 – present
- The lead of the consortium on the wind band commission of Elizabeth Raums' Clarinet Concerto 'Dance Suite'
- Presented repertoire sessions at conferences in Saskatchewan, Alberta, British Columbia and most recently in Kansas.
- Conducted Honour bands in three provinces and in Kansas.
- Perform on trumpet in the Regina Symphony Orchestra for the past 26 years.
- Lead and perform with the Regina Jazz Orchestra for several concerts each year.
- Have recorded and completed two compact discs with the University Bands and have a third disc recorded still waiting to be edited.

Dr. Dominic Gregorio

Highlights: Research

Research Interests and Ongoing Projects

- Choral Music Performance and Scholarship
- Solo Vocal Music Performance
- Interdisciplinary Performance
- Creative Technology, Improvisation, New work creation
- Art For Social Change
- Indigenization, Decolonizing (Filipino and First Nations), Music and Cultural Practices
- Yoga, Meditation, Taiqi, Qigong for Musicians

Publications (Peer Reviewed)

- Gregorio, Dominic., ed. Anacrusis 34 No. 3 (2016).
- Gregorio, Dominic., ed. Anacrusis 34 No. 2 (2016).
- Gregorio, Dominic., ed. Anacrusis 34 No. 1 (2015).
- Gregorio, Dominic., ed. Anacrusis 33 No. 3 (2015).
- Gregorio, Dominic., ed. Anacrusis 33 No. 2 (2015).
- Gregorio, Dominic., ed. Anacrusis 33 No. 1 (2014).

- Gregorio, Dominic. "Words Matter: Lessons from Psychology for the Choral Rehearsal." *Anacrusis* 33 No. 1 (2014): 20-22.
- Gregorio, Dominic. "Living the Chant." *Discovering Chant*. Ed. James Jordan. Chicago, IL: GIA, 2014. 29-32.
- Knotts, G. & Gregorio, D. (2011) Confronting homophobia at school: High school students and the Gay Men's Chorus of Los Angeles, a positive partnership. *Journal of LGBT Youth*, 8:1, 66-83.
- Gregorio, Dominic. (2002). To Hear Again. In James Jordan (Ed.), *The Musician's Spirit* (pp. 45-47). Chicago: GIA.

Reviews

- Gregorio, Dominic. "Review: Canadian Chamber Choir – Sacred Reflections of Canada." *Anacrusis* 34 No. 3 (2016), 54-55.
- Gregorio, Dominic. "Review: A Dylan Thomas Christmas – A Child's Christmas in Wales." *Anacrusis* 33 No. 2 (2015), 37.
- Gregorio, Dominic. "Review: From Sea to Sea: Vocal Works featuring Canadian Poetry by Aaron Jensen." *Anacrusis* 33 No. 3 (2015) 27-28.
- Gregorio, Dominic. "Canadian Music Educators Association National Conference: Connecting the Community." *Anacrusis* 34 No. 1 (2015) 24.
- Gregorio, Dominic. "Review: Chronos Vocal Ensemble "Sacred A Cappella Music 1843 – 2010." *Anacrusis* 34 No. 1 (2015) 38.

Research Funding

- Canada Council for the Arts: Professional Development for Artists Grant to participate in Rhiannon "All The Way In" International Vocal Improvisation Workshop; \$10000, 2018
- Humanities Research Institute Fellowship Grant: Attending the Historic Gathering of Filipino Traditional Knowledge Keepers: Pamati 2019 "Pamati" is a Visayan word meaning "to listen." This historic gathering, only in its third offering, brings together primary Babaylan from across the Philippines to Mindanao, the island of my ancestors, to lead ceremony, to celebrate our ways and traditions, to lead healing ceremonies, and to teach Filipinos our pre-colonial wisdom; \$5000, 2018
- University of Regina Conference Fund for "Kapwa, the Shared Self in Others: Filipino's Decolonizing and Recovering Ancestral Ways," \$2750, 2018
- Tri-Agency Cohort Program (SSHRC) for application development, \$1000, 2017
- Saskatchewan Arts Board Independent Artists Grant for "Kapwa Ensemble: To engage the newcomer Filipino community in Regina in the important work of decolonization, singing and learning about our colonial past through Filipino vocal and choral music performance," \$13239, 2017
- University of Regina President's Research Seed Grant for "Balikbayan: Decolonizing the Filipino Mind, Rediscovering Indigenous Filipino Roots and Musical Traditions, Sharing with Native Turtle Islander's, and Multidisciplinary Work Creation," \$5000, 2016
- Grants received for the Creative Performance Storytelling Troupe:
 - SaskCulture Multicultural Initiatives Fund, \$8000, April 2014
 - Saskatchewan Arts Board, Collaborative Artist, \$1500 (\$14000 total), June 2014
 - University of Regina Research Start-up Fund, \$5000, used for developing research into Creative Technologies Voice, July 2012

Conference Papers (Peer Reviewed)

2018

- Our Home and Native Land : Filipino and Canadian First Nations Indigenous musicians mix and mash-up their musical traditions as a symbol of honouring, respecting, and sharing traditions. To breathe together, to sing together, to make music together symbolizes our ancient human tradition of moving beyond separation and into oneness; with Teddy Bison Congress of the Humanities and Social Sciences: Gathering Diversities, Regina, SK
- MAP Faculty Presentation Series Lecture/ Performance: Balikbayan- Home and Back Again, Regina, SK

2017

- 無意 - un conscious: Improvised Voice, Movement, and Creative Technology Performance Presentation with Dr. I-Ying Wu
- International Institute for Critical Studies in Improvisation Conference, Regina, SK

2016

- Vocal Pedagogy for the Choral Rehearsal, Taipei International Choral Festival, Taipei, Taiwan
- Applied Constructivist Teaching Strategies for Music Teachers, Saskatchewan Registered Teachers Association Conference, Regina, SK
- Getting Your Students On Your Side: Applied Constructivist Pedagogy, University of Regina Center for Teaching and Learning

2015

- Lessons from Psychology for the Choral Rehearsal, Canadian Music Educators' Association National Conference, Winnipeg, MB
- Getting Your Singers On Your Side: Constructivist Choral Strategies, Canadian Music Educators' Association National Conference, Winnipeg, MB

2014

- Yoga For Conductors and Singers, Podium: Choral Canada National Conference, Halifax, NS
- The Constructivist Choral Rehearsal, Podium: Choral Canada National Conference, Halifax, NS

2013

- Technical Exercises for Conductors: Gaining Gestural Fluency Through Daily Practice, Tempo: Manitoba Music Conference, Winnipeg, MB
- The Constructivist Choral Rehearsal: Getting Your Singers On Your Side, Tempo: Manitoba Music Conference, Winnipeg, MB
- Vocal Pedagogy for the Choral Rehearsal, Tempo: Manitoba Music Conference, Winnipeg, MB
- Senior Choral Music Reading Session, Saskatchewan Music Conference, Saskatoon, SK

2012

- Using Music For Social Change: The Gay Men's Chorus of Los Angeles Music Alive Project Case Study, University of Regina Out of Bounds Gender and Sexuality Seminar Series, Regina, SK
- Yoga For Musicians, Saskatchewan Music Conference, Saskatoon, SK
- Choral Resources, Saskatchewan Music Conference, Saskatoon, SK

Dr. Alain Perron

Highlights: Research

- I studied oboe and composition in Trois-Rivières and Quebec City.
- I obtained a Bachelor's Degree in Music Performance (oboe and English horn) at Laval University under the supervision of André Jutras and Pierre-Vincent Plante.
- I obtained a Bachelor's Degree in Music Composition at Laval University under the supervision of Alain Gagnon and François Morel.
- I obtained my Master's Degree in Music Composition at Laval University under the supervision of François Morel.
- I received two prestigious grants, one from SSHRC (Canada) and one from FCAR (Québec), to study with the renowned composer and conductor Krzysztof Penderecki at the Academy of Music in Cracow, Poland, where I received my doctorate in 1996.
- I received several diplomas from my professional training on Pro Tools in New York including the 'Operator Level in Music'.
- I received numerous first prizes for my compositions for orchestra, including the Sir Ernest MacMillan Prize from SOCAN, the du Maurier New Music Festival in Winnipeg and the Mosaïco Music Festival Prize in Korea.
- In 2009 and 2011, I have been nominated for the Western Canadian Music Awards category «Classical Composition of the Year».

Dr. Helen Pridmore

Highlights: Research

2018

- January: premiere performance of new work by acclaimed UK composer Michael Finnissy, in Victoria BC
- July: solo concert at the Sound Symposium, international new music and sound art festival, St. John's NL
- August: Canada Council-funded onsite performance project, The Whale, near Sackville New Brunswick
- September: premiere of self-created work for solo voice, Sor Juana and the Silences, Regina SK
- November: Guest artist for University of New Brunswick Concert Series, Fredericton NB
- January 2019: performance at Open Waters Festival, new music and improvisation festival, Halifax NS

Upcoming for 2019

- March: performance tour in Mexico with Sor Juana and the Silences
- March: solo concert at Now Hear This Festival, Edmonton AB
- July: artist residency at PAVED Arts, Saskatoon SK
- November: solo concert for GroundSwell series, Winnipeg MB

Dr. Barbara Reul

Highlights: Research

Edited books and journal issues (print and online)

- *Fasch und die Konfessionen* (Fasch and the Confessional Landscape of His Day, Fasch-Studien 14), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [ed. Barbara M. Reul and Konstanze Musketa] (Beeskow: Ortus, 2017; published in September 2018), 432 pp.; all articles include abstracts in German and English.
- *Understanding Bach* 12 (Winter 2017): 1-132, edited by Richard D. P. Jones (senior editor), and Barbara M. Reul, Ruth Tatlow, and Yo Tomita (assistant editors), <http://www.bachnetwork.co.uk/understanding-bach/>.
- *Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof* (Zerbst during the Time of Fasch's Tenure as *Kapellmeister*, Fasch-Studien 13), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [ed. Bert Siegmund, Konstanze Musketa and Barbara M. Reul] (Beeskow: Ortus, 2015; published in April 2016), 378 pp; all articles include abstracts in German and English.
- *Impetus*, open-access webzine of Luther College, University of Regina: editor
 - Winter/Spring 2017: "Reformation", <https://www.luthercollege.edu/university/academics/impetus/winterspring-2017>
 - Fall 2016: "Teaching", <https://www.luthercollege.edu/university/academics/impetus/fall-2016>
 - Winter 2016: "Storytelling", <https://www.luthercollege.edu/university/academics/impetus/winter-2016>
 - Fall 2015: "Lenses", <https://www.luthercollege.edu/university/academics/impetus/fall-2015>

Peer-reviewed articles (print and online)

- "Fürstliche Trauermusiken am Anhalt-Zerbster Hof vor und während der Amtszeit von Johann Friedrich Fasch" ("Princely Funeral Music at the Court of Anhalt-Zerbst before and during Johann Friedrich Fasch's tenure as Kapellmeister"), in: *Fasch und die Konfessionen* (Fasch-Studien 14), pp. 317-350.
- "Musik am Musenort Zerbst: Aufführungen von Schülern der Bartholomäi-schule und von preussischen Komödianten während der Amtszeit J. F. Fasch" ("Zerbst as a 'Place of the Muses': Musical performances of students at the princely school of St Bartholomäi and by Prussian comedians during Fasch's tenure as *Kapellmeister*"), in: *Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof* (Fasch-Studien 13), pp. 145-166.
- "Untersuchungen zu Johann Friedrich Faschs Biographien von 1732 und 1757" ("A critical examination of Johann Friedrich Faschs 1732 and 1757 biographies"), in: *Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof* (Fasch-Studien 13), pp. 317-337. Includes English translations of the 1732 and 1757 biographies on/of J. F. Fasch.
- "The spectacle of a young man – Glenn Gould, Graham Steed and an unpublished concert review for the Windsor Star", in: *Intersections* 33/2 (Spring 2013, appeared in summer 2015): 115-126.
- "Mandating the Unauthorized Playing of Trumpets and Kettledrums in the German Principality of Anhalt-Zerbst (1677-1728): Introduction and Translation", in: *Historic Brass Society Journal* 26 (2014; appeared in print in early 2015): 23-41.
- "Gracious Spirit, hear our pleading – The case of Johann Heinrich Heil (1706–1764), organist at St. Bartholomäi Lutheran Church in Zerbst, Germany," in: *Canadian Journal for Scholarship and the Christian Faith* (January 2015), 11 pp., open access online: http://ccscf.concordia.ab.ca/?page_id=1738 or go to <http://ccscf.concordia.ab.ca/>

- “Dream job: next exit? A comparative examination of selected career choices by J. S. Bach and J. F. Fasch”, in: *Understanding Bach* 9 (March 2014): 9-24.
<http://www.bachnetwork.co.uk/ub9/UB9-Reul.pdf>; open access online.
- “Trompeter am Anhalt-Zerbster Hof und ein neu aufgefundenes Trompeter-Mandat von 1728”, in: *Fasch und Dresden*, Fasch-Studien 12 (Beeskow: Ortus, 2013), pp. 187-207.

Scholarly translation (from German to English)

- “Having to perform and direct the music in the Capellmeister’s stead for two whole years: Observations on How Bach Understood His Post during the 1740s” by Michael Maul, in: *Understanding Bach* 12 (2017): 37-58.

Entry in *Grove Music Online Database*

- “Fasch, Johann Friedrich” (biography, works, bibliography; substantially revised and expanded entry by Gottfried Küntzel who passed away in the late 1990s), in: *Grove Music Online Dictionary Database*, December 2015.

Book chapters

- “Musik und Kirche – Zur Musikpflege an St. Bartholomäi in Zerbst während der Barockzeit” (“Music and Church – On Musical Life at St. Bartholomäi in Zerbst during the Baroque Period”), in: *Hof- und Stiftskirche St. Bartholomäi: Erforschtes und Erlebtes aus 800 Jahren*, Festschrift ed. by St. Bartholomäi Zerbst (Coswig: Lewerenz, 2015), pp. 108-111.

Book reviews

- *Land ohne Herr – Fürst ohne Hof? Friedrich August von Anhalt-Zerbst und sein Fürstentum* (Land without a Ruler – Prince without a Court? Friedrich August of Anhalt-Zerbst and his Principality), *Quellen und Forschungen zur Geschichte Sachsen-Anhalts* 15 (Halle/Saale: Mitteldeutscher Verlag, 2018), in: *Mitteilungen des Vereins für Anhaltische Landeskunde*, in press.
- *Beyond Bach: Music and Everyday Life in the Eighteenth Century* by Andrew Talle (Urbana, Chicago, Springfield: University of Illinois Press, 2017), in: *BACH Riemenschneider Journal* 48/2, 49/1 (2018): 164-169.
- *Die Weimarer Hofkapelle 1683-1851* (The Weimar Court *Kapelle* 1683-1851) by Christian Ahrens (Sinzig: Studio-Verlag, 2015), in: *Early Music* 44/3 (August 2016): 479-482.

CONFERENCE PAPERS

2018:

- Cremona, Italy: 18th International Conference on Baroque Music: “Coping without Bach: Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen”.

2017:

- Zerbst, Germany, on the occasion of the 14th International Fasch Festival 2017: “Fürstliche Trauermusik am Anhalt-Zerbster Hof ca.1709-1752” (Princely Funeral music at the Court of Anhalt-Zerbst ca. 1709-1752).
- Cambridge, UK: Bach Network UK Dialogue Meeting, Madingley Hall, UK: “The Fleckeisen case” (on the article I translated for *Understanding Bach*, vol. 12, see above), with Michael Maul and Robin A. Leaver (respondent), see <https://www.bachnetwork.org/dialogue-meetings/>.

2016:

- Lethbridge, AB: American Musicological Society-Pacific Northwest Chapter, University of Lethbridge, AB: “*Durchlauchtigste Herren* – Entertaining Catherine the Great’s German Relatives in the 1740s”.

- South Bend, IN, USA: American Bach Society, University of Notre Dame: “*Unverwelklich grünende Palmen Unsterblicher Tugenden* – Funeral Music at the Court of Anhalt-Zerbst in the 1740s”.

2015:

- Zerbst, Germany, on the occasion of the 13th International Fasch Festival 2015: “Von schlechten Abend-Musiken bis extra-lustigen Nach-Comödien: Musikalische Aufführungen in der “Musenstadt” Zerbst in der ersten Hälfte des 18. Jahrhunderts” (“From minor serenades to especially humorous comedies following the main act: musical performances in Zerbst, a “town of the muses”, during the first half of the 18th century”).

2014:

- Edmonton, AB: “Spirit(s)-filled work? The case of Johann Heinrich Heil (1706-1764), organist at the Lutheran Church of St. Bartholomäi Zerbst, Germany”, “The Fine Arts and the Christian Faith” – Conference hosted by the Canadian Centre for Christian Scholarship and Faith, Concordia University College.
- Salzburg, Austria: “Never believe anything you read” – A critical examination of J. F. Fasch’s *Lebenslauf* (1757) – 16th Biennial International Conference on Baroque Music, Universität Mozarteum.

2013:

- Warsaw, Poland: “Vital statistics – a comparison of J. S. Bach (1685-1750) and J. F. Fasch (1688-1758)”, Bach Network UK Dialogue Meeting.
- Zerbst/Anhalt, Germany, on the occasion of the 12th International Fasch Festival: “Fasch und die Trompete(r) – Ein neu aufgefundenes Anhalt-Zerbster Trompetermandat von 1728”.

2012:

- Southampton, UK: “*It’s a privilege* – New insights on trumpeters at the court of Anhalt-Zerbst”, 15th Biennial International Conference on Baroque Music, University of Southampton.
- Edmonton, Alberta: “A practical toolkit to revitalize the music history classroom”, Pacific Northwest Chapter meeting of the American Musicological Society, University of Alberta.

Non-peer-reviewed articles and reviews

- “Die 14. Internationalen Fasch-Festtage vom 20.-23. April 2017, 'Von Luther zu Fasch' - ein Rückblick” (A Review of the 14th International Fasch Festival, 20-23 April 2017, “From Luther to Fasch”), in *Zerbster Heimatkalender* 2018 (Zerbst, December 2017), pp. 122-127.
- “From Luther to Fasch – in four days flat”, review of the 14th International Fasch Festival, 20-23 April 2017 in Zerbst/Anhalt, Germany, in *Early Music Review* (May 2017), <http://earlymusicreview.com/from-luther-to-fasch-in-four-days-flat/>
- “An organ Max Reger (1873-1916) himself would have enjoyed playing on – The Max-Reger-Memorial Organ in Weiden (Oberpfalz), Germany,” in: *Organ Canada* (Winter 2017): 9-11.
- “Teaching circles at Luther College, University of Regina (LCUR) – A History”, with Bryan Hillis, in: *Impetus* (Fall 2016), edited by Barbara M. Reul, <https://www.luthercollege.edu/university/academics/impetus/fall-2016/teaching-circles-at-lcur>
- “Story from the Podium”, in: *Impetus* (Winter 2016), edited by Barbara M. Reul, <https://www.luthercollege.edu/university/academics/impetus/winter-2016/stories-from-the-podium>
- “Spirit(s)-filled work?”, or why a student of J. S. Bach got into trouble with the law in the 1760s”, in: *Organ Canada* (May 2015): 14-15.
- “*Du sollst keine anderen Blechblasgötter neben mir haben* – Auf den Spuren privilegierter Hofmusiker im Fürstentum Anhalt-Zerbst” (Thou shalt not worship any other gods of brass music – on the footsteps of privileged musicians at the court of Anhalt-Zerbst), in: *Zerbster Heimatkalender* 2014, pp. 158-167.

- “The four R’s of good organ technique according to Graham Steed (1913-1999)”, in: *Organ Canada*, July 2013 (pp. 8-12) and September 2013 (pp. 8-9).
- “Wo wohnte Fasch in Zerbst? Ein neuer Hinweis aus einer alten Quelle” (Where did Fasch live in Zerbst? New insights from old sources), in: *Zerbster Heimatkalender* 2012, pp. 136-138.
- “Die 11. Internationalen Fasch-Festtage 2011 im Rückblick” (The Eleventh International Fasch Festival 2011 in Review), with Antje Deicke, in: *Zerbster Heimatkalender* 2012, pp. 132-135.
- “Organ Triathlon at the Victoria International Organ Festival, 25-27 July 2012”, in: *Organ Canada* (Sept. 2012): 16-17, and *Pro Organo* (September 2012): 5-7.
- “Händel und Dresden. Italienische Musik als europäisches Kulturphänomen, Händel-Haus Halle, 6–8 June 2011” (Handel and Dresden: Italian music as a European cultural phenomenon), in: *Eighteenth-Century Music* 9/1 (2012): 166-168.

Compact Disc Liner Notes

- “Johann Friedrich Fasch – Orchestral Works, Vol. 3”, Tempesta di Mare Philadelphia Baroque Orchestra, dir. Richard Stone, Chandos 0791, 2012, pp. 6-9.

Reviews of Compact Discs

- “Pisendel [Fasch, Handel, Heinichen, Telemann] – Violin Concertos from Dresden” (Raumklang, 2011), International Baroque Players, dir. J. Pramsohler (also solo violin), in *Faschiana* 16 (2012): 9.

Programme Notes for Concerts

- “When you are with me – The many musical sides of Johann Sebastian Bach”, Per Sonatori Baroque Orchestra, Regina, SK (March 2016)
- “The Twelve Days of Christmas”, Per Sonatori Baroque Orchestra, Regina, SK (December 2014).
- “Realms of Glory”, Per Sonatori Baroque Orchestra and Halcyon Choir, Regina, SK (December 2013).
- “A Veritable Feast of Fasch”, Per Sonatori Baroque Orchestra, Regina, SK (February 2013).

Editor of Scholarly Newsletter and Webmaster of Scholarly Website

- *Faschiana* (Bilingual annual newsletter of the International Fasch Society, based in Zerbst/Anhalt, Germany) vols. 18-22 (2014, 2015, 2016, 2017, 2018), see www.fasch.net.
- Bilingual website of the International Fasch Society, webmaster, www.fasch.net.

Community Service Initiatives

Dr. David Dick

Highlights: Service/Community

- Presenter at the adjudicator professional development day for the Saskatchewan Music Festival Association (2019)
- Instructor for the U of R conservatory – elementary and high school trombone and theory (2010-present)
- Consulting for Saskatchewan Band Association (2017-present)
- Coordinator of the Prairielands Jazz Camp held in the summer at the U of R (2018-present)
- Regina and Public Catholic School Divisions - workshops and sectionals (2010-present)
- Swift Current area band clinics (2016-present)
- Program committee member for the Regina Symphony Orchestra (2017-present)
- music director for Trinity Lutheran Church, Regina (2010 – present)

Professor Brent Ghiglione

Highlights: Community Service

- Serve as lead on the Optimist Festival Education committee that determines syllabus, format, adjudicators, and schedule.
- Present a workshop day each fall for the past 4 years. Its rotation is Brass, Woodwind, and Percussion. I contract our applied teacher and other guest clinicians Partner with the three surrounding school divisions Regina Public Schools, Regina Catholic Schools, and the Prairie Valley School Division for funding, for bussing of students, and time for teachers to participate. The attendance numbers of each day are 578 students, 726 students, 322 students (percussion – limited space) and 511 students. As well a local music store St. Johns Music has given funding in partnership with Yamaha Canada to help pay for a guest soloist/clinician. This also gives our students the opportunity to work and perform with an artist.
- I collaborate with a small group of educators, the Saskatchewan Band Association. The Optimist Band Festival, and the Saskatchewan Music Educators Association to showcase music educators to present professional development sessions with teachers. Each year is a different clinician and different topics. This is also in its fifth year of offerings and has good attendance each year.
- We partner with the Regina Symphony Orchestra to help promote music and events. We now are the home for the RSO children's concerts and supply the equipment for these shows.

Band Clinics

2018

January 9th – Regina Catholic East grade 8 band – Nadine Ghiglione

January 15th – O'Neill Area grade 7 & 8 Band – Shina Hom and Linda Lucyk directors

February 13th – Swift Current Comprehensive Bands – Janine Waines – director

May 24th – Balfour area Grade 8 band – Deborah Skoczylas – director

May 25th – Campbell East Area Grade 8 Band– Scott Adelman – director

May 30th - Balfour area Grade band – Deborah Skoczylas – director

May 30th – St Joesphat School grade 8 classes - Sophia Yannitsos – FA. Coordinator
May 30th – Campbell East Area Hawryluk Grade 8 Band– Scott Adelman – director
Sept. 8th – Hosted the St Johns Reading session for band directors
Sept. 7th – Campbell East Area Headstart – Kathy Anderson
Sept. 14- 15th – Campbell East Area Headstart – Scott Adelman
Oct 13th – Coordinated Marguerite Wilder Band directors workshop for 40+ teachers
Oct 26th – Lumsden High School – Miranda Hulshof – director

2017

Jan 9th – Arranged a Flute Evening for all of the flute players in the city. Approximately 27 flute players attended to look at the latest publications and flutes.
Jan 11th – Regina Catholic Schools Jazz Bands - trumpet sectionals – Chad Huel – director
Jan 27 – 29th – Host the U of R Honour Band – this had 120 students participate from 33 different high schools and a wonderful recruitment opportunity.
Feb 3rd – Richmond Collegiate Sr Clinics – Cheryl Ferguson – director
Feb 13th – Ruth B Buck Sr clinics – Heather Dolmage – director
Feb 14th – Campbell Area Chamber Winds – Kathy Anderson – director
Mar 1st – Prairiewinds Concert Band – Bob Mossing director
Mar 2nd – O’Neill Sr Band clinic – Katrina Hogenrud – director
Mar 29th – Luther High School Band – Melissa Morgan – director
May 23rd – Grenfell High School Band – Sherry Shoep- director
May 25th – Campbell SE Area Band – Scott Adelman – director
May 25th – Virden Sr Band – Glenda Turton – director
May 26th – Campbell SE Area Hawryluk Band – Scott Adelman – director
July 9 – 15th – U of R/ Prairieland Jazz Camp
Sept 9th – hosted the new music session for 40+ teachers
Sept 15/16th – Campbell Area Trumpet clinician – Headstart
Oct 3rd – Lumsden Sr Band – Miranda Hulshof – director
Oct 25th – Yorkton Community Band – Larry Pearen – director
Nov. 15th – Prairiewinds Concert Band – Bob Mossing – director
Nov. 17th – O’Neill Sr Band - Samantha Ranger – director
Nov. 18th – Fort Richmond Collegiate jazz – Cheryl Ferguson – director
Nov. 27th – Regina Catholic Schools int. jazz – Chad Huel – director
Nov. 29th – Regina Catholic Schools Sr. jazz – Chad Huel – director

2016

January 11th – RCSD Intermediate Jazz Band – trumpet sectionals – Nadine Ghiglione – director
January 13th – RCSD Senior Jazz Band – trumpet sectionals – Chad Huel - director
January 19th – LeBoldus High School Sr Band – Chad Huel Band director
January 20th - LeBoldus High School Jr Band – Chad Huel Band director
January 29th – Swift Current Comprehensive – Janine Waines – band director
January 30th – Swift Current Comprehensive – Janine Waines – band director
February 9th – Knoll Collegiate Sr Band – Allison Cushway – band director

February 10th – Knoll Collegiate Jr Band – Allison Cushway – band director
 February 26th – Johnson Area – Mandy McArthur – band director
 March 1st – Lumsden Sr Band – Miranda Hulshof – band director
 March 2nd – Prairiewinds - Bob Mossing – band director
 March 3rd – Knoll Sr Band – Alison Cushway – band director
 March 4th – Ruth M Buck Bands – Heather Dolmage – band director
 March 26th – Kamsack Sr Band – Jacquelynn Amendt – band director
 April 4th – Meath Park Sr Band – Carleah Jackbush – band director
 April 5th - Moose Jaw Catholic Schools – Jim Mitchell – band director
 April 10th – Catholic Schools Honour Bands – Chad Huel – director
 April 20th – PA Public Schools – Kathy Clarke – band director
 April 23rd – Wynyard Sr Band – Leanne Menzie – band director
 May 2nd – New Brunswick/Greenall High Schhol Joint clinic – Katlynn Redding – director
 May 6th – Saskatoon Public Jr Band – Andrea Rutz – band director
 May 26th – Swift Current Public Schools Grade 6 students – West Bank – Ross Kuglin – director
 May 27th – Campbell East Area Grade 6 Band – Blue – Scott Adelman – band director
 May 27th – Virden Sr Band – Jennifer Shead – band director
 May 30th – Campbell East Area Grade 6 Band – Red – Scott Adelman – band director
 July 3 – 9th – U of R / Prairiелands Jazz Camp
 August 27th – Hosted the St Johns New Music Reading Session
 Sept 9/10 – Campbell Area Head start – Trumpet clinician – Kathy Anderson – band director
 Sept 9/10 – Campbell SE Area Head start – Trumpet clinician – Scott Adelman – band director
 Sept 15th - – organized and conducted the Concert Band Retreat
 Sept 19th – Hosted the Richard Stewart Trumpet Masterclass – room 175
 Sept 16th – Balfour Area clinic – Deborah Sckozalas – band director
 Sept 25th – Knoll Jr. Band – Alison Cushway – band director
 Sept 30th – Lumsden Sr Band – Miranda Hulshof – band director
 Sept 30 – Oct 1st – organized and conducted the Wind Ensemble Retreat
 Oct 2nd - Knoll Sr. Band – Alison Cushway – band director
 Oct 12th – Cambell Area Grade 8 – Travis Wilkinson – band director
 October 19th – organized 8 clinicians for all day sessions with elementary and high school students - a wonderful outreach/recruiting to the 687 students that came on campus
 Oct 22nd – Optimist PD session – Gillian MacKay – U of T – sessions for 36 teachers and students.
 Oct 27th - Balfour Area clinic – Deborah Sckozalas – band director
 Nov 5th - Yorkton Band clinic – Kelsey Kuz – band director
 Nov 17th – organized a leadership workshop for 30 teachers and 500 students with Tim Lautzenheiser

2015

January – Music Selection for the Saskatchewan Music Festival Syllabus
 January 27th – clinic with LeBoldus High School Jr. Band – Linda Lucyk – director
 January 28th – clinic with LeBoldus High School Sr. Band – Linda Lucyk – director

February 24th – clinics with Balfour Collegiate Area bands – Lindsay Stetner – director
 February 25th – clinics with Prairie Winds Intermediate and Senior Bands –
 Bob Mossing – director
 March 4th – clinics with Swift Current Bands – Janine Waines – director
 March 18 – 20 – volunteer with the Optimist Band festival
 March 19th – clinic with College Jeanne Sauve – Simone Gendron – director
 April 25th – clinic with Wynyard Sr. band – Leanne Menzie – director
 May 12th – clinic with Hamilota Sr Band – Paula Kirkland – director
 May 13th – clinic with Fort Nelson Sr Band – Sheldon – director
 May 13th – clinic with Maples Collegiate Sr Band – Cynthia Peysen Wahl – director
 May 22nd – clinic with Winston Knoll Area Band – Sydney Dunn – director
 May 25th - clinic with Winston Knoll Area Band – Sydney Dunn – director
 July 5 – 11th - coordinated the Prairielands Jazz Camp – Regina
 August 22nd – Hosted the St Johns Reading session – Room 175
 September 11 – 12th – Campbell Area Headstart – Kathy Anderson – director
 September 25 – 26th – Wind Ensemble retreat
 October 8th – clinic with Riffel High School Jr. and Sr Bands – Dallas Valley
 – Katrina Hogenerud – director
 October 14th – Organized Brass Days – with 7 guest clinicians – 487 students attended
 October 17th – Concert Band retreat – room 175
 October 28th – clinic with Campbell Area Grade 8 Band – Travis Wilkinson – director
 October 28th – clinic with The Yorkton Sr Jazz Band – Larry Pearen – director
 November 9th – clinic with Central Collegiate Jr. and Sr. Bands – Moose Jaw
 Paul McCorriston – band director
 November 21st – clinic with O’Neill Collegiate Sr Band – Andre Meija – director

2014

January 9 – 11 – clinics with Winston Knoll and area jazz bands
 February 6 – 8th – clinic with Swift Current Comprehensive Band in Cypress Hills.
 March 3 – 5th – PD development for band teachers from Lloydminster, AB.
 March 5th – clinic with Greenall High School Sr Band – Balgonie, SK. –
 Katlyn Redding - director
 March 10th – clinic with the Gull Lake Jr and Sr Bands – Gull Lake SK.
 March 10th – clinic with Gull Lake Jr. and Sr Bands – Gull Lake SK.
 Amy O’Hara – director
 March 12th – clinic with St Joeseph Middle School Bands – Swift Current, SK.
 Ross Kuglin – director
 March 14th – clinic with Swift Current Rural Bands – Swift Current,SK.
 Jen Horvey – director
 March 14th – clinic with O.M. Irwin Jr. and Sr Bands – Swift Current,SK.
 Michalela Jersak – director
 April 8th – clinic with Meath Park Senior Band – Carleah Jacobusch - director

April 24th – clinic with Estevan Rural Bands – with 4 student clinicians
 April 28th – clinic with Johnson Area bands – Mandy McArthur – director
 May 23rd – clinic with Winston Knoll Area Band – Sydney Dunn – director
 May 23rd – clinic with Gull Lake Sr Band – Amy O’Hara – director
 May 23rd – clinic with Wynyard Sr Band – Leanne Menzie – director
 May 26th – clinic with Winston Knoll Area Band – Sydney Dunn – director
 July 6 – 12th – coordinated the Prairielands Jazz Camp – Regina
 August 23rd – Hosted the St Johns Music Reading Session – Room 175
 September 5- 6th – Campbell Area Headstart
 September 26 – 27th – U of R Wind Ensemble retreat – room 175
 October 2- 3rd – clinic with Lord Beaverbrook Bands – Calgary, AB.
 Ross McIntyre – director
 October 7th – retreat/clinic with the Campbell Area Wind Ensemble – Kathy Anderson – director
 October 10th – PD session for the Regina Public Schools Band directors – Area concept.
 October 16th – presented a tuba masterclass for university students and school brass players
 with Tuba soloist Tom McCaslin
 October 17th – Trumpet clinic with Winston Knoll trumpet students
 October 18th – U of R Concert Band retreat – room 175
 October 24th – clinic with Campbell Area Grade 8 Band – Travis Wilkinson - director
 November 7th – Trumpet clinic with Winston Knoll trumpet students
 November 8th – clinic with O’Neill High School Band – Andre Meija – director
 November 9th – Trumpet soloist – First Presbyterian Church –
 William Sgrazzutti – music director
 November 20th – clinic with Balfour Area Band – Hawryluk School
 November 21st - clinic with Winston Knoll Jr. Band – Chad Huel – director
 November 25th - clinic with Riffel High School Band – Renee Mahajan – director
 November 28th – Trumpet clinic with Winston Knoll trumpet students
 December 3rd – clinic with Balfour Area Bands - Deborah Skzochlas – director
 December 11th – clinic with Estevan Rural Bands – Stacey Grunert – director

2013

January 16th – Jazz band and Concert band clinic – Balfour Collegiate – Graham Hoffman and
 Deborah Skzochlas – directors
 February 6th – Clinic in Balgonie – Greenall High School – Katlyn Redding - timpani
 February 6th – teach a conducting lesson to local conductor Fletcher Powley – Regina Mandolin
 Orchestra
 February 8 – 10th – clinic with Swift Current Comprehensive Band in Cypress Hills.
 February 11th – brass clinic with the Regina Catholic Senior and Intermediate Jazz Bands
 February 13th – clinic with the Prairiewinds Concert Band – Bob Mossing director
 March 1st – clinic with Lumsden High School Band – Michelle Wheeler – director
 March 20 – 22 – Optimist Band Festival volunteer
 March 27th – clinic with Luther High School Band – Stewart Wilkinson – director
 April 12th – clinic with Whitehorse Community Band – Rebekah Bell – director

April 12th - clinic with St Albert High School Band – Jackie Martin – director
 April 22nd – clinic with Wynyard High School Band – Leanne Menzie – director
 May 27th – clinic with Winston Knoll Grade 7/8 Band – Lindsay Stennes - director
 May 28th – clinic with O.M. Irwin Middle School - Michaela Jersak – director
 May 31st – clinic with Sacred Heart Band – Collette Karapidia – director
 June 10 – clinic with Wawanesa School Band – Alysha Klippenstein – director
 July 7 – 13th – coordinated the Prairielands Jazz Camp – Regina
 August 31st – Hosted the St Johns Music Reading Session – Room 175
 September 13/14th – Headstart clinic for Campbell Area – Kathy Anderson – director
 September 27th – Clinic with Leboldus Jr and Sr Bands – Linda Lucyk – director
 September 27/28th – Wind Ensemble retreat
 October 1 – 4th – PD development for the Lloydminster Band teachers – Michael Diachuk – Director of education.
 October 5th – Retreat with the Winston Knoll Senior Band – Chad Huel – director
 October 10th – clinic with Moose Jaw Public Schools – on campus with all directors and students – organized U of R students to teach masterclasses
 October 16th – clinic with the Campbell Area Grade 8 Band - Travis Wilkinson – director
 October 19th – Concert Band Retreat – room 175
 October 26 – clinic with the O’Neill High School Band – Andre Meija – director
 November 2nd and 3rd – Clinics and PD for local band directors with Craig Kirchoff
 November 5th – clinic with Winston Knoll High School Band – Chad Huel – director

Dr. Dominic Gregorio

Highlights: Community Service

- Koro Pamati: Starting community Filipino Choir investigating Filipino decolonization and indigenization through Filipino Folk music/ Allyship with Canadian First Nations TRC (2019)
- Champion College Presidential Installation and Mass, Music Director (2018)
- Choral Canada, Reviews Editor, Anacrusis: Peer-Reviewed Canadian Choral Journal (2016)
- Friday Night Choir, Cofounder with Stewart Wilkinson, monthly mentorship and sharing group for community choral conductors, high school and middle school teachers, and students (2017)
- Choral Canada, Vice President, Communications (2013-2016)
- Choral Canada Editor-In-Chief, Anacrusis: Peer-Reviewed Canadian Choral Journal (2013-2016)
- Queer City Cinema, Board of Directors (2012-2018)
- Cecilian Concert Series Board of Directors (2013-2015)
- Saskatchewan Choral Federation, Secretary (2012-2014)

Local Choral Workshops and Guest Conducting

2018

- Community OM Drone: We breathe deeply and offer one note at a time into the circle. We create layers of sonorities and harmonies, a powerful metaphor for community, breathing together, crafting a beautiful sound, deep listening and connecting, and welcoming all voices. Holophon Arts Drone Day at Cathedral Village Arts Fair, Regina, SK
- LeBoldus High School Chamber Choir Workshop, 29 January, 27-28 Sept. 2018
- Cornerstone Christian High School (Moose Jaw) Choir Workshop, 21 March 2018
- Peacock High School (Moose Jaw) Choir Workshop, 21 March, 3 October 2018
- O'Neill High School Choir Workshops 12 October 2018
- Poltava Ukrainian Orchestra, Guest Conductor, 17 December 2018

2017

- Luther College High School Chamber Singers Performance, Protestant Reformation 500 Year Anniversary Concert, 12 January 2017
- UR Chamber Singers Performance at Campbell Collegiate, Phil Mattson Fundraising Concert, 15 Feb 2017
- Guest Speaker and Choir Workshop at Johnson Collegiate, 17 Feb 2017
- Guest Conductor, Saskatchewan Jamaican Association GospelFest Mass Choir for Black History Month, 19 Feb 2017
- UR President's "Inspiring Leadership Forum" Women of Concert Choir Performance, 7 March 2017
- Cornerstone Christian School (Moose Jaw) Choir Workshops, 24 March 2017
- MAP Life Event, Choirs Coffeehouse featuring solo acts from the choirs, 31 March 2017
- Regina Sisters of Mercy Choir Workshop, 2 April 2017
- Dr. Kathryn Ricketts "Loft Event of the Listening Lab" Performance, Live Electronics, Voice and Electric Violin, on Filipino Decolonizing, 21 April 2017
- Miller High School Choir Workshops, 20, 27 September 2017

2016

- Riffel High School Choir Retreat Workshops, 28 October 2016
- Swift Current Comprehensive High School Choir Workshops, 25 October 2016
- Swift Current Oratorio Choir/ Prairie Spirit Workshops, 24 October 2016
- Installation of the Archbishop of Regina, 14 October 2016
- LeBoldus Choir Workshops, 13-14 October 2016
- Winston Knoll Choir Retreat, 2 October 2016
- Luther College High School, 21 March 2016
- St. Paul's Anglican Church Choir, 3 March 2016
- Balfour Collegiate High School, 1,3 February 2016

2015

- Riffel High School, 5 February 2015
- Andrew Mynarski School (Winnipeg), May 2015
- Melfort Comprehensive High School, May 2015
- Greenall High School, May 2015
- Miller High School, 18 September 2015
- LeBoldus High School, 12 October 2015

- Greenall High School, 9 October 2015
- Riffel High School, 22 October 2015

2014

- Conservatory Juventus Choirs, Guest Conductor, May 2014
- LeBoldus High School Choral Workshops, Sept 2014
- UR Theatre “The Philistines” Singing Workshop, Sept 2014
- Greenall High School Vocal Workshops, Oct 2014
- Johnson Collegiate Choral Workshops, Nov 2014
- Chamber Singers Performance at UR Board of Governor’s Holiday Dinner, 8 Dec 2014

2013

- Mother Teresa Middle School Leadership Camp at University of Regina, Aug 2013
- Harmony 2Go Youth Barbershop Choir, May 2013
- UR Conservatory Juventus Choir, April 2013
- St. Albert’s High School Choirs, Edmonton, AB, April 2013
- Thom Collegiate, Feb 2013
- Choral Improvisation with UR Theatre Production of “The Birds”, Feb, 2013
- Greenall High School, Lumsden High School and Indian Head High School Choirs – Feb 2013

2012

- Regina Philharmonic Choir, German Diction for Bach “Christmas Oratorio”, Nov 2012
- Miller Comprehensive High School Choir Retreat, Nov 2012
- Voice and Harmony workshop with UR Theatre Production of “Fear and Misery of the Third Reich”, Sept 2013
- Winston Knoll High School Choir Retreat, Sept 2012
- Regina Philharmonic Choir Rehearsal, Sept 2012
- Mother Teresa Middle School Leadership Camp at University of Regina, Aug 2012
-

Dr. Alain Perron

Highlights: Community Service

- I received many commissions from prestigious orchestras and ensembles such as the Orchestre symphonique de Québec, the Nouvel Ensemble Moderne (Montréal), the Winnipeg Symphony Orchestra, the Manitoba Chamber Orchestra, Jugendkammerorchester (Stuttgart), the Orchestre symphonique de Sherbrooke, the Claudel String Quartet, the Sinfonia de Lanaudière, the Molinari String Quartet, the National Arts Centre Orchestra (Ottawa), the Nouvel Ensemble à Cordes de Québec, the Nelligan Quartet, Rocco Parisi (Italy), the Orchestre symphonique du Saguenay-Lac-Saint-Jean, the National Youth Choir, the Rubbing Stone Ensemble, the Ensemble Transmission (Montreal), the Trio Fibonacci (Montreal), Sixtrum (Montreal), the Bozzini String Quartet (Montreal) and several from the Société Radio-Canada and CBC.
- Many of my works have been recorded on CD, and played in several countries throughout Europe, Asia and the former Soviet Union.
- I also pursues an active career as conductor and performer (oboe and English horn).
- I am the founder and artistic director of Le Nouvel Ensemble à Cordes de Québec (NEC).
- I received many grants from the Canada Council for the Arts (12), from Le Conseil des arts et des lettres du Québec (9), from the Saskatchewan Arts Board (5) and different

musical associations (5), also from La Société Radio-Canada (3) and the national Film Board of Canada (1), for numerous commission's work.

- I received numerous grants from the Canada Council for the Arts (9) for my New Music Ensemble "Le Nouvel Ensemble à Cordes de Québec".
- I received two grants, first one, from Le Ministère des Affaires étrangères et du Commerce international du Canada, and second one, from Le Ministère des affaires extérieures du Québec for the realization of the first "Canadian Music Festival in Poland".
- I played oboe and English horn in the following ensembles: Regina Symphony Orchestra, l'Orchestre symphonique de Québec, Les Violons du Roy, l'Orchestre symphonique de la Montérégie, l'Orchestre symphonique de Sherbrooke, l'Orchestre symphonique du Saguenay-Lac-Saint-Jean, Les Rhapsodes, Le Pop Philharmonique de la Capitale and l'Ensemble Vents et Percussion de Québec.
- I am regularly guest jury member at the Canada Council for the Arts (CAC), at the Conseil des arts et des lettres du Québec (CALQ), the Manitoba Arts Council (MAC), the Western Canadian Music Awards, the Juno Awards, the Governor General's Performing Arts Awards, and several national, provincial and international competitions such the ENKOR International Music Competition for composers and performers.
- List of my works recorded on CDs:
 - Soir d'hiver The Prairie Chamber Choir, Melissa Morgan, Independent, p2016.
 - Cycle 4 Jeremy Brown and the Rubbing Stone Ensemble, NAXOS, p2014.
 - Land of Living Skies Le Quintette à vent Estria, Centredisques, CMCCD 16811, p2011.
 - Northen Lights Sophie Bouffard and David McIntyre, CBC-CMC, Winter 2008.
 - Relevés no 7 Quatuor Laval. Musique à l'Université Laval vol. 6, SNE-603-CD, p2000.

Dr. Helen Pridmore

Highlights: Community Service

- Music and Diversity ("MAD" Music Series) at Congress 2018, May 2018, Regina. Six short musical concerts featuring faculty and students of the Department of Music, presented in six different locations on campus for Congress attendees. Part of the official Congress activities
- Board member, Neutral Ground Artist Run Centre, 2017-18
- Co-organizer (with Dr. Rebecca Caines), Improvisation and Mobility Conference, Regina, May 2017. This conference and festival was presented under the auspices of the International Institute for Critical Studies in Improvisation (IICSI), and included lectures, roundtable sessions, and performances by artists and scholars from Canada, USA, UK and Europe
- Adjudicator, regional music festivals in Saskatchewan, Alberta and Manitoba, 2015-present. Locations have included Brandon, MB; Medicine Hat, AB; and Rosthern, Foam Lake, Indian Head SK
- Led the New Music Ensemble in two community performance events:
 - "Unplug and Play" – interactive event for children, Regina Public Library, April 2018
 - Drone Day – participation in international performance event, hosted in Regina by Holophon Audio Arts at the Artesian, May 2018

Dr. Barbara Reul

Highlights: Community Service

INTERNATIONAL

- International Fasch Society, Zerbst/Anhalt, Germany: not-for-profit society promoting the life and works of Court Kapellmeister Johann Friedrich Fasch (1688-1758), most importantly via biennial Fasch Festivals; based in Zerbst/Anhalt; founded in 1991.
 - 2015-2019: Vice-president;
 - Duties: attend up to six Executive Board meetings a year; co-edit *Fasch-Studien* volumes (2015: no. 13; 2018: no. 14); prepare and run International Fasch Festivals 2017 and 2019, specifically the two-day international scholarly conferences held on that occasion; maintain and regularly update the Society's bilingual website, www.fasch.net and Facebook site; support the various activities of the president as well as the headquarters staff in Zerbst, Germany (volunteer general manager; paid musicologist; administrative staff); edit (and translate into English) the Society's annual newsletter, *Faschiana*; translate newly created promotional materials for Fasch Festivals; liaise with representatives of the city of Zerbst/Anhalt regarding Fasch Festivals
 - Member of the Fasch-Kuratorium (Fasch Board of Trustees): attend quarterly meeting (in person or via Skype/FaceTime) to ensure financial viability of Fasch Festivals
 - 2011-2015: Member-at-Large;
 - Duties: attend meetings and support activities of Society and Headquarters staff; co-edit annual *Faschiana* newsletter; maintain www.fasch.net.
 - From 2008 to 2011, I served as president of the Society.
 - Bach Network Council member: international not-for-profit society based in the UK, www.bachnetwork.org) promoting the life, works, and impact of Johann Sebastian Bach (1685-1750).
 - Since 2017: attend quarterly meetings to oversee and help steer the various activities of the Council, specifically organizing the biennial Bach Network Dialogue Meetings (2019: Maddingley Hall/University of Cambridge, UK

LOCAL – Regina, SK

- Since 2002: Head-organist at Our Savior's Lutheran Church in Regina, SK
 - Duties: play for regular and special worship services throughout the church year; accompany choir rehearsals (Sept.-May); work closely together with choir master and clergy; attend quarterly Worship Team meetings
- Since 2009: Musical guardian of instruments at Luther College, University of Regina
 - Duties: oversee loaning/renting out of portable organ to interested members of the Regina music community (including Per Sonatori Baroque Orchestra; Regina Symphony Orchestra, ensembles performing in the "Musica Sacra" concert series at Campion College, University of Regina, University of Regina Choirs, Halcyon Choir, and others)
- Since 2012: Repertoire/programming consultant for Per Sonatori Regina Baroque Orchestra; artistic director: Tara Semple
 - 2019/20 season: choose repertoire for and give pre-concert lecture on Women and Baroque Music (to go with my MUHI 418 "Music, Women and Culture") class
 - 2013-2016: occasionally authored concert programme notes
 - 2013: "A Veritable Feast of Fasch" lecture (all-Fasch programme; included 10 hours of coaching the Baroque ensemble prior to the performance, and authoring programme notes).

PUBLIC LECTURES - International, local (in German and English)

2017:

- Halle/Saale, Germany: "Aufschlussreich, bemerkenswert, eigenartig: Johann Friedrich Fasch (1688-1758) und seine Biographie von 1757" (Informative, noteworthy, curious: Johann Friedrich Fasch (1688-1758) and his biography from 1757), Händel-Haus Halle, Germany, "Musik hinterfragt" Lecture Series (60 minutes, by invitation).
- Regina, SK: "*You have 8 seconds to impress me with your scholarly CV – A CV workshop/ presentation for music students*", University of Regina Music Student Association (60 minutes).

2015:

- Zerbst/Anhalt, Germany: "Das Heil in der Flasche suchen? Der Organist J. H. Heil als Zeitgenosse Faschs und sein vollgeistiges Leben in Zerbst" ("Looking for salvation in the bottle – the organist J. H. Heil, a contemporary of J. F. Fasch, and his spirit(s)-filled work in Zerbst"); public lecture at St. Bartholomäi Church Zerbst/Anhalt (60 minutes, by invitation).
- "Pauker, Diener, Conditoren – und ein Kapellmeister: Der Zerbster Musenhof im 18. Jahrhundert" ("Kettledrummers, servants, pastry chefs – and a Kapellmeister: The Zerbst 'Court of the Muses' during the 18th century"); lecture at the local Zerbst secondary school Gymnasium Francisceum, with archivist Hannes Lemke (60 minutes, by invitation).

2014:

- Regina, SK: "Thinking outside the Bachs"; lecture presented as part of the Luther Bach Choir's "Lutheran Music through the Ages" concert, Luther College, University of Regina (30 minutes).

2012:

- Regina, SK: "*He exercised an unholy mesmerism over his audience – Graham Steed (1913-1999) on Glenn Gould (1932-1982)*", Convention of the Saskatchewan Registered Music Teachers' Association (25 minutes).
- Regina, SK: "Beyond the Notes: A Day in the Life of German *Kapellmeister* Johann Friedrich Fasch (1688-1758)" as part of the University of Regina Library's lecture series "Beyond the Book" (60 minutes).
- Regina, SK: "A Romp through Mozart's *The Marriage of Figaro*", 7th Annual University of Regina Opera Recital (Dept. of Music and Theatre co-production; 60 minutes).

Programs

The Department of Music offers programs leading to the degrees of B.A. in Fine Arts (4 years), B.A. (special 3 year), B.A. Hons. in Fine Arts, B.Mus. (comprehensive, or with focus on composition, music history, or performance), and the five-year B.Mus. / B.Mus.Ed. program (in conjunction with the Faculty of Education). These varied programs enable students to follow a wide range of interests and career paths. Students enjoy small classes and high student-teacher ratio, with excellent facilities including classrooms, performance spaces and practice rooms.

Our aim is to educate students to be competent, creative, well-rounded musicians and teachers. In all programs, students take courses in music theory, ear training and history. Our B.A. and B.Mus. Comprehensive students receive a thorough grounding in general music studies. Students in the Performance, Composition and History streams focus on professional-level artistic development, preparing them for further study at the graduate level. The B.Mus. / B.Mus.Ed. students receive thorough training in both musical knowledge and the requirements of the Education curriculum. Internships and on-site practica provide real-life experience for these future educators. Students in all programs take courses in the other fine arts, the humanities and the sciences to supplement their musical training.

A Professional Placement course is available to students in the B. Mus. programs, offering a semester's worth of experiential learning within an institution related to their major. Typically the fieldwork is completed off campus. Our students have completed professional placements with the Regina Symphony Orchestra; with the Regina Musical Club; and with Common Weal Community Arts, to give a few examples.

In the B.Mus. and B.Mus. / B. Mus .Ed. programs, weekly applied lessons in the major instrument of choice allow for focused and intense one-on-one Conservatory-style training. Students in these programs must present public solo recitals: for B. Mus. / B.Mus. Ed. students, one recital in the third year, and for B.Mus. performance majors, recitals in both third and fourth years of study.

All Music students are required to participate in at least one major ensemble during their studies. Core ensembles include:

- University Concert Band: a non-auditioned ensemble open to all students and members
- University Wind Ensemble: an auditioned ensemble open to all students, including non-music majors. This ensemble performs more challenging repertoire and sometimes works with guest conductors
- University Orchestra: an ensemble open to all students and community members. Each year the Orchestra holds a Concerto Competition, open to music students; the winner performs with the Orchestra in the following year
- University Jazz Ensemble: currently in two sections. The ensembles are open to all students. The Jazz Ensemble performs regularly on campus and at a local bar/restaurant
- University Concert Choir: open to all students and community members (but with a voice placement required before joining); this choir usually has about 75 members, with a wide range of programming. This ensemble often performs with the Regina Symphony Orchestra in large-scale works
- University Chamber Singers: a smaller, 28-voice auditioned ensemble open to all students, with a focus on a cappella repertoire. This ensemble performs both on and off campus

Smaller ensembles include the New Music Ensemble (open to all students and community members); the Percussion Ensemble (for percussion majors), and Trombone Choir, Brass Ensemble, and Saxophone Quartet (for students majoring in those instruments). Other small ensembles form from year to year, depending on students' interest. The experience of performing

with ensembles provides invaluable practical and musical training for our students – not to mention the excitement of live performance.

Our two formal performance spaces provide excellent acoustics and a professional venue for student recitals and ensemble concerts. The University Theatre is a modern proscenium theatre with seating for up to 439. Its features include a fly tower, trap room and orchestra pit. The Shumiatcher Open Stage, commonly known as the Shu-Box, is a smaller venue with seating for up to 162, depending on the performance configuration. It features flexible stage and seating layouts.

Within the Faculty of MAP, the Creative Technologies program offers stimulating new experiences for music students, enhancing their knowledge and comfort level with new and developing technologies while at the same time, encouraging new musical techniques, improvisation and a spirit of discovery. The B. Mus. and B. Mus. / B. Mus. Ed. programs include the option to take Creative Technologies courses as electives. Some examples of relevant courses include:

- CTCH 200, The Electronic Voice
- CTCH 201, Sound Art
- CTCH 202, The Tablet Orchestra
- CTCH 205, Hip Hop Cultures, Politics, Identities
- CTCH 212, Audio Tools

Bachelor of Arts in Fine Arts (Music)

A four-year program, this is designed for students who want to explore all aspects of music study. The program includes courses in music theory and music history, as well as ensemble participation; it allows for a great deal of flexibility in the choice of other courses to complete the degree, with the possibility of a minor in another area of study.

Minor in Fine Arts (Music)

This program is designed for students in other areas of study who have a strong interest in music. It includes courses in music theory and history, as well as ensemble participation; and again it allows for choice in the student's selection of other Music courses to complete the minor.

Bachelor of Arts Honours in Fine Arts (Music)

Admission to an Honours program requires a minimum average of at least 70% in all courses, and at least 75% in the area of concentration. This program requires students to fulfill the general requirements for the B.A. in Fine Arts degree and, in addition, requires more intensive training at a senior level in their area of concentration, culminating in the completion of a research project and/or paper. Typically, students majoring in music in this program are focused on areas of musicology or music theory.

Bachelor of Arts (Music) Special Three-Year

This program is designed for students who wish to combine a B. Ed. degree in arts education with a B. A. in music. It is directed towards arts education generalists and elementary music educators, and is intended to supplement the knowledge gained through the B. Ed. Usually, students complete the B. Ed. degree first. The program allows students to increase their musical knowledge by taking courses in music theory and history, with room in the program for music electives as well.

Bachelor of Music

All students wishing to enrol in any of the B.Mus. programs must first pass an audition and an interview, as well as a theory entrance test. Further tests may determine the granting of advanced standing in music theory. All accepted students are classified as majoring in Comprehensive, and all take the same sequence of courses in the first year. This sequence includes music theory, music history, ear training, and ensemble participation, in addition to University of Regina required courses in writing and communication (Academic Discourse or English courses). Students in the B.Mus. program also receive weekly applied lessons in their instrument of choice.

The majors in composition, history or performance begin in the second year; for performance majors, the year-end jury serves as an audition for acceptance into the Performance program. At this point, program requirements vary:

- a) Comprehensive students: a program with flexibility in the choice of music courses. Students in this program may take composition, theory, or performance courses
- b) Composition students: focus on composition courses, electronic music and technology courses, and orchestration
- c) History students: focus on history courses, and a required language course
- d) Performance students: as mentioned, the required two recitals; plus a focus on courses related to performance studies. A minimum of 75% in the applied music major is required for graduation from this program

Bachelor of Music/Bachelor of Music Education

This five-year program is administered jointly by the Music Department and the Education Department. It prepares students to teach secondary choral and instrumental music, and allows them to qualify for teacher certification; upon completion, students are awarded two degrees.

Students register for courses in the Music Department for the first three years of the program, with a recital in their major instrument presented at the end of the third year. They then shift their focus to Education courses for the final two years. One entire semester is devoted to an internship in the school system.

The Music courses included in the first three years of study include the same theory, history and ear training courses as for the other degree programs. In addition, students in this program usually select a Teaching Minor, which focuses the nature of their other courses.

B.Mus./B.Mus.Ed. students participate in ensembles as with the other music students, and also participate in the Lab Band, in which they gain experience in conducting, and in playing a second instrument.

An average of 70% is required in combined Music and Music Education courses in order to complete this program.

Enrollment Trends

Enrollments in the Department of Music were stable between 2007-2008 and 2010-2011 after which a marked decrease in enrolled students occurred. This coincided with a decrease in undergraduate enrollment across all of the University of Regina in 2010-2011. This decrease coincidentally occurred with the province's first-ever economic boom. For example, house prices doubled and tripled within that short year. The Department of Music graduated musicians and music educators who chose not to continue in the field of music because they could earn more money driving a water truck in the oil patch. The 'cooling off' of the economic outlook in the province has translated into some of the largest intakes of music students in the past twenty years, and the Department is on track to continue this trend for the third year in a row.

The graduate programs offered by the Music Department are all individual special case programs or are part of an interdisciplinary studies model in which a program of study in Music is combined with other disciplines and faculties in the University.

Undergraduate enrollment in both the Performance program and the Education program are very close. Some students are accepted into the five year joint B. Mus. / B. Ed. degree but opt into the four-year performance degree followed by the two-year Bachelor of Education After-Degree, because they want more music courses. This is because the five year B. Mus. / B. Ed. degree has little room for electives. The Music department has a strong working relationship with Education.

The Department has several online courses, and is willing to develop more but time to develop these courses is not available.

In the last two years the number of students applying to the Music Department has never been higher in the history of the music department. This upcoming year will continue this trend with even higher numbers of students applying and auditioning. The feedback we have received from the province's entire musical community is that our offerings, special programs, and the events we host are very much appreciated.

Summary of Programs, Majors & Minors, with code list, for Unit: MU - Music

University of Regina Census Date Students for Unit: MU - Music

MJ&MN4: Summary of Majors, Minors & Concen for:
 FABMUS MPBMUS MPBMUSED BMUS EDBMUSED EDBMUSED BMUS FABMUSED
 MPBMUSED GFAMMCONDP GMPMMCONDP GMPMMPERFP MU C&I5 EMUS MUCR
 MUGY MUHI MUTH MUTR COND PERF
 NOT INCLUDING concurrent programs

| MajMin Level | LEVEL | DEG Type | MajMinLevelDetail | Fall 2012 | Fall 2013 | Fall 2014 | Fall 2015 | Fall 2016 | Fall 2017 | Fall 2018 | | | |
|--------------|------------|----------|--------------------------|-----------|-----------------|-----------|-----------|-----------|-----------|-----------|---|--|--|
| Prog | Under grad | Bachelor | | 201230 | 201330 | 201430 | 201530 | 201630 | 201730 | 201830 | | | |
| Prog | Under grad | Bachelor | PROG EDBMUSED | 2 | 4 | 3 | 2 | 1 | | | | | |
| | | | PROG EDBMUSED BMUS | | | | | | | | 5 | | |
| | | | PROG FABMUS | 28 | 26 | 20 | 23 | 3 | | | | | |
| | | | PROG FABMUSED | 29 | 24 | 22 | 22 | 7 | 1 | | | | |
| | | | PROG MPBMUS | | | | | 18 | 23 | 24 | | | |
| | | | PROG MPBMUSED | | | | | 4 | 7 | 2 | | | |
| | | | PROG MPBMUSED BMUS | | | | | 9 | 20 | 29 | | | |
| | | | Grad | Masters | PROG GFAMMCONDP | | | | 2 | 2 | 2 | | |
| | | | PROG GMPMMCONDP | | | | | | 1 | 1 | 2 | | |
| | | | PROG GMPMMPERFP | | | | | | | 1 | 4 | | |
| Total | | | | 59 | 54 | 45 | 49 | 45 | 55 | 66 | | | |
| Major | Under grad | Bachelor | MJ1 First Major (EMUS) | 18 | 18 | 14 | 13 | 6 | 2 | 1 | | | |
| | | | MJ1 First Major (MU) | 3 | 1 | 3 | 2 | 7 | 7 | 4 | | | |
| | | | Total | 21 | 19 | 17 | 15 | 13 | 9 | 5 | | | |
| Minor | Under grad | Bachelor | MN1 Added Minor (EMUS) | 14 | 14 | 15 | 16 | 9 | 7 | 3 | | | |
| | | | MN1 Added Minor (MU) | 3 | 4 | 3 | | | 1 | 1 | | | |
| | | | MN1 Added Minor (MUHI) | | | | | | | 1 | | | |
| | | | Total | 17 | 18 | 18 | 16 | 9 | 8 | 5 | | | |
| Concen | Under grad | Bachelor | CN1 Added Concen (EM...) | | | | | 4 | 4 | 6 | | | |
| | | | CN1 Added Concen (MU) | 11 | 5 | 5 | 3 | 2 | 2 | 1 | | | |
| | | | Total | 11 | 5 | 5 | 3 | 6 | 6 | 7 | | | |
| Grand Total | | | | 108 | 96 | 85 | 83 | 73 | 78 | 83 | | | |

for MU - Music

included Program Codes:

FABMUS MPBMUS MPBMUSED BMUS EDBMUSED
 EDBMUSED BMUS FABMUSED MPBMUSED
 GFAMMCONDP GMPMMCONDP GMPMMPERFP

| | | |
|----|---------------|------------------------------|
| GR | GFAMMCONDP | ~MMus COND Project |
| | GMPMMCONDP | MMus COND Project |
| | GMPMMPERFP | MMus PERF Appl Music Project |
| UG | EDBMUSED | Bach of Music Education |
| | EDBMUSED BMUS | Joint BMusED/BMus |
| | FABMUS | ~Bachelor of Music |
| | FABMUSED | ~Bachelor of Music Education |
| | MPBMUS | Bachelor of Music |
| | MPBMUSED | ~Bachelor of Music Education |
| | MPBMUSED BMUS | Joint BMusED/BMus |

included Major/Minor codes:

MU C&I5 EMUS MUCR MUGY MUHI MUTH MUTR
 COND PERF

| | |
|------|---------------------------|
| C&I5 | ~Curriculum & Instr Music |
| COND | Conducting |
| EMUS | Music Education |
| MU | Music |
| MUCR | Music Comprehensive |
| MUGY | Musicology |
| MUHI | Music History |
| MUTH | Music Theory |
| MUTR | ~Music Theatre |
| PERF | Performance |

Successes

Sophie Bouffard – President – Laurentian University
Jeremy Buzash – violin - Winnipeg Symphony Orchestra
Nick Rheubottom, currently completing Ph.D., King's College, London UK.
Stuart Beatch, Master's composition, King's College, London, UK
Natalie Fuller - trumpet – DMA, Eastman
Karen Donnelly – trumpet – National Arts Centre Orchestra
Jane Leibel – voice – Full professor, Memorial University
Tara Semple – flute – Regina Symphony Orchestra
Julie Atter – trombone – Teacher / Regina Symphony Orchestra
Shawn Grocott – trombone – Teacher / principal trombone – World Brass –Detmold, Germany
Rachel Andrist – collaborative pianist – Montreal / Toronto
Audrey Andrist – concert pianist – Washington, D.C.
Leanne Barnes – trumpet – West Point Band
Rick Boughten – trumpet – Freelance session player – Winnipeg
Colleen Cook – clarinet – Toronto Opera Orchestra
Grant Wenaus – pianist / collaborative piano – Professor at NYU
Blair Lofgren – principal cello –Orchestre symphonique de Québec
Danny Scholtz - principal viola – Winnipeg Symphony Orchestra
Darren Buhr – bass – Victoria Symphony Orchestra
Brett Scott – choral / professor - CCM
Melissa Morgan – choral / Voice / teacher – DMA, U of T
September Russell – currently finishing a Ph.D. in theory at U of Toronto
Nathan Dehgenhart – saxophone - now Medical doctor
Bruce Radmacher – voice - now Medical doctor

Composition

Paul McCorriston – M.Mus. in Composition
- His oeuvre includes a concerto for tuba & orchestra premiered by John Griffiths and the University Orchestra
Peter Bodnarchuk – M.Mus. in Composition - Conservatory of Performing Arts, Regina
Mathew Todd – M.Mus. in Composition, completed a PhD in Composition at University of Toronto
Nicole Stenerson (completed only the 1st year - Master degree in Composition)
Samuel Minevich (completed only the 1st year - Master degree in Composition - Recently completed a Master degree in Music Therapy at the Concordia University (Montreal))

High School Teachers

Kelsey Kuz – Yorkton Regional High School -
<https://www.cbc.ca/news/canada/saskatchewan/meet-10-more-future-40-winners-1.4897406>
Scott Peters – Campbell Collegiate
Andrew Brandt – Sheldon Williams Collegiate
Kory Gibbs – Miller Comprehensive High School
Rob Houston – Thom Collegiate
Chad Huel – LeBoldus High School

Melissa Morgan – Luther High School
Jon Neher – Balfour Collegiate
Brent Gelsinger – Balfour Collegiate
Alison Cushway – Winston Knoll Collegiate
Josh Carley – Moose Jaw Christian School
Miranda Hulshof – Lumsden High School
Katlyn Redding – Grennal High School
Paul McCorriston – Central Collegiate
Cameron Church – AE Peacock High School
David Selensky - Hugh Sutherland School

Regina Public School Teachers

Scott Adelman
Bev Brander
Sydney Dunn
April Friars
Kelsey Gibson
Robin Swan
Brianna Levesque
Mandy MacArthur
Allen McWilliams
Tanya Tazzioli

Regina Catholic School Teachers

Shina Hom
Julie Atter
Joel Lareau

Prairie Valley School Teachers

Brendan Dickie
Kristan Kuntz
David Popoff
Andrew Wahl

Moose Jaw Public Schools

Kurt Gillert
Jen Tenford

Salaries, Wages, and Budgets 2017 – 2018

| | |
|---------------------------------|--------------|
| Academic (5) | \$600,523.00 |
| Sessional Instructors (9) | \$98,442.61 |
| Applied Instructors (13) | \$43,169.50 |
| Full Time Union | \$62,538.00 |
| Student Assistant wages | \$4,931.00 |
| Administrative Stipend | \$4,150.00 |
| General Operating Budget (2230) | \$13,108.00 |
| Chamber Choir (2231) | \$2,500.00 |
| Concert Choir (2232) | \$2,500.00 |
| Orchestra (2233) | \$2,100.00 |
| Jazz Ensemble (2234) | \$2,500.00 |
| Concert Band (2235) | \$2,500.00 |
| Wind Ensemble (2236) | \$2,500.00 |
| Piano Tech (2238) | \$1,500.00 |

Note: One Faculty member is affiliated with another faculty – Luther College.

SWOT Analysis (strengths, weaknesses, opportunities, threats)

Strengths

The University of Regina Music Department's dedicated faculty members are the largest strength of our department. The faculty is focused on the students and are always looking for new opportunities for them to learn and to gain experience from.

The University Theatre and the Shu-Box Theatre are well equipped and provide excellent performance space. The Shu-Box is more intimate and best suited for student recitals and small ensembles, while the University Theatre is a venue with good acoustics for larger ensembles and a larger seating capacity for our events.

The Department has a variety of degree programs and course options to attract and service students. Each degree program provides different levels of flexibility for student course selection. The smaller class size allows for more one-on-one time between faculty and students.

We have a wonderful working association with the Regina Symphony Orchestra. Many of our students have had the opportunity to be hired as part time players with the orchestra. Many of the Orchestra's principal players also teach applied lessons for the Department.

It is perceived by music teachers within our province that our Music Education degree program is superior, and attracts many students to our university. In a community the size of Regina, there are many opportunities to partner with other organizations to present teacher professional development sessions for teachers and our students. Events such as Voice Day, Brass Day, etc. are well attended with the support of funding from the Saskatchewan Band Association, Saskatchewan Music Educators Association, and the Saskatchewan Choral Federation, etc.

The Glenn Visiting Artist grant is an annual opportunity for the Department of Music to invite guest soloists and groups to perform and present masterclasses and talks on campus. Some of our Glenn Visiting Artists have been: the Kings Singers, the Polaris Ensemble, Guy Jean Boisvert, the Quasar Saxophone Quartet, James Jordan, Craig Kirchhoff, to name a few.

Weaknesses

The Department has seen the steady decline of faculty through retirements and passing, with few renewals of these positions. Without the renewal of these positions, the Department has seen faculty overworked and with overloaded teaching courses. The course offerings have diminished because lack of enough faculty forces the Department to teach only the basic courses. This overload of teaching is taking a toll on faculty who fight to maintain their level of commitment to research, community service, and teaching. Without more faculty members, the opportunities for smaller ensembles and chamber groups is compromised.

A limited budget brings many implications to the operation of the department and its offerings. There are fewer opportunities to host and present visiting and touring artists. There is little budget to purchase or renew equipment. While there has been no faculty hires, the number of sessionals also has not increased to cover the courses and workload.

The hourly pay for applied lesson sessionals and accompanists for the choirs has not increased since before 1996. With the pressures of an increased workload, there is a hesitancy to connect and collaborate with other areas in MAP, such as Interdisciplinary Studies, Creative Technologies, Theatre. The lack of dedicated music recital, performance, and small ensemble performance events limits the number of offerings to our students.

Opportunities

The largest opportunity is the collaboration with other areas of MAP and other faculties of the university. Our continued outreach with our community partners will provide more visibility and opportunities for our students. These institutions include: The Regina Symphony Orchestra, The Cecilian Concert Series, Per Sonatori, Regina Musical Club, Common Weal, The Regina Public Schools, etc. The potential connections with campus institutions such as Business, Humanities, First Nations University, Nursing, etc.

Threats

The biggest threat to the department is the non-replacement of retiring tenured faculty members. As the university's budgets become tighter, the easiest way to handle large cuts is through the savings of retired faculty members' salaries and benefits.

The threat of smaller, tighter budgets is always a concern as the Music Department works with a continued decrease in faculty numbers, and budget, means further shrinking of the Department. Our enrollments continue to increase, and the expectation is to maintain or increase our offerings with less budget or faculty.

The Music Department recruits most of their students from Regina and southern Saskatchewan and is in direct competition with the University of Saskatchewan in Saskatoon. The question brought up many times is whether or not Saskatchewan can maintain two Music programs has been debated. Recruiting students from outside of Saskatchewan is difficult as Regina is not viewed as one of Canada's major cultural centres. With optics from our musical community they wonder if the University of Regina is committed to the music department. This fall will see the first time the University of Regina Music Department number of majors will be larger than the University of Saskatchewan, but are delivering the program with half the number of faculty.

Without the increase of budget to pay our applied teaching faculty and accompanists, we will see the even more of our valuable musical community declining the contract. Without these musicians teaching and accompanying for us for the department will leave some studios without teachers.

SWOT Submitted by the Music Students' Association

Note: all Music students were invited to contribute their thoughts on the strengths, weaknesses, opportunities, and threats to the Music Dept. The Music Students' Association Executive compiled the following results. Students' comments have been edited only for grammatical corrections.

Strengths

Students noted the close-knit community of students and professors in the Music Department, with a great sense of caring and an acknowledgement of how much faculty is willing to work hard and go "above and beyond" for both individual students, and the Department as a whole. There is excellent collaboration between students and faculty in the various ensembles, chamber groups and informal jam sessions that occur.

Students commented appreciatively on the quality and availability of instruments and equipment for use in classes, rehearsals and performances.

Weaknesses

There is an obvious sense to students that the faculty is overworked, and this affects the entire Department.

Students noted that they miss out on course opportunities because there are not enough faculty to teach the courses.

Students further commented on a lack of communication between departments and campuses. The reference to other campuses suggests the Conservatory of Performing Arts, which is located in downtown Regina.

One student commented on the practice rooms and their lack of natural light, noting that this is hard on general wellbeing.

Opportunities

The growing student body in Music is evidence of interest in the area, and interest in what the Music Department can do and provide for students.

Students also noted the professional development opportunities made possible by both the Department and by the Music Students' Association (MSA), which sponsors guest talks and performances in addition to social events).

Threats

Students felt that the lack of support for faculty and the lack of hiring for positions was a real issue. Potential outcomes could include faculty leaving for better jobs, and student numbers declining because of lack of course opportunities. Students noted that a potential result of insufficient course offerings could be that students leave for other university programs that can provide better variety and availability of course offerings.

There was also a sense that the current physical facilities lack any scope for expansion.

Academic CVs

David Dick, D.M.A.

EDUCATION

- Doctor of Musical Arts, University of Memphis, Memphis TN 2008
Trombone Performance, secondary emphasis: music theory.
Dissertation: "The Trombone Parts in Heinrich Schütz's Symphoniae Sacrae I (1629): Style and Influences." (Dr. Kenneth Kreitner, supervisor)
- Master of Music, McGill University, Montreal QC, Canada 2005
Performance, orchestral training program.
- Bachelor of Music, University of Regina, Regina SK, Canada 2002
Performance, graduated with distinction.
- Jazz Studies, Humber College, Toronto ON, Canada 1999
One year of study, awarded distinction, Brass Player of the Year, and scholarship for further study.

EMPLOYMENT HISTORY

University of Regina, Regina, SK

Assistant Professor 2018-present

Instructor of undergraduate classroom, music ensemble and studio music courses. Responsible for planning and delivery of lectures, grading of assignments and exams for music theory, music history, jazz, brass pedagogy, and low brass studio courses. Courses taught: MUTH121 Ear Training I, MUTH 122 Ear Training II, MU204 Jazz Appreciation Online, MUTH221 Theory & Analysis of Music I, MUTH222 Theory & Analysis II, MUEN 103 Jazz Band, and MUTB Applied Music Trombone.

Lecturer, Term position 2017-2018

Courses taught: MUTH121 Ear Training I, MUTH 122 Ear Training II, MU204 Jazz Appreciation Online, MUTH221 Theory & Analysis of Music I, MUTH222 Theory & Analysis II, MUHI203 Music History Survey (Luther College), MUHI 304 Contemporary Music History, and MUTB Applied Music Trombone.

Sessional Lecturer 2010-2017

Courses taught: MU100 Introduction to Music (1 semester), MU101 Fundamental Music Skills (3 semesters), MUTH121 Ear Training (1), MUTH 122 Ear Training II (1), MU110/MU204 Jazz Appreciation (Face-to-face twice, and developed and taught online 4 times), MUTQ186 Brass Techniques (2), MUTH221 Theory & Analysis of Music I (1), MUTH222 Theory & Analysis II (1), MUTH321 Theory & Analysis of Music III (2), MUTH321 Theory & Analysis of Music IV (2), MUHI203 Music History Survey (U of R twice and Luther College twice), and MUTB Applied Music Trombone (10).

| | |
|---|--|
| Regina Symphony Orchestra, Regina, SK Principal Trombone Part-time, permanent position performing with the symphony in the Regina area and throughout Saskatchewan several evenings and weekends each month from August through May. | 2010-present |
| RSO Players' Association Committee Member Act as liaison between RSO musicians and the local musicians' union as well as between the RSO musicians and management through regular meetings and reports during the symphony season. | 2010-2012 |
| University of Regina Conservatory of Performing Arts, Regina, SK Studio Teacher and Classroom Instructor Private lesson instructor for low brass and music theory, as well as music theory classroom instructor | 2010-present |
| Trinity Lutheran Church, Regina, SK Music Director Responsible for programming repertoire, directing weekly rehearsals, conducting 35-40 performances during the church year, as well as developing, maintaining and cataloguing the music library. | 2010-present |
| Regina Public and Catholic School Divisions, Regina, SK Clinician Periodic workshops and sectionals with elementary and high school band students during the school year | 2010-present |
| Adjudicator - band, jazz, winds, brass, and percussion Alberta Music Festival Provincial Finals, Edmonton, AB Brandon Festival of the Arts, Brandon, MB Saskatchewan Music Festival Association Festivals, Prince Albert, SK Mainline Music Festival, Indian Head, SK Quill Plains Music Festival, Wynyard, SK Yorkton, SK Esterhazy, SK Redvers, SK Saskatoon, SK Estevan, SK Assiniboia, SK Regina Catholic Schools Band Days Festival, Regina, SK | 2012-present 2018 2018 2018 2017 2016 2015 2015 2015 2014 2014 2014 2012 |
| Saskatchewan Band Association, Regina, SK Program Coordinator Program development, planning and implementation; budget planning; data collection and report writing; communications, including website and electronic newsletters; coordinating volunteers and committees; hiring of clinicians and staff; and conference planning. | 2016-2017 |

| | |
|--|------------------|
| <p>Briercrest College, Caronport, SK Sessional Lecturer Instructor of undergraduate classroom music courses. Responsible for planning and delivery of lectures, grading of assignments and exams for music theory and music history. Courses taught: MUS 216 History of Western Music I, MUS 217 History of Western Music II, MUS 115 Musicianship I, MUS 116 Musicianship II.</p> | <p>2014-2015</p> |
| <p>Gregorian Institute of Canada, National Convention, Regina SK Co-Director Responsible for acquiring venues for performances, meals, and accommodations; recruiting and collecting from local sponsors; recruiting and coordinating volunteers; and advertising.</p> | <p>2014</p> |
| <p>Mississippi Symphony Orchestra and Brass Quintet, Jackson, MS Principal Trombone Full-time, permanent position: included performances with the symphony and brass quintet in educational and concert settings throughout the state of Mississippi.</p> | <p>2007-2010</p> |
| <p>Music Director/Conductor – Evaluation Committee Member Committee made up of orchestra musicians, board of directors, and artistic advisory members. Appointed to collect input about the orchestra's conductor and to issue a written report to evaluate his performance.</p> | <p>2009</p> |
| <p>Jackson State University, Jackson, MS Sessional Lecturer Instructor of graduate level courses for the Department of music. Responsible for planning and delivery of lectures, grading of assignments and exams for graduate music theory courses. Courses taught: MU540 Graduate Theory Review, MU544 Analytical Techniques</p> | <p>2009-2010</p> |
| <p>Belhaven University, Jackson, MS Sessional Lecturer Instructor of undergraduate music courses for the Department of music. Responsible for planning and delivery of lectures, grading of assignments and exams for music theory and applied brass courses. Courses taught: MUS121 Music Theory I, MUS122 Music Theory II, MUS337 Form & Analysis, Brass Quintet, Applied Trombone Lessons</p> | <p>2008-2010</p> |
| <p>University of Memphis, Memphis, TN Graduate Teaching Assistant University music courses taught to music majors and general student population. One on one, small groups, and classroom courses taught. Responsible for teaching, creating and grading assignments and exams, and creating syllabuses. Event planning for brass area. Courses taught: Basic Music Theory, Online Basic Music Theory, Aural Theory III, Music Appreciation, Brass Methods, Applied Trombone Lessons, Applied Euphonium Lessons</p> | <p>2005-2008</p> |

University of Memphis Community Music School, Memphis, TN 2005-2007
 Studio Teacher
 Applied trombone and euphonium private lessons instructor.

Administrative Assistant 2007
 Assistant to director of Community Music School programs.
 Responsible for room assignments, parent relations, scheduling interviews,
 writing official correspondence, and designing advertisements.

McGill University, Montréal, QC 2004-2005
 Ensemble Resource Manager
 Music placement auditions coordination, logistics planning for major
 ensemble rehearsals and concerts, concert program editor, and supervision of
 student ensemble representatives.

Regina Symphony Orchestra, Regina, SK 2000-2003
 Bass Trombone
 Bass trombone player for the Orchestra performing concerts in the Regina
 area and throughout Saskatchewan throughout their annual seasons.

MUSIC PERFORMANCE HIGHLIGHTS

Professional Orchestral Experience, Part-Time and Utility Positions

Mississippi Opera Orchestra, Jackson, MS 2007-2010
 Delta Symphony Orchestra, Greenville, MS 2010
 Memphis Symphony Orchestra, Memphis, TN 2005-2007
 Arkansas Symphony Orchestra, Little Rock, AR 2005-2007
 Jackson Symphony Orchestra, Jackson, TN 2005-2007
 Pine Bluff Symphony Orchestra, Pine Bluff, AR 2006
 Saskatchewan Opera Orchestra, Regina, SK 1999-2003

Summer Festivals

Aspen Music Festival Fellowship Brass Quintet and Festival Orchestras, Aspen, CO 2005
 National Youth Orchestra of Canada, Victoria, BC 2004
 Orford Chamber Music Festival, Orford, QC 2003

Recitals and Masterclasses

Faculty Recital - Piano Inauguration - University of Regina, Regina, SK - featured soloist 2018
 Faculty Recital - Piano Inauguration - University of Regina, Regina, SK - featured soloist 2016
 Brass Day, University of Regina, featured soloist (with piano, with band); master classes 2015
 Queen City Brass Band, Regina, SK - guest soloist 2011
 University of Mary, Bismark, ND 2011
 Austin Peay University, Clarksville, TN 2010
 University of Memphis, Memphis, TN 2010
 Delta State University, Cleveland, MS 2010
 University of Central Arkansas, Conway, AR 2010

Jazz

| | |
|--|-------------------------|
| Jack Semple Band, Regina, SK | 2015-present |
| Regina Jazz Orchestra, Regina, SK | 2010-present |
| Bob Moyer Big Band, Regina, SK | 1997-2003, 2010-present |
| Mississippi Symphony Orchestra Pops, Jackson, MS | 2007-2010 |
| Amy Rempel Trio, Memphis, TN | 2007 |
| Dave Lisik Jazz Orchestra, Memphis, TN | 2006 |
| Jimmy Dorsey Orchestra, Little Rock, AR | 2006 |
| Southern Comfort Jazz Orchestra, Memphis, TN | 2005-2006 |

Clinician/Teacher at Summer Camps

| | |
|--|--------------|
| Prairielands Jazz Camp, Regina, SK | 2006-present |
| Regina Summer Band Camp, Regina, SK | 2010-present |
| University of Memphis Summer Music Camp, Memphis, TN | 2007 |
| Jackson Symphony Summer Music Camp, Jackson, TN | 2006 |

PERFORMANCE AWARDS

| | |
|---|------|
| Graduate Performance Award, University of Memphis Graduate School | 2008 |
| Concerto Competition Winner, Brass, University of Memphis | 2005 |
| Aspen Summer Music Festival Fellowship, Brass Quintet | 2005 |
| W. A. Ridell Award in Fine Arts - Distinguished Graduate in Fine Arts, University of Regina | 2002 |
| Second Place Winner, Brass, Canadian National Music Festival | 2002 |
| Outstanding Orchestral Performance Major, University of Regina | 2001 |
| Brass Player of the Year, Humber College, Toronto | 1999 |
| Outstanding Jazz Performer, MusicFest Canada, Vancouver | 1998 |

Professor Brent Ghiglione

Education

- 2002 M. Mus. Ed. in Curriculum and Instruction, University of Victoria
- 1991 Dip. F. A. in Wind Band Conducting and Repertoire, University of Calgary
- 1984 B. Mus. Ed. University of Regina

Honor Band/ Conducting Experiences

- 2018 February 2 – 4th – U of R High School Honour Band
March 15th – Regina Catholic Schools High School Honour Band
March 23rd - U of R Wind Ensemble – Conexus Arts Centre concert
October 30th – U of R Wind Ensemble tour – concerts in Grenfell, Esterhazy and Yorkton
- 2017 January 27 – 29th – U of R High School Honour Band
March 23rd - U of R Wind Ensemble – Conexus Arts Centre concert
June 17th – Regina Festival of Trumpets – conduct the 100 person trumpet fanfare premiere
November 8th – U of R Wind Ensemble Percussion Day Concert
- 2016 February 5 – 7th - February 1st – U of R High School Honour Band
March 1st - Regina Winds Concert with Johnson and area bands
March 18th - U of R Wind Ensemble – Conexus Arts Centre concert
July 24th – 29th - The Saskatchewan Band Association Summer Senior Band
November 1st - Regina Winds Concert with Campbell Collegiate and area bands
- 2015 January 30 – February 1st – U of R High School Honour Band
March 20th – U of R Wind Ensemble – Conexus Arts Centre concert
October 26th – Regina Winds Concert with Sheldon Williams Senior Band
- 2014 January 24 – 26 – U of R High School Honour Band
February 1st – Regina Public Junior Select Honour Band
March 1st – Wind Ensemble Concert with special Guest Karen Donnelly, National Arts Centre principal trumpet
August 23rd - St. Johns Reading Session
- 2013 August 24th - St. Johns Reading Session
January 25 – 27 – U of R High School Honour Band
February 26th – Performance / clinic with the U of R Wind Ensemble and Winston, Knoll Wind Ensemble – Chad Huel – director
November 23rd – directed the Grey Cup Marching Band 583 members

Professional Organizations and Committees

- College Band Directors National Association (CBDNA) - 1997 - present
Saskatchewan Music Educators (SMEA) 1984 - 1996, 2000 - present.
Saskatchewan Band Association (SBA) – 2006 – present

Canadian University Wind Band Conductors – chair - 2016 - present
1989 - Region 7 - Band representative
1996, 1998, 2000, 2004 - Hosted the SMEA Honor Groups
Canadian Music Educators (CMEA) 1984 - 1996, 2000 - present.
1983 - 2000, 2001 - present - member
1986 - 1991 - board member
1991 - 1992 - secretary
1992 - 1994 - board member
Canadian Band Association (CBA) 1983 - 2000, 2001 - present
1989 - National Board meeting - Chicago
International Trumpet Guild (ITG) 2002 - present
International Association of Jazz Educators (IAJE) 1991 - 2004
1994 - 1995 - National Board for High School Curriculum
International Society of Music Educators - 1992- 1994
World Association of the Society Band Ensembles (WASBE) - 1990 - 1992

Special Awards

2018 – Sask Band Association – Robert Mossing Award for outstanding contributions to summer camps – first recipient

2017 – URSU – Outstanding Professor Award

Guest Performers

2018 – Karen Donnelly

2017 – Darcy Gray, James Jordan

2016 – Roseanne Wieringa, Tamsin Johnston, Pauline Minevich, Al Denike, Tara Semple

2015 – Tom McCaslin, David Dick, Miles Newman. Alison Thiele, Rane Lee

2014 – Karen Donnelly, Craig Kirchhoff

2013 – Jon McCaslin, Gordon Foote

Compact Discs

(conducted, produced)

2015 – Lines and Shapes - University of Regina Bands

2012 – New Beginnings - University of Regina Bands

2001 – Definitely Live – Campbell Collegiate

Conducting

2018 February 15th – U of R Wind Ensemble with James Jordan

April 10th – U of R Wind Ensemble and Concert Band Spring Concert

October 17th - U of R Wind Ensemble Woodwind Day Concert

December 4th - U of R Wind Ensemble and Concert Band Concert with guests Yorkton Regional High School

- 2017 January 27 – 29th – U of R High School Honour Band
 March 23rd - U of R Wind Ensemble – Conexus Arts Centre concert
 April 4th – U of R Bands
 June 17th – Regina Festival of Trumpets – conduct the 100 person trumpet fanfare
 October 30th – Regina Winds Concert with Greenall High School
 November 8th – U of R Wind Ensemble Percussion Day Concert
 November 28th – U of R Bands with guests Prairiewinds Concert Band
- 2016 February 5 – 7th - February 1st – U of R High School Honour Band
 March 1st - Regina Winds Concert with Johnson and area bands
 March 18th - U of R Wind Ensemble – Conexus Arts Centre concert
 April 4th – U of R Bands – Riddell Theatre
 July 24th – 29th - The Saskatchewan Band Association Summer Senior Band
 October 18th - - U of R Wind Ensemble – Woodwind Days
 November 1st - Regina Winds Concert with Campbell Collegiate and area bands
 November 28th – U of R Bands with guests Thom Collegiate Senior Band
- 2015 January 30 – February 1st – U of R High School Honour Band
 March 20th – U of R Wind Ensemble – Conexus Arts Centre concert
 March 27th – Roots and Herb Concert – TV recorded – The Artful Dodger
 April 6th - U of R Concert – Wind Ensemble and Concert Band
 October 14th – U of R Wind Ensemble with guest artists – University Theatre
 October 26th – Regina Winds Concert with Sheldon Williams Senior Band
- 2014 January 24 – 26 – U of R High School Honour Band
 February 1st – Regina Public Junior Select Honour Band – Guest Conductor
 March 1st – Wind Ensemble Concert with special Guest Karen Donnelly, National Arts Centre principal trumpet
 March 21st – U of R Wind Ensemble – Conexus Arts Centre concert
 March 24, 25 and 27th – recording of the U of R Wind Ensemble
 April 7th - U of R Concert – Wind Ensemble and Concert Band
 September 26th - Wind Ensemble flash Mob performance in the Riddell Food Court
 September 27th – Wind Ensemble flash Mob performance in downtown at the Farmers Market
 November 19th – Wind Ensemble – Conduct Us – Riddell Centre Food Court
 December 1st - U of R Concert – Wind Ensemble and Concert Band
- 2013 January 25 – 27 – U of R High School Honour Band
 February 26th – Performance/ clinic with the U of R Wind Ensemble and Winston Knoll Wind Ensemble – Chad Huel – director
 March 11th – YQR Jazz Gathering featuring the U of R Jazz Band
 March 22nd – U of R Wind Ensemble – Conexus Arts Centre concert
 March 28 and 29th – recording of the U of R Wind Ensemble
 April 4th – U of R Concert – Wind Ensemble and Concert Band
 May 9th – Regina Symphony Concert (RSO) – 3rd trumpet
 November 4th – Wind Ensemble Concert with Craig Kirchhoff – Glenn Visiting Artist
 November 23rd – Coordinated and directed the Grey Cup Marching Band 583 members
 December 2nd - U of R Concert – Wind Ensemble and Concert Band

Performances

- 2018 Jan 21st – Faculty Recital Steinway Grand Piano Concert– University Theatre
June 17th – Regina Jazz Orchestra – Trumpet and leader – Doubletree
July 9 – 13th – Prairielands Jazz Camp Staff Band
Aug 25th – Regina Symphony Summer Show – Motherwell Homestead
Sept 30th – Policemen’s Memorial – Trumpet soloist – Legislative Building
Dec 9th – Regina Symphony – Cirque Show – Conexus Arts Centre
Dec 24th – Brass Quintet – All Saints Lutheran Church
- 2017 Feb 18th – RSO Pops concert
Mar 4th – Regina Jazz Orchestra / U of R Big Band Dance
April 1st – Regina Jazz Orchestra Concert with guest Kelly Jefferson
June 18th – Regina Jazz Orchestra – Regina Jazz Festival performance
July 26th – RSO – summer show.
Sept 24th – Trumpet soloist at the Policemen’s Memorial – legislative building
Nov. 5th – Trumpet soloist at First Presbyterian Church
Nov. 10th – Trumpet soloist at McClurg School
- 2016 March 6th – Trumpet soloist – The Riddell Knabe Piano concert
April 16th – RSO pops
June 11th – Regina Jazz Orchestra – The Exchange – (leader and first trumpet)
June 19th – Regina Jazz. Orchestra – The Doubletree – Regina Jazz Festival
Sept 25th – Trumpet soloist – Policemen’s Memorial – Legislative Building
Nov 6th – Trumpet soloist – First Presbyterian Church
Nov 9th – Trumpet soloist – Ruth M Buck
Nov 9th – Trumpet soloist – Martin Collegiate
- 2015 Feb 14th - Regina Symphony Orchestra (RSO) concert
March 7th – Regina Jazz Orchestra Concert – The Exchange
April 20th – Regina Jazz Orchestra Concert – The Exchange
April 24th - Regina Jazz Orchestra Concert – Regina Jazz Society fundraiser with guest Rane Lee – The Casino Show lounge
November 8th – Trumpet soloist – First Presbyterian Church – William Sgrazzutti – music director
May 9th - Regina Symphony Orchestra (RSO) concert
May 12th - Regina Jazz Orchestra – Mae Wilson Theatre – Moose Jaw, SK.
May 14th - Regina Jazz Orchestra Concert – The Exchange
June 21st - Regina Jazz Orchestra Concert – Delta Hotel – Regina Jazz Society
September 27th – Policemans Memorial – trumpet soloist – Legislative building
November 10th – Trumpet soloist – McLurg School
December 31st – Bob Moyer Big Band – Leader – Doubletree Hotel
- 2014 January 26th - Bob Moyer Big Band – Leader - Regina Royal Museum
April 24th – Regina Jazz Orchestra Concert – The Exchange
June 20th - Bob Moyer Big Band – Mae Wilson Theatre – Leader - Moose Jaw
August 17th – RSO - Symphony Under the Skies
October 18th - Regina Symphony Orchestra (RSO) concert –
November 7th - trumpet soloist at McLurg School

2013 January 12th - Regina Symphony Orchestra (RSO) concert
 January 18th –Bob Moyer Big Band – Leader - Regina Royal Museum
 February 16th - Regina Symphony Orchestra (RSO) concert
 March 9th – Regina Symphony Orchestra (RSO) concert
 March 23rd – Regina Jazz Orchestra (RJO) Concert – The Exchange
 May 4th - Regina Symphony Orchestra (RSO) concert
 November 10th - trumpet soloist at McLurg School
 June 7th – Bob Moyer Big Band – Mae Wilson Theatre – Leader - Moose Jaw
 June 15th - Regina Jazz Orchestra (RJO) Concert – Regina Jazz Festival
 September 29th – trumpet soloist at the Policemen’s Memorial – Legislative Bldg.

Band Clinics

2018

January 9th – Regina Catholic East grade 8 band – Nadine Ghiglione
 January 15th – O’Neill Area grade 7 & 8 Band – Shina Hom and Linda Lucyk directors
 February 13th – Swift Current Comprehensive Bands – Janine Waines – director
 May 24th – Balfour area Grade 8 band – Deborah Skoczylas – director
 May 25th – Campbell East Area Grade 8 Band– Scott Adelman – director
 May 30th - Balfour area Grade band – Deborah Skoczylas – director
 May 30th – St Josephat School grade 8 classes - Sophia Yannitsos – FA. Coordinator
 May 30th – Campbell East Area Hawryluk Grade 8 Band– Scott Adelman – director
 Sept. 8th – Hosted the St Johns Music reading session for band directors
 Sept. 7th – Campbell East Area Headstart – Kathy Anderson
 Sept. 14- 15th – Campbell East Area Headstart – Scott Adelman
 Oct 13th – Coordinated Marguerite Wilder Band directors workshop for 40+ teachers
 Oct 26th – Lumsden High School – Miranda Hulshof – director

2017

Jan 9th – Arranged a Flute Evening for all of the flute players in the city. Approximately 27 flute players attended to look at the latest publications and flutes.
 Jan 11th – Regina Catholic Schools Jazz Bands - trumpet sectionals – Chad Huel – director
 Jan 27 – 29th – Host the U of R Honour Band – this had 120 students participate from 33 different high schools and a wonderful recruitment opportunity.
 Feb 3rd – Richmond Collegiate Senior Clinics – Cheryl Ferguson – director
 Feb 13th – Ruth B Buck Senior clinics – Heather Dolmage – director
 Feb 14th – Campbell Area Chamber Winds – Kathy Anderson – director
 Mar 1st – Prairiewinds Concert Band – Bob Mossing director
 Mar 2nd – O’Neill Senior Band clinic – Katrina Hogenrud – director
 Mar 29th – Luther High School Band – Melissa Morgan – director
 May 23rd – Grenfell High School Band – Sherry Shoep- director
 May 25th – Campbell SE Area Band – Scott Adelman – director
 May 25th – Virden Senior Band – Glenda Turton – director
 May 26th – Campbell SE Area Hawryluk Band – Scott Adelman – director
 July 9 – 15th – U of R/ Prairieland Jazz Camp
 Sept 9th – hosted the new music session for 40+ teachers
 Sept 15/16th – Campbell Area Trumpet clinician – Headstart
 Oct 3rd – Lumsden Senior Band – Miranda Hulshof – director
 Oct 25th – Yorkton Community Band – Larry Pearen – director

Nov. 15th – Prairiewinds Concert Band – Bob Mossing – director
Nov. 17th – O’Neill Senior Band - Samantha Ranger – director
Nov. 18th – Fort Richmond Collegiate jazz – Cheryl Ferguson – director
Nov. 27th – Regina Catholic Schools int. jazz – Chad Huel – director
Nov. 29th – Regina Catholic Schools Senior. jazz – Chad Huel – director

2016

January 11th – RCSD Intermediate Jazz Band – trumpet sectionals – Nadine Ghiglione – director
January 13th – RCSD Senior Jazz Band – trumpet sectionals – Chad Huel - director
January 19th – LeBoldus High School Senior Band – Chad Huel Band director
January 20th - LeBoldus High School Junior Band – Chad Huel Band director
January 29th – Swift Current Comprehensive – Janine Waines – band director
January 30th – Swift Current Comprehensive – Janine Waines – band director
February 9th – Knoll Collegiate Senior Band – Allison Cushway – band director
February 10th – Knoll Collegiate Jr Band – Allison Cushway – band director
February 26th – Johnson Area – Mandy McArthur – band director
March 1st – Lumsden Senior Band – Miranda Hulshof – band director
March 2nd – Prairiewinds - Bob Mossing – band director
March 3rd – Knoll Sr Band – Alison Cushway – band director
March 4th – Ruth M Buck Bands – Heather Dolmage – band director
March 26th – Kamsack Senior Band – Jacquelynne Amendt – band director
April 4th – Meath Park Senior Band – Carleah Jackbush – band director
April 5th - Moose Jaw Catholic Schools – Jim Mitchell – band director
April 10th – Catholic Schools Honour Bands – Chad Huel – director
April 20th – PA Public Schools – Kathy Clarke – band director
April 23rd – Wynyard Senior Band – Leanne Menzie – band director
May 2nd – New Brunswick/Greenall High School Joint clinic – Katlynn Redding – director
May 6th – Saskatoon Public Jr Band – Andrea Rutz – band director
May 26th – Swift Current Public Schools Grade 6 students – West Bank – Ross Kuglin – director
May 27th – Campbell East Area Grade 6 Band – Blue – Scott Adelman – band director
May 27th – Virden Senior Band – Jennifer Shead – band director
May 30th – Campbell East Area Grade 6 Band – Red – Scott Adelman – band director
July 3 – 9th – U of R / Prairielands Jazz Camp
August 27th – Hosted the St Johns New Music Reading Session
Sept 9/10 – Campbell Area Head start – Trumpet clinician – Kathy Anderson – band director
Sept 9/10 – Campbell SE Area Head start – Trumpet clinician – Scott Adelman – band director
Sept 15th - – organized and conducted the Concert Band Retreat
Sept 19th – Hosted the Richard Stewart Trumpet Masterclass – room 175
Sept 16th – Balfour Area clinic – Deborah Sckozalas – band director
Sept 25th – Knoll Jr. Band – Alison Cushway – band director
Sept 30th – Lumsden Senior Band – Miranda Hulshof – band director
Sept 30 – Oct 1st – organized and conducted the Wind Ensemble Retreat
Oct 2nd - Knoll Senior Band – Alison Cushway – band director

Oct 12th – Campbell Area Grade 8 – Travis Wilkinson – band director
October 19th – organized 8 clinicians for all day sessions with elementary and high school students - a wonderful outreach/recruiting to the 687 students that came on campus
Oct 22nd – Optimist PD session – Gillian MacKay – U of T – sessions for 36 teachers and students.
Oct 27th - Balfour Area clinic – Deborah Sckozalas – band director
Nov 5th - Yorkton Band clinic – Kelsey Kuz – band director
Nov 17th – organized a leadership workshop for 30 teachers and 500 students with Tim Lautzenheiser

2015

January – Music Selection for the Saskatchewan Music Festival Syllabus
January 27th – clinic with LeBoldus High School Jr. Band – Linda Lucyk – director
January 28th – clinic with LeBoldus High School Sr. Band – Linda Lucyk – director
February 24th – clinics with Balfour Collegiate Area bands – Lindsay Stetner – director
February 25th – clinics with Prairie Winds Intermediate and Senior Bands – Bob Mossing – director
March 4th – clinics with Swift Current Bands – Janine Waines – director
March 18 – 20 – volunteer with the Optimist Band festival
March 19th – clinic with College Jeanne Sauve – Simone Gendron – director April 25th – clinic with Wynyard Sr. band – Leanne Menzie – director
May 12th – clinic with Hamilota Sr Band – Paula Kirkland – director
May 13th – clinic with Fort Nelson Sr Band – Sheldon – director
May 13th – clinic with Maples Collegiate Sr Band – Cynthia Peysen Wahl – director
May 22nd – clinic with Winston Knoll Area Band – Sydney Dunn – director
May 25th - clinic with Winston Knoll Area Band – Sydney Dunn – director
July 5 – 11th - coordinated the Prairiелands Jazz Camp – Regina
Aug 22nd – Hosted the St Johns Reading session – Room 175
Sept 11 – 12th – Campbell Area Headstart – Kathy Anderson – director
Sept 25 – 26th – Wind Ensemble retreat
Oct 8th – clinic with Riffel High School Jr. and Sr Bands – Dallas Valley – Katrina Hogenerud – director
Oct 14th – Organized Brass Days – with 7 guest clinicians – 487 students attended
Oct 17th – Concert Band retreat – room 175
Oct 28th – clinic with Campbell Area Grade 8 Band – Travis Wilkinson – director
Oct 28th – clinic with The Yorkton Senior Jazz Band – Larry Pearen – director
Nov 9th – clinic with Central Collegiate Junior and Senior. Bands – Moose Jaw, Paul McCorrison – band director
Nov 21st – clinic with O’Neill Collegiate Senior Band – Andre Meija – director

2014

January 9 – 11 – clinics with Winston Knoll and area jazz bands
February 6 – 8th – clinic with Swift Current Comprehensive Band in Cypress Hills.
March 3 – 5th – PD development for band teachers from Lloydminster, AB.
March 5th – clinic with Greenall High School Senior Band – Balgonie, SK. – Katlyn Redding - director
March 10th – clinic with the Gull Lake Junior and Senior Bands – Gull Lake SK.

March 10th – clinic with Gull Lake Junior and Senior Bands – Gull Lake SK. Amy O’Hara – director
 March 12th – clinic with St Joseph Middle School Bands – Swift Current, SK. Ross Kuglin – director
 March 14th – clinic with Swift Current Rural Bands – Swift Current, SK., Jen Horvey – director
 March 14th – clinic with O.M. Irwin Junior and Senior Bands – Swift Current, SK., Michalela Jersak – director
 April 8th – clinic with Meath Park Senior Band – Carleah Jacobusch - director
 April 24th – clinic with Estevan Rural Bands – with 4 student clinicians
 April 28th – clinic with Johnson Area bands – Mandy McArthur – director
 May 23rd – clinic with Winston Knoll Area Band – Sydney Dunn – director
 May 23rd – clinic with Gull Lake Senior Band – Amy O’Hara – director
 May 23rd – clinic with Wynyard Senior Band – Leanne Menzie – director
 May 26th – clinic with Winston Knoll Area Band – Sydney Dunn – director
 July 6 – 12th – coordinated the Prairielands Jazz Camp – Regina
 August 23rd – Hosted the St Johns Music Reading Session – Room 175
 September 5- 6th – Campbell Area Headstart
 September 26 – 27th – U of R Wind Ensemble retreat – room 175
 October 2- 3rd – clinic with Lord Beaverbrook Bands – Calgary, AB., Ross McIntyre – director
 October 7th – retreat/clinic with the Campbell Area Wind Ensemble – Kathy Anderson – director
 October 10th – PD session for the Regina Public Schools Band directors – Area concept.
 October 16th – presented a tuba masterclass for university students and school brass players with Tuba soloist Tom McCaslin
 October 17th – Trumpet clinic with Winston Knoll trumpet students
 October 18th – U of R Concert Band retreat – room 175
 October 24th – clinic with Campbell Area Grade 8 Band – Travis Wilkinson - director
 November 7th – Trumpet clinic with Winston Knoll trumpet students
 November 8th – clinic with O’Neill High School Band – Andre Meija – director
 November 9th – Trumpet soloist – First Presbyterian Church – William Sgrazzutti – music director
 November 20th – clinic with Balfour Area Band – Hawryluk School
 November 21st - clinic with Winston Knoll Junior. Band – Chad Huel – director
 November 25th - clinic with Riffel High School Band – Renee Mahajan – director
 November 28th – Trumpet clinic with Winston Knoll trumpet students
 December 3rd – clinic with Balfour Area Bands - Deborah Skzochlas – director
 December 11th – clinic with Estevan Rural Bands – Stacey Grunert – director

2013

January 16th – Jazz band and Concert band clinic – Balfour Collegiate – Graham Hoffman and Deborah Skzochlas – directors
 February 6th – Clinic in Balgonie – Greenall High School – Katlyn Redding - timpani
 February 6th – teach a conducting lesson to local conductor Fletcher Powley – Regina Mandolin Orchestra
 February 8 – 10th – clinic with Swift Current Comprehensive Band in Cypress Hills.

February 11th – brass clinic with the Regina Catholic Senior and Intermediate Jazz Bands
 February 13th – clinic with the Prairiewinds Concert Band – Bob Mossing director
 March 1st – clinic with Lumsden High School Band – Michelle Wheeler – director
 March 20 – 22 – Optimist Band Festival volunteer
 March 27th – clinic with Luther High School Band – Stewart Wilkinson – director
 April 12th – clinic with Whitehorse Community Band – Rebekah Bell – director
 April 12th - clinic with St Albert High School Band – Jackie Martin – director
 April 22nd – clinic with Wynyard High School Band – Leanne Menzie – director
 May 27th – clinic with Winston Knoll Grade 7/8 Band – Lindsay Stennes - director
 May 28th – clinic with O.M. Irwin Middle School - Michaela Jersak – director
 May 31st – clinic with Sacred Heart Band – Collette Karapidia – director
 June 10 – clinic with Wawanesa School Band – Alysha Klippenstein – director
 July 7 – 13th – coordinated the Prairieland Jazz Camp – Regina
 August 31st – Hosted the St Johns Music Reading Session – Room 175
 September 13/14th – Headstart clinic for Campbell Area – Kathy Anderson – director
 September 27th – Clinic with Leboldus Junior and Senior Bands – Linda Lucyk – director
 September 27/28th – Wind Ensemble retreat
 October 1 – 4th – PD development for the Lloydminster Band teachers – Michael Diachuk – Director of education.
 October 5th – Retreat with the Winston Knoll Senior Band – Chad Huel – director
 October 10th – clinic with Moose Jaw Public Schools – on campus with all directors and students – organized U of R students to teach masterclasses
 October 16th – clinic with the Campbell Area Grade 8 Band - Travis Wilkinson – director
 October 19th – Concert Band Retreat – room 175
 October 26 – clinic with the O’Neill High School Band – Andre Meija – director
 November 2nd and 3rd – Clinics and PD for local band directors with Craig Kirchhoff
 November 5th – clinic with Winston Knoll High School Band – Chad Huel – director

Adjudicating

2018

April 19 – 21st – Victoria Kiwanis Festival – Victoria BC
 April 23 – 26th – Moose Jaw Music Festival – Moose Jaw SK.
 May 6 – 11th – Alberta Festival of Bands – Red Deer AB
 June – Saskatchewan Music Educators Association – Trumpet judge for Honour Band

2017

April 23 – 28th – Kiwanis Music Festival – Calgary
 May 1st – 5th – St Johns Music Festival – Newfoundland
 June – Saskatchewan Music Educators Association – Trumpet judge for Honour Band

2016

April 11- 13th – Victoria Music Festival – Victoria BC
 April 27 – 29th – Atlantic Music Festival – Halifax NS
 June – Saskatchewan Music Educators Association – Trumpet judge for Honour Band

2015

March 8 – 10th – Medicine Hat Rotary festival – Medicine Hat, AB.

June – Saskatchewan Music Educators Association – Trumpet judge for Honour Band

2014

February 10 – 14th – Ontario Band Association Band Festival – Toronto, ON.

February 22 – 25th – Southern Alberta International Band Festival – Calgary, ON.

March 23 – 27th - JUNO Judge for best Traditional Jazz

April 26th - Special Guest at the Rocky Mountain Festival – Banff, AB.

May 5 – 8th – Lloydminster Kiwanis Music Festival – Lloydminster AB.

May 12 – 15th – Moose Jaw Kinsmen Band Festival – Moose Jaw, SK.

June 3 – 7th – British Columbia Provincial Festival of Performing Arts– Penticton, BC.

Saskatchewan Music Educators Association – Trumpet judge for Honour Band

2013

April 23 – 26 – Vancouver Kiwanis Concert Band Festival – Vancouver, BC

May 13 – 18th – Musicfest Canada – Toronto, Ont.

2012

February 20 – March 2nd – Toronto Kiwanis Festival – Toronto, ON.

March 26th – 30th – Saskatoon Music Festival – Saskatoon SK.

April 14 – 19th -Alberta Festival of Bands – Red Deer AB.

Dr. Dominic Gregorio

Education

2006-2012 University of Southern California Los Angeles, CA

Doctor of Musical Arts, Choral Music, Music Education, Orchestral Conducting

Principal Teachers: Dr. Jo-Michael Scheibe, Maestro Paul Salamunovich, Dr. William Dehning, Maestro Larry Livingston

Degree Received: May 2012/ GPA: 3.7

2002-2005 Temple University Philadelphia, PA

Master of Music, Triple Major: Choral Conducting, Voice Performance, Music History

Principal Teachers: Mr. Alan Harler, Dr. Christine Anderson, Dr. Stephen Willier

Degree Received: May 2005/ GPA: 3.9

1997-2002 University of Guelph Guelph, ON

Honours Bachelor of Arts: Music

Principal Teachers: Dr. Marta McCarthy, Dr. Mary Woodside, Mrs. Patricia Harton-McCord

Degree Received: April 2002/ Graduated with Distinction

Certifications

2011 Rishikesh Yog Peeth Rishikesh, India

Yoga and Meditation Teacher Training RYT 300: Yoga Asana & Alignment, Breath Work, Philosophy, Anatomy

Academic Employment

2012- Present University of Regina Regina, SK

Faculty of Media, Art, and, Performance

Associate Professor of Music/ Director of Choral Activities

Tenured faculty member in the Department of Music. Teaching University Chamber Singers, Concert Choir, Orchestra, Voice, Conducting, Vocal Technique, Creative Technology, Music History

2011- 2012 McMaster University Hamilton, ON

Sessional Instructor

Conducting the McMaster University Choir

Languages

IPA and Diction Specialist with Intermediate Level Language Fluency in French,

German, Italian, Spanish, Mandarin 中文文, Visayan

Research Interests and Ongoing Projects

- Choral Music Performance and Scholarship
- Solo Vocal Music Performance
- Interdisciplinary Performance
- Creative Technology, Improvisation, New work creation
- Art For Social Change
- Indigenization, Decolonizing (Filipino and First Nations), Music and Cultural Practices
- Yoga, Meditation, Taiqi, Qigong for Musicians

Publications (Peer Reviewed)

- Gregorio, Dominic., ed. Anacrusis 34 No. 3 (2016).
- Gregorio, Dominic., ed. Anacrusis 34 No. 2 (2016).
- Gregorio, Dominic., ed. Anacrusis 34 No. 1 (2015).
- Gregorio, Dominic., ed. Anacrusis 33 No. 3 (2015).
- Gregorio, Dominic., ed. Anacrusis 33 No. 2 (2015).
- Gregorio, Dominic., ed. Anacrusis 33 No. 1 (2014).
- Gregorio, Dominic. "Words Matter: Lessons from Psychology for the Choral Rehearsal." Anacrusis 33 No. 1 (2014): 20-22.
- Gregorio, Dominic. "Living the Chant." Discovering Chant. Ed. James Jordan. Chicago, IL: GIA, 2014. 29-32.
- Knotts, G. & Gregorio, D. (2011) Confronting homophobia at school: High school students and the Gay Men's Chorus of Los Angeles, a positive partnership. Journal of LGBT Youth, 8:1, 66-83.
- Gregorio, Dominic. (2002). To Hear Again. In James Jordan (Ed.), The Musician's Spirit (pp. 45-47). Chicago: GIA.

Reviews

- Gregorio, Dominic. "Review: Canadian Chamber Choir – Sacred Reflections of Canada." Anacrusis 34 No. 3 (2016), 54-55.
- Gregorio, Dominic. "Review: A Dylan Thomas Christmas – A Child's Christmas in Wales." Anacrusis 33 No. 2 (2015), 37.
- Gregorio, Dominic. "Review: From Sea to Sea: Vocal Works featuring Canadian Poetry by Aaron Jensen." Anacrusis 33 No. 3 (2015) 27-28.
- Gregorio, Dominic. "Canadian Music Educators Association National Conference: Connecting the Community." Anacrusis 34 No. 1 (2015) 24.
- Gregorio, Dominic. "Review: Chronos Vocal Ensemble "Sacred A Cappella Music 1843 – 2010." Anacrusis 34 No. 1 (2015) 38.

Research Funding

- Canada Council for the Arts: Professional Development for Artists Grant to participate in Rhiannon "All The Way In" International Vocal Improvisation; Workshop; \$10000, 2018
- Humanities Research Institute Fellowship Grant: Attending the Historic Gathering of Filipino Traditional Knowledge Keepers: Pamati 2019 "Pamati" is a Visayan word meaning "to listen." This historic gathering, only in its third offering, brings together primary Babaylan from across the Philippines to Mindanao, the island of my ancestors, to lead ceremony, to celebrate our ways and traditions, to lead healing ceremonies, and to teach Filipinos our pre-colonial wisdom; \$5000, 2018
- University of Regina Conference Fund for "Kapwa, the Shared Self in Others: Filipino's Decolonizing and Recovering Ancestral Ways," \$2750, 2018
- Tri-Agency Cohort Program (SSHRC) for application development, \$1000, 2017
- Saskatchewan Arts Board Independent Artists Grant for "Kapwa Ensemble: To engage the newcomer Filipino community in Regina in the important work of decolonization, singing and learning about our colonial past through Filipino vocal and choral music performance," \$13239, 2017

- University of Regina President's Research Seed Grant for "Balikbayan: Decolonizing the Filipino Mind, Rediscovering Indigenous Filipino Roots and Musical Traditions, Sharing with Native Turtle Islander's, and Multidisciplinary Work Creation," \$5000, 2016
- Grants received for the Creative Performance Storytelling Troupe:
 - SaskCulture Multicultural Initiatives Fund, \$8000, April 2014
 - Saskatchewan Arts Board, Collaborative Artist, \$1500 (\$14000 total), June 2014
 - University of Regina Research Start-up Fund, \$5000, used for developing research into Creative Technologies Voice, July 2012

Conference Papers (Peer Reviewed)

2018

- Our Home and Native Land: Filipino and Canadian First Nations Indigenous musicians mix and mash-up their musical traditions as a symbol of honouring, respecting, and sharing traditions. To breathe together, to sing together, to make music together symbolizes our ancient human tradition of moving beyond separation and into oneness; with Teddy Bison Congress of the Humanities and Social Sciences: Gathering Diversities, Regina, SK
- MAP Faculty Presentation Series Lecture/ Performance: Balikbayan- Home and Back Again, Regina, SK
- 2017
- 無意 - un conscious: Improvised Voice, Movement, and Creative Technology Performance Presentation with Dr. I-Ying Wu
- International Institute for Critical Studies in Improvisation Conference, Regina, SK

2016

- Vocal Pedagogy for the Choral Rehearsal; Taipei International Choral Festival, Taipei, Taiwan
- Applied Constructivist Teaching Strategies for Music Teachers; Saskatchewan Registered Teachers Association Conference, Regina, SK
- Getting Your Students On Your Side: Applied Constructivist Pedagogy; University of Regina Center for Teaching and Learning

2015

- Lessons from Psychology for the Choral Rehearsal; Canadian Music Educators' Association National Conference, Winnipeg, MB
- Getting Your Singers On Your Side: Constructivist Choral Strategies; Canadian Music Educators' Association National Conference, Winnipeg, MB

2014

- Yoga For Conductors and Singers; Podium: Choral Canada National Conference, Halifax, NS
- The Constructivist Choral Rehearsal; Podium: Choral Canada National Conference, Halifax, NS

2013

- Technical Exercises for Conductors: Gaining Gestural Fluency Through Daily Practice; Tempo: Manitoba Music Conference, Winnipeg, MB

- The Constructivist Choral Rehearsal: Getting Your Singers On Your Side; Tempo: Manitoba Music Conference, Winnipeg, MB
- Vocal Pedagogy for the Choral Rehearsal; Tempo: Manitoba Music Conference, Winnipeg, MB
- Senior Choral Music Reading Session; Saskatchewan Music Conference, Saskatoon, SK

2012

- Using Music For Social Change: The Gay Men's Chorus of Los Angeles Music Alive Project Case Study; University of Regina Out of Bounds Gender and Sexuality Seminar Series, Regina, SK
- Yoga For Musicians; Saskatchewan Music Conference, Saskatoon, SK
- Choral Resources; Saskatchewan Music Conference, Saskatoon, SK

2010

- Using Choral Music in Schools for Social Change; National Gay and Lesbian Task Force "Creating Change" Conference, Dallas, TX

Roundtable Participant

2018

- What Kind of Brown Are You?; Curtain Razors, Performance Roundtable with Kris Alvarez

2014

- Moderator: Artist Roundtable Public Discussion; Queen City Cinema, Queer Performatorium: Making It, Difficult

2013

- Moderator: Artist Roundtable Public Discussion; Queen City Cinema, Queer Performatorium: Spirituality, Persona, Transformation

Other Professional Activities (Peer Reviewed)

2018

- Juno Awards, Vancouver, BC; Judge for "Best Vocal/Choral Album of the Year"
- Ontario Vocal Festival, ON; Choral Adjudicator and Clinician
- Saskatchewan Music Festivals Association: Music Festival, Last Mountain, SK; Choral Adjudicator and Clinician

2017

- Canada-Cuba Sports and Culture Festivals, Cuba; University of Regina Choirs Intercultural Performance Tour to Cuba
- International Music Camp, International Peace Gardens, MB-ND, USA; Guest Conductor
- New Era Cantando Music Festival, Whistler, BC; Choral Adjudicator and Clinician
- Saskatchewan Music Festivals Association: Music Festival, Gravelbourg, SK; Choral Adjudicator and Clinician in French and English
- Saskatchewan Music Festivals Association: Music Festival, Moose Jaw, SK; Choral Adjudicator and Clinician
- Saskatchewan Music Festivals Association: Music Festival, Outlook, SK; Choral Adjudicator and Clinician

2016

- Juno Awards, Calgary, AB; Judge for “Best Vocal/Choral Album of the Year”
- Choir Alberta ChoralFest North, Edmonton, AB; Choral Adjudicator and Clinician
- Saskatchewan Music Festivals Association: Music Festival, Swift Current, SK; Choral Adjudicator and Clinician
- Saskatchewan Music Festivals Association: Music Festival, Humboldt, SK; Choral Adjudicator and Clinician
- New Era Cantando Music Festival, Edmonton, AB; Choral Adjudicator and Clinician
- Sing Canada Harmony, Harmony 2Go Retreat Choral Director, Regina, SK; Choral Retreat Leader
- University of the Philippines – Diliman, Manila, Philippines; Guest Lectures for Undergraduate, Graduate, and community conductors
- Ateneo College of Manila Glee Club, Manila, Philippines; Weeklong Guest Conductor/ Clinician
- University of the Visayas Chorale, Cebu, Philippines; Guest Conductor/ Clinician
- Cebu Normal University Chorale, Cebu, Philippines; Guest Conductor/ Clinician
- Archdiocese of Regina Installation Ceremony of the Archbishop of Regina; Guest Conductor
- Swift Current Oratorio Choir, Swift Current, SK; Guest Conductor/ Clinician

2015

- “Hexagonal Cylindrical Lattices: A Unified Helical Structure in 3D Pitch Space for Mapping Flat Musical Isomorphism” by Hanlin Hu, Master of Science Degree Thesis Paper; External Examiner
- Manitoba Choral Association Choral Fest, Winnipeg, MB; Choral Adjudicator and Clinician
- Saskatchewan Music Educators’ Association Honour Choir Sectional Conductor, Regina, SK
- California State University Los Angeles, Los Angeles, CA
- Guest Lectures for Masters in Music Choral Conducting Classes
- New Era Music Festivals Cantando Festival, Nelson, BC
- Choral Adjudicator, Clinician, and Guest Conductor
- Vancouver Kiwanis Music Festival, Vancouver, BC
- Choral Adjudicator and Clinician
- Saskatchewan Music Festivals Association: LaFleche Music Festival, LaFleche, SK
- Adjudicator for Voice, Choir and Speech Arts
- Saskatchewan Music Festivals Association: Watrous Music Festival, Watrous, SK
- Adjudicator for Voice, Choir, and Speech Arts
- Saskatchewan Choral Federation Saskatchewan Youth Choir Sectional Conductor, Regina, SK

2014

Moose Jaw Band and Choir Festival, Moose Jaw, SK
Choral Adjudicator and Clinician

Saskatchewan Music Festivals Association: Lloydminster Music Festival, Lloydminster, SK
Adjudicator for Voice, Choir and Speech Arts

University of Regina Conservatory of Performing Arts, Regina, SK
Vocal Scholarship Adjudicator

Saskatchewan Music Festivals Association: Regina Music Festival, Regina, SK
Schumiatcher Voice Competition Adjudicator

Saskatchewan Music Educators' Association Honour Choir Sectional Conductor, Regina, SK

Saskatchewan Music Festivals Association: Borderlands Music Festival, Bengough, SK
Adjudicator for Voice, Choir and Speech Arts

Saskatchewan Choral Federation ChorFest, Regina, SK
Adjudicator for Voice, Choir and Speech Arts

Juno Awards, Winnipeg, MB
Judge for "Best Vocal/Choral Album of the Year"

2013

Regina Musical Club Concerto Competition, Regina, SK
Adjudicator

University of Regina Conservatory of Performing Arts, Regina, SK
Vocal Scholarship Adjudicator

Saskatchewan Music Festivals Association: Naicam Music Festival, Naicam, SK
Adjudicator for Voice, Choir and Speech Arts

Saskatchewan Music Festivals Association: Yorkton Music Festival, Yorkton, SK
Adjudicator for Voice, Choir and Speech Arts

Hillberg and Berk Fall Fashion Show "Aurora Lux," Regina, SK
Music Consultant

Selected Professional Concerts (Peer Reviewed)

2018

Gabriel Fauré "Requiem Regina Symphony Orchestra Masterworks Series featuring University of Regina Concert Choir and Chamber Singers

Singer-Songwriter, Shannon McNabb, of Peepeekisis Cree Nation, and Dominic Gregorio, Filipino-Canadian, mix together musics of their indigenous traditions together with live electronics. Holophon Arts Drone Day at Cathedral Village Arts Fair, Regina, SK

Dr. Kathryn Ricketts "Listening Lab 5" Performance on Filipino Indigeneity "The Babaylan," voice and electronics, for SK Minister of Culture

Campion College Musica Sacra, Artistic Director: "Music for Meditation" Good Friday Concert featuring co-created work "Prayer - Ayamihâwin $\langle \Gamma \rangle \langle \Delta \rangle$" Structured Improvisation on the theme of Missing and Murdered Indigenous Women and Children with Shannon McNabb, Peepeekis First Nation Singer, Katherine Dowling, piano, Hyonsuk Kim, clarinet, Tamson Johnston, oboe, Dominic Gregorio, concept, and live electronics

2017

G.F. Handel "Messiah" Regina Symphony Orchestra Masterworks Series featuring SoulFire Choral Collective and URegina Chamber Singers

Leonard Bernstein "Candide" Regina Symphony Orchestra Masterworks Series featuring University of Regina Concert Choir and Chamber Singers

" The Outliner" MascallDance and New Dance Horizon multidisciplinary performance art piece: ensemble member/ vocalist

Campion College Musica Sacra, Artistic Director: African American Spirituals and Gospel Music featuring the Tehillah Minstrels, choir of Nigerian students

Making Treaty 4, Indigenous Theatre Production Class, Ensemble Member, Performer, Voice Coach

Campion College Musica Sacra, Artistic Director, "Reformation and Reconciliation" Concert featuring music of the Protestant and Catholic Reformations as well as "Reformation and Reconciliation," a new work unifying Catholic, Lutheran and First Nations chant traditions. The final work is a co-creation between all of the artists present, a musical symbol of reconciliation and resonating in harmony together. In each of our musical traditions, chant is the common thread. We join our chants together now in prayer as we invite representatives from each faith (Elder Noel Starblanket, Dr. John Meehan, and Dr. Bryan Hillis) to invoke the spirit to guide us on our journey for the next hundred years to deeper truth, reconciliation, support, and real friendship.

2016

Solo Vocal

" Pool of Tears" New Dance Horizons Blueprint Performance, Interdisciplinary work featuring vocal electronica, Robin Poitras, dancer; Leesa Streifler, moving projector art

Choral

" Abide With Me" University of Regina Concert Choir and Chamber Singers with guest conductor, Dr. Brett Scott (University of Cincinnati College Conservatory of Music)

" Serenade to Music" University of Regina Chamber Singers tour to Swift Current, joint concert with Prairie Spirit Chamber Singers and Swift Current Comprehensive High School Chamber Singers

" Taiwan Children's Choirs Friendship Concert," Taipei International Choral Festival, Taipei, Taiwan
Guest Conductor

2015

Solo Vocal

" Eternal Source" Regina Philharmonic Choir and Regina Symphony Orchestra

Choral

" Music of Billy Joel and Elton John" Regina Symphony Orchestra Schumiatcher Pops Series with University of Regina Chamber Singers and members of Concert Choir

" Transactions" Curtain Razors Creative Performance Storytelling Troupe, University of Regina Concert Choir and Chamber Singers, Performing Turtle Island Conference

" Via Dolorosa: The Path of Sorrows" Campion College Musica Sacra, University of Regina Chamber Singers and members of Concert Choir

2014

Solo Vocal

" Messiah" Regina Symphony Orchestra

" A Rising Star" Regina Philharmonic Choir

" Love Bade Me Welcome" University of Regina Solo Vocal Recital

Choral

Chamber Singers with Wind Ensemble and National Arts Centre trumpeter Karen Donnelly

" The Merry Widow" Regina Symphony Orchestra with University of Regina Chamber Singers

2013

Solo Vocal

" Messe de Minuit" Per Sonatori Baroque Ensemble

" Messiah" Saskatoon Symphony Orchestra

" Messiah" Regina Symphony Orchestra

" Mozart Opera" University of Regina Orchestra

" Liederabend, An Evening of German Art Song" Faculty of Fine Arts Presentation Series

" A Veritable Feast of Fasch" Per Sonatori Baroque Ensemble

Choral

" Music of the Tridentine Rite" Campion College Musica Sacra, University of Regina Chamber Singers

" Opera Gala" Regina Symphony Orchestra with University of Regina Chamber Singers and Concert Choir

" Brahms Requiem" Regina Symphony Orchestra with University of Regina Chamber Singers

2012

Solo Vocal

" This Holy Child" World Premier of Sir Philip Ledger Cantata "This Holy Child"
First Presbyterian Church

" Bel Canto" Per Sonatori Baroque Ensemble

Choral

" Carmina Burana" McMaster University Choir

2010

Choral

"Still On This Shining Night", Gay Men's Chorus of Los Angeles
Walt Disney Concert Hall, Los Angeles, CA

"L'Amour", Gay Men's Chorus of Los Angeles
Avalon Theatre Hollywood, CA

KCET Holiday Celebration from Dorothy Chandler Pavilion, Gay Men's Chorus of Los Angeles,
Nationally Televised Performance, Los Angeles, CA

Professional Development

2018-2019

Rhiannon "All The Way In" International Voice Improvisation Workshop
Oct 2018 - The Nature of Voice and Movement (with Margie Gillis); Montreal
Feb 2019 - Vocal River Exercises – Skill and Spirit; Hakalau, Hawaii
June 2019 - Song of Place – Giving Back to Community; Perugia, Italy
Oct 2019 - Collaboration and Performance - Sharing Body and Voice; Atlanta

Special Events

2018

Glenn Visiting Artist: Residency with UR Chamber Singers and UR Wind Ensemble,
Workshops, Keynote lecture, Dr. James Jordan, Westminster Choir College, Princeton

2016

Artist Residency with UR Chamber Singers: Dr. Brett Scott, Cincinnati College Conservatory of Music

Awards

University of Regina New Faculty Teaching Award of Recognition, 2015

University of Regina Chamber Singers, Finalists, Contemporary Choral Music Category, Choral Canada/CBC Music Amateur Choir Competition, 2016

Order of Areté Medal: The highest honour accorded graduate students upon completion of their academic program, University of Southern California, Los Angeles, 2012

Association of Choral Directors of America Graduate Student Conducting Competition, Semi-Finalist, Oklahoma City, Oklahoma, 2009

Edward Johnson Music Foundation Award, Guelph, Canada. 2007, 2008

Taiwan Economic and Cultural Office, Ministry of Education, Language Scholarship, to study Mandarin for one year at Taiwan Normal University 國立台灣師範大學, 2005-6

Vienna Musikseminare Internationale Meisterkurse, Dichler Competition, Finalist, 2004

Presser Foundation Music Award, USA, National Award to study in Vienna, 2004

Temple University, B. Stimson Carrow Tribute Award for Teaching, 2003.

Teaching Experience

Undergraduate Courses- Music

Concert Choir (majors and non-majors), Chamber Singers (majors and non-majors), Orchestra (majors and non-majors), Vocal Technique, Diction, Individual Voice Lessons, Choral Conducting, Cuba: Music, History, Culture, Language, Music 100

Undergraduate Courses- Faculty of Media, Art, and Performance (MAP)

Created and developed new Creative Technologies Course: "The Electronic Voice: Beatbox, Looping, Vocal FX and Soundscapes" (CTCH 200AE)

Graduate Courses

Intermedia (ART 820), Electronic Voice (FA 890), Graduate Conducting Project (MU 901, 902), Graduate Choral Conducting (MU 831, 832)

Graduate Student Supervision

Supervisor

Stacy Allen

Master of Music Degree: Choral Conducting (convocated 2018)

Adrian Casas (co-supervisor with Brent Ghiglione) (convocated 2018)
Master of Music Instrumental Conducting

Katlyn Redding (co-supervisor with Brent Ghiglione)
Master of Music Degree: Choral Conducting (expected 2019)

Committee Member

Andrea Corder; Master of Music Degree: Voice Performance (expected 2020)
Melissa Wood; Master of Music Degree: Voice Performance (expected 2020)

Selected Committee Work at University of Regina

Department of Music

Concert Committee Chair: Helping organize visiting artists, creating new policy
Recruitment Committee Chair: Helping organize and run recruitment events, provided professional photography for recruitment brochures, posters and advertisements
Nominating Committee Chair: Selecting faculty members for department committee duties
Music Dept. Budget Advisory Committee Member: Confering with Head on budgetary issues

Faculty of Media, Art, and, Performance

MAP Research Committee:

MAP Scholarship Committee: Helping decide scholarships for Fine Arts

Interdisciplinary Grad Studies Committee: Helping decide incoming students

University of Regina

Centre for Teaching and Learning, Teaching and Learning Advisory Group

Executive of Council: Faculty of MAP Representative

Affiliations and Accreditations

Choral Canada, Member

Canadian Music Educators' Association, Member

Association of Choral Directors of America, Member

Pi Kappa Lambda Music Honor Society, Member

Public Service

Campion College Presidential Installation and Mass; Music Director (2018)

Choral Canada; Reviews Editor, Anacrusis: Peer- Reviewed Canadian Choral Journal (2016-)

Friday Night Choir Co-founder with Stewart Wilkinson, monthly mentorship and sharing group for community choral conductors, high school and middle school teachers, and students (2017)

Choral Canada; Vice President, Communications (2013- 2016)

Choral Canada; Editor-In-Chief, Anacrusis: Peer- Reviewed Canadian Choral Journal (2013- 2016)

Queer City Cinema; Board of Directors (2012- 2018)

Cecilian Concert Series

Board of Directors (2013- 2015)

Saskatchewan Choral Federation; Secretary (2012- 2014)

Local Choral Workshops and Guest Conducting

2018

Community OM Drone: We breathe deeply and offer one note at a time into the circle. We create layers of sonorities and harmonies, a powerful metaphor for community, breathing together, crafting a beautiful sound, deep listening and connecting, and welcoming all voices.

Holophon Arts Drone Day at Cathedral Village Arts Fair, Regina, SK

LeBoldus High School Chamber Choir Workshop, 29 January, 27-28 Sept. 2018

Cornerstone Christian High School (Moose Jaw) Choir Workshop, 21 March 2018

Peacock High School (Moose Jaw) Choir Workshop, 21 March, 3 October 2018

O'Neill High School Choir Workshops 1-2 October 2018

2017

Luther College High School Chamber Singers Performance, Protestant Reformation 500 Year

UR Chamber Singers Performance at Campbell Collegiate, Phil Mattson Fundraising Concert, 15 Feb 2017

Guest Speaker and Choir Workshop at Johnson Collegiate, 17 Feb 2017, Guest Conductor

Saskatchewan Jamaican Association GospelFest Mass Choir for Black History Month, 19 Feb 2017

UR President's "Inspiring Leadership Forum"

Women of Concert Choir Performance, 7 March 2017

Cornerstone Christian School (Moose Jaw) Choir Workshops, 24 March 2017

MAP Life Event, Choirs Coffeehouse featuring solo acts from the choirs, 31 March 2017

Regina Sisters of Mercy Choir Workshop, 2 April 2017

Dr. Kathryn Ricketts "Loft Event of the Listening Lab" Performance, Live Electronics, Voice and Electric Violin, on Filipino Decolonizing, 21 April 2017

Miller High School Choir Workshops, 20, 27 September 2017

2016

Riffel High School Choir Retreat Workshops, 28 October 2016

Swift Current Comprehensive High School Choir Workshops, 25 October 2016

Swift Current Oratorio Choir/ Prairie Spirit Workshops, 24 October 2016

Installation of the Archbishop of Regina, 14 October 2016

LeBoldus Choir Workshops, 13-14 October 2016

Winston Knoll Choir Retreat, 2 October 2016

Luther College High School, 21 March 2016

St. Paul's Anglican Church Choir, 3 March 2016

Balfour Collegiate High School, 1,3 February 2016

2015

Riffel High School, 5 February 2015

Andrew Mynarski School (Winnipeg), May 2015

Melfort Comprehensive High School, May 2015

Greenall High School, May 2015

Miller High School, 18 September 2015

LeBoldus High School, 1-2 October 2015
Greenall High School, 9 October 2015
Riffel High School, 22 October 2015

2014

Conservatory Juventus Choirs, Guest Conductor, May 2014

LeBoldus High School Choral Workshops, Sept 2014

UR Theatre "The Philistines" Singing Workshop, Sept 2014

Greenall High School Vocal Workshops, Oct 2014

Johnson Collegiate Choral Workshops, Nov 2014

Chamber Singers Performance at UR Board of Governor's Holiday Dinner, 8 Dec 2014

2013

Mother Teresa Middle School Leadership Camp at University of Regina, Aug 2013

Harmony 2Go Youth Barbershop Choir, May 2013

UR Conservatory Juventus Choir, April 2013

St. Albert's High School Choirs, Edmonton, AB, April 2013

Thom Collegiate, Feb 2013

Choral Improvisation with UR Theatre Production of "The Birds", Feb, 2013

Greenall High School, Lumsden High School and Indian Head High School Choirs – Feb 2013

2012

Regina Philharmonic Choir, German Diction for Bach "Christmas Oratorio", Nov 2012

Miller Comprehensive High School Choir Retreat, Nov 2012

Voice and Harmony workshop with UR Theatre Production of "Fear and Misery of the Third Reich", Sept 2013

Winston Knoll High School Choir Retreat, Sept 2012

Regina Philharmonic Choir Rehearsal, Sept 2012

Mother Teresa Middle School Leadership Camp at University of Regina, Aug 2012

Dr. Alain Perron

Dr. Alain Perron

Languages spoken and written: French, English and Polish.

ACADEMIC BACKGROUND

University

- 1993-1996 Ph.D. in Music Composition at the Cracow Academy of Music, Poland, studies with Krzysztof Penderecki and Marek Stachowski.
- 1983-1992 Masters Degree in Music Composition at Laval University, studies with François Morel.
- Bachelors Degree in Music (composition) at Laval University, studies with François Morel and Alain Gagnon.
- Bachelors Degree in Music (performance) at Laval University, Instruments: Oboe and English horn, studies with Pierre-Vincent Plante (OSM) and André Jutras (OSQ).

College

- 1980-1983 DEC in Music at Cegep in Trois-Rivières.
Instruments: Guitar and Oboe.
- 1977-1980 DEC in Administration at Cegep François-Xavier Garneau in Quebec.

AWARDS - COMPOSITION WORKS FOR ORCHESTRA

- | | | |
|------|-----------|--|
| 1995 | 1st Prize | International Competition "Mosaïco Music Festival" in Seoul, South Korea, orchestral category for L'Autre silence. |
| 1993 | 1st Prize | Competition "New Music Festival du Maurier" in Winnipeg, Canada, orchestral category for Séquences voilées. |
| 1989 | 1st Prize | "Sir Ernest MacMillan" at SOCAN Competition, Canada, orchestral category "Gold Merit" for Dorléac. |

GRANTS AND SCHOLARSHIPS

- 1988-2018 Many grants from the Canada Council for the Arts (12), from Le Conseil des arts et des lettres du Québec (9), and different musical associations (5), also from La Société Radio-Canada (3) and the national Film Board of Canada (1), for numerous commission works.
- 2003-2013 Grants from the Saskatchewan Arts Board for commission works (4) and research (1).
- 1998-2008 Numerous grants from the Canada Council for the Arts (9) for my New Music Ensemble "Le Nouvel Ensemble à Cordes de Québec".
- 2002-2003 Grant of \$200,000 received from the Canada Foundation for Innovation (CFI) for my new Electroacoustic Composition and Creation Lab at the University of Regina.
- 1993-1997 Grant from the SSHRC (Canada), duration of four years, for my doctorate studies in Cracow (Poland).
- 1993-1996 Grant from the FCAR (Quebec), duration of three years, for my doctorate studies in Cracow (Poland).

1995-1996 Two grants, first one, from Le Ministère des Affaires étrangères et du Commerce international du Canada, and second one, from Le Ministère des affaires extérieures du Québec for the realization of the first “Canadian Music Festival in Poland”.

PROFESSIONAL BACKGROUND

University of Regina

2002-2019 Professor in the Department of Music
Courses taught (undergraduate and graduate):
MUEN 171 University Orchestra (Conductor)
MUEN 157 Composers' New Music Ensemble (Conductor)
MUTH 211 Ear Training I
MUTH 212 Ear Training II
MU 317 Introduction to Composition I
MU 318 Introduction to Composition II
MU 320AD Music & Media
MUTH 321 Theory & Analysis III
MUTH 322 Theory & Analysis IV
MU 325 Analysis
MU 340 Instruments to the Orchestra
MU 341 Orchestration
MU 345 Analysis of Music Written Since 1900
MU 346 Introduction to Electronic Music
MU 347 Introduction to Computers in Music
MU 421 Composition I
MU 422 Composition II
MU 423 Composition III
MU 424 Composition IV
MU 492 Directed Studies in Music Theory
MU 817 Analysis
MU 841 Advanced Orchestration
MU 872 University Chamber Orchestra II
MU 881 Chamber Ensemble I
MU 901 Research Proposal & Recital
FA 169AB Musique et Technologie
MU 100 Introduction à la musique

Founder and Artistic Director of the University of Regina New Music Festival called “Living Music under Living Skies” in collaboration with the Regina Symphony Orchestra. Three editions of this four-day festival were presented in

February 2007, September 2009, and March 2012. Founding for this festival was granted by the SOCAN Foundation, the Saskatchewan Arts Board, the Canadian Music Centre, to name a few sponsors.

Founder, Artistic Director and Conductor of the “University of Regina New Music Ensemble” (a professional ensemble) since 2004.

Artistic Director and Conductor of the University Orchestra since 2005.

Conductor of the Composers’ New Music Ensemble, an ensemble dedicated to the creation of works from my composition students, since 2004.

Organization of the Annual University Orchestra Concerto Competition since 2005.

Preparation and organization of the University of Regina “1st & 2nd New Composition Competition” (March 2005 & September 2009), a national competition for emerging composers.

Organized concerts with various performers and ensembles, such as Bradyworks (Montreal), Aventa (Victoria), Trio Fibonacci (Montreal), Jean-Guy Boisvert (Moncton), Bozzini & Transmission (Montreal), etc.

Organized master classes with composers and performers, such as Gary Kulesha (Toronto), Alfred Schweitzer (Switzerland), Omar Daniel (Toronto), Denis Gougeon (Montreal), Jean-Guy Boisvert (Moncton), Trio Fibonacci (Montreal), etc.

Member of many committees at department, faculty and university level, including Curriculum Committee, Recruitment Committee, Graduate Committee, Concert Committee, Peer Review Committee, to name a few.

I also worked during two years on the curriculum review of the New Composition Program.

Université Laval

1996-2000 Professor of instrumentation and orchestration at the Faculty of Music.

1998-2000 Professor of composition (undergraduate and graduate level) at the Faculty of Music.

Organization of weekly workshops for the students of the Faculty of Music and my students at the Quebec Conservatory of Music.

Presentation of Master Classes with great composers: Henryk Gorecki, Bruce Mather, François Morel, Jacques Hétu and more.

Presentation of two concerts a year dedicated to the creation of works from my students at the Faculty of Music.

Creation, with the students of the Faculty, of the Ensemble EMC-Creato, ensemble dedicated to new music performances.

Presentation of many concerts by the NEC (Le Nouvel Ensemble à Cordes de Québec) at the Faculty of Music, including a special event with the renowned composer Henryk Gorecki.

1998-1999 Professor of music analysis (20th century) at the Faculty of Music.

1993-1994 Member of the “Committee of Evaluation of the Music Composition Program” at the Faculty of Music.

Coordinator of the Documentation Centre at the Faculty of Music.

Composition of four books of ear training exercises for the different levels taught at the Faculty of Music (Ear training I – II – III – IV).

1985-1987 Sessional lecturer for Oboe / English horn at the Faculty of Music (Music Education).

Conservatoire de musique de Québec

1997-2002 Professor of the advanced composition class.

Professor of instrumentation and orchestration.

Member of the “Committee of Evaluation of the Music Program”.

Professor of music analysis (20th century).

Presentation of two concerts a year dedicated to the creation of works from my students in composition.

Orchestre symphonique de Québec

2000-2002 Associate Artistic Administrator and Special Adviser in programming new music, including Canadian works and premieres.

OTHER EXPERIENCE

Lectures and Seminars

2005 Guest speaker at the Dni Muzyky Kompozytorow (Cracow, Poland). Title of presentation: “Panorama 1995-2005”.

2001 Guest composer of the Montreal Symphony Orchestra for the presentation of a conference La création musicale au Québec et les modèles européens.

1997 Guest composer at the Spazi Music Festival from October 24th to 30th 1997 in Roma (Italy). Presentation of a conference called Les possibilités de mon esthétique et la position de mes oeuvres sur le marché international.

1996 Composer in residence at the Taegu Music Festival between July 1st and 7th 1996 in Taegu (South Korea). Presentation of a conference called La situation de la musique contemporaine au Canada.

1997 Guest composer at the Conservatorio Statale Antonio Vivaldi from March 21st to 22nd 1996 at Alessandria (Italy). Presentation of a seminary called Incontro con Alain Perron Seminario sulla produzione del compositore and a conference called La situation de la musique canadienne en Italie et ses possibilités de développement.

Conducting

2005-2019 Conductor of the University of Regina Orchestra.

2004-2019 Conductor of the University of Regina New Music Ensemble.

2004-2019 Conductor of the University of Regina Composers’ New Music Ensemble.

1998-2008 Conductor, Artistic Director and Artistic Administrator of the NEC (Le Nouvel Ensemble à Cordes de Québec). Preparation, organization, and presentation of many concerts at Le Musée national des beaux-arts du Québec such as: “Leduc – Musique en lumière”, “Lemieux – Les grands espaces”, “Picasso – La musique de son temps”, “Les trésors polonais” etc.

1996-1998 Conductor and Artistic Director of l’Orchestre symphonique de Shawinigan.

- 1996-1998 Conductor, Artistic Director and Artistic Administrator of the NEC (Le Nouvel Ensemble à Cordes de Trois-Rivières).
- 1993-1996 Guest conductor of the Cracow Sinfonietta (string orchestra) in Poland.
- Musician
- 1986-2019 Musician (Oboe and English horn) for these ensembles: Regina Symphony Orchestra, l'Orchestre symphonique de Québec, Les Violons du Roy, l'Orchestre symphonique de la Montérégie, l'Orchestre symphonique de Sherbrooke, l'Orchestre symphonique du Saguenay-Lac-Saint-Jean, Les Rhapsodes, Le Pop Philharmonique de la Capitale and l'Ensemble Vents et Percussion de Québec.
- Adjudicator
- 1993-2019 Guest jury member at the Canada Council for the Arts (CAC), at the Conseil des arts et des lettres du Québec (CALQ), the Manitoba Arts Council (MAC), the Western Canadian Music Awards, the Juno Awards, the Governor General's Performing Arts Awards, and several national, provincial and international competitions such ENKOR International Music Competition for composers and performers.

MEMBERSHIPS

Member of these organizations:

- CNMN (Canadian New Music Network – Saskatchewan Board Representative)
- NEC (Le Nouvel Ensemble à Cordes de Québec)
- CLC (Canadian League of Composers)
- SOCAN (Société des droits d'auteurs canadiens)
- CMC (Canadian Music Centre)
- UCP (Polish Composers Union)
- AFM (American Federation of Musicians)
- CUMS (Canadian University Music Society)

LIST OF COMPLETED COMPOSITION WORKS (commissions)

Concerto for saxophone (2018-)

For saxophone & chamber orchestra, Commissioned by Jeremy Brown

Duration: 15 min. Premiere: TBA

Hommage à David Bowie (2016-2017)

For string quartet, Commissioned by the Bozzini String Quartet for their Canadian Tour

Duration: 10 min., Premiere: Regina, March 12, 2017

Fibonacci Numbers 2 (2015-2016)

For violin, cello & piano, Commissioned by the Trio Fibonacci

Duration: 15 min., Premiere: Montreal, May 6, 2017

Débâcle (2015-2016)

For six percussionists, Commissioned by Sixtrum

Duration: 13 min., Premiere: Montreal, September 28, 2017

Hexagone (2013-2014)
6 pieces for clarinet & piano, Commissioned by Jean-Guy Boisvert
Duration: 12 min., Premiere: Fall 2017

Relevés no 7b (2012-2013)
For clarinet, percussion, violin & cello, Commissioned by the Ensemble Transmission for their Canadian Tour
Duration: 10 min., Premiere: Regina, February 24, 2014

Fibonacci Numbers 1 (2011-2012)
For chamber ensemble, Commission from the Trio Fibonacci (Montreal)
Duration: 10 min., Premiere: Regina, March 23, 2012

Cycle 4 (2009-2010)
For multiple saxophones (soprano, alto, tenor & baritone) / one soloist and chamber ensemble, Commission from Networks Calgary & Jeremy Brown
Duration: 12 min., Premiere: Calgary, April 20, 2010

Tristesse blanche (2008-2009)
For soprano and chamber orchestra, Commission from the U of R New Music Ensemble (Regina)
Duration: 12 min., Premiere: Regina, October 3, 2009

Land of Living Skies II (2007-2008)
For woodwind trio, Commission from the Estria Woodwind Trio
Duration: 13 min., Premiere: Sherbrooke, October 19, 2008

Northern Lights: Soir d'hiver (2006-2007)
For soprano and piano, Commission from Sophie Bouffard and David McIntyre
Duration: 10 min., Recorded on CD: Regina, June 2007
Premiere: Prairie Debut Tour 2007-2008

Land of Living Skies I (2006)
For woodwind quintet, Commission from the Estria Woodwind Quintet
Duration: 15 min., Premiere: Montreal, May 25, 2006

La romance du vin (2004-2005)
For soprano and piano, Commission from Sophie Bouffard and Jamie Syer for Calgary Networks
Duration: 13 min., Premiere: Calgary, March 25, 2005

Soir d'hiver (2003-2004)
For choir, Commission from the National Youth Choir and Kathryn Laurin
Duration: 7 min., Premiere: Brandon, May 15, 2004

Mouvance (2002)

For string quartet and string orchestra, Commission from the Quatuor Claudel

Duration: 12 min., Premiere: Montreal, May 2, 2002

Cycle 3 (2001)

For clarinet solo, Commission from Jean-Guy Boisvert

Duration: 13 min., Premiere: Vancouver, February 2, 2002

Rupture (2000-2001)

For saxophone quartet and piano, Commission from the Quatuor Nelligan

Duration: 16 min., Premiere: Montreal, July 8, 2001

2000 et des poussières... (1999-2000)

For clarinet solo and string orchestra, Commission from the Music Canada 2000 and Nicholas Goldschmidt

Duration: 12 min., Premiere: Quebec, March 30, 2000

Un simple éclat (1998-1999)

For soprano saxophone / alto saxophone and string orchestra, Commission from the Jugendkammerorchester Stuttgart

Duration: 13 min., Premiere: Stuttgart (Germany), December 11, 1998

Vagues immobiles (1997-1998)

For clarinet solo and orchestra, Commission from the Ottawa National Arts Centre Orchestra

Duration: 20 min., Premiere: Ottawa, May 24, 2000

Expresso (1996-1997)

For classical guitar, Commission from the Canadian Music Centre (CMC) for the "Concours Jeunes interprètes Musique Nouvelle 1998"

Duration: 5 min., Premiere: Montreal, November 2, 1998

Rythme et caetera (1996)

For Concert Band, Commission from La Fédération des associations de musiciens éducateurs, du Québec (FAMEQ) and the Canadian Music Centre

Duration: 5 min., Premiere: Quebec, October 31, 1997

Cycle 2 (1995)

For bass clarinet and piano, Commission from Rocco Parisi (Italy)

Duration: 9 min., Premiere: Alessandria (Italy), March 21, 1996

Exil (1994-1995)

For flute, oboe, clarinet, bass clarinet, bassoon, French horn, trumpet, trombone, piano, percussion, 2 violins, viola, cello and double bass, Commission from Le Nouvel Ensemble Moderne (NEM)

Duration: 10 min., Premiere: Montreal, May 10, 1995

Empreintes sonores (1994)

For 2 flutes, oboe, 2 clarinets, French horn, 2 trumpets, 2 trombones, tuba, 4
percussions, 2 violins, viola, cello and double bass, Commission from La Société Radio-
Canada for l'Orchestre symphonique de Québec

Duration: 12 min., Premiere: Quebec, April 2, 1995

L'Autre silence (1994)

For large orchestra, Commission from the Winnipeg Symphony Orchestra

Duration: 13 min., Premiere: Winnipeg, January 26, 1995

Ce blanc vertige (1993-1994)

For woodwind quintet, string quartet, string orchestra and percussion, Commission from
l'Orchestre symphonique de Sherbrooke

Duration: 10 min., Premiere: Sherbrooke, February 5, 1994

Sans égard (1992-1993)

For string orchestra, Commission from the CBC for the Manitoba Chamber Orchestra

Duration: 9 min., Premiere: Winnipeg, September 28, 1993

Cycle 1 (1992)

For soprano, alto, tenor, baritone saxophones and percussion, Commission from La
Société Radio-Canada

Duration: 11 min., Premiere: Quebec, May 5, 1992

Double éclat (1992)

For oboe d'amore / English horn, piano / celesta, string orchestra and, percussion,
Commission from La Société Radio-Canada for l'Orchestre symphonique de Québec

Duration: 9 min., Premiere: Quebec, May 6, 1992

Séquences voilées (1991)

For string quartet and orchestra, Commission from l'Orchestre symphonique du
Saguenay-Lac-Saint-Jean

Duration: 8 min., Premiere: Chicoutimi, January 26, 1992

Relevés no 7 (1990)

For string quartet, Commission from the Quatuor Laval (Quebec)

Duration: 8 min., Premiere: Quebec, March 26, 1991

Duo concertant 2 (1989-1990)

For tenor saxophone and percussion, Commission from Jean-François Guay and Julie
Béchar

Duration: 7 min., Premiere: Quebec, December 20, 1990

Dorléac (1988-1989)

For woodwinds, brass, piano and percussion, Commission from the Ensemble Bois et
Cuivres de Québec

Duration: 10 min., Premiere: Quebec, April 20, 1989

Duo concertant 1 (1987-1988)

For bassoon and percussion, Commission from Carmelle Préfontaine and Julien Grégoire

Duration: 7 min., Première: Montreal, November 18, 1989 etc.

RECORDINGS ON CD

- Soir d'hiver* The Prairie Chamber Choir, Melissa Morgan, Independent, p2016.
- Cycle 4* Jeremy Brown and the Rubbing Stone Ensemble, NAXOS, p2014.
- Land of Living Skies* Le Quintette à vent Estria, Centredisques, CMCCD 16811, p2011.
- Northen Lights* Sophie Bouffard and David McIntyre, CBC-CMC, Winter 2008.
- Relevés no 7 Quatuor Laval. Musique à l'Université Laval vol. 6, SNE-603-CD, p2000.
- Exil Nouvelle Ensemble Moderne (NEM), Lorraine Vaillancourt, conductor, UMMUS UMM109, p1996.
- Séquences voilées Winnipeg Symphony Orchestra, Bramwell Tovey, conductor, WSO records WSOC9401, p1994.
- Double éclat Polish Radio and TV Orchestra of Krakow, Szymon Kawalla, conductor. Vienna Modern Masters VMM 3021, p1993.
- Séquences voilées Polish Radio and TV Orchestra of Krakow, Szymon Kawalla, conductor. Vienna Modern Masters VMM 3023, p1993.
- Dorléac Ensemble Bois et Cuivres de Québec. Claude Laflamme, cond., Musique à l'Université Laval vol. 3, SNE-561-CD, p1990.

Dr. Helen Pridmore

EDUCATION

Doctor of Musical Arts (Performance and Literature), Eastman School of Music of the University of Rochester, New York, 1996

Master of Music (Voice Performance), University of Toronto, 1992

Licentiate Diploma (Piano Performance), Trinity College of Music, London, UK, 1984

Bachelor of Music (Voice Performance), University of Saskatchewan, 1983

TEACHING AND RELATED EXPERIENCE

Associate Professor of Music, University of Regina, Regina SK (appointed with tenure, July 2014)

Teaching duties include studio voice, Vocal Techniques, Opera Workshop in the Music Department; and courses in Creative Technologies (Tablet Orchestra, Electronic Voice, and other interdisciplinary courses). Directed Readings courses developed on an ongoing basis for undergraduate students as needed

Development of graduate student supervision for 2015 and ongoing: including Directed Readings courses for graduate students and co-supervision of MFA-Interdisc. students and M.Mus. Performance students

Graduate Defense Committee for three MFA-Interdisc. students, two Ph.D.-Interdisc. students and three M.Mus. Performance students, 2017- present

Associate Professor of Music, Mount Allison University, Sackville, NB (1999-2014)

Teaching duties included: Studio Voice, Vocal Pedagogy, Opera History, Musicianship I, and direction of the Opera Workshop. Additional course development and teaching for independent studies on vocal topics (various subjects) special topics courses in new music ("Evolving Perspectives on Music" and "Cage and Experimentalism"), advanced aural skills, and chamber music groups specializing in new music. Participation in University Committees, MAFA (faculty association), student advising, Tenure and Promotion from Assistant to Associate Professor granted, December 2003

Acting Director of Drama Studies, Mount Allison University, 2009-10. Duties included student advising, course and curriculum planning, chairing program meetings, theatre scheduling, budget management, faculty development, grant writing, hiring, etc.

CURRENT PROJECTS

Ongoing Study and performance of extended vocal techniques, improvisation and new scored music for the voice, with a focus on Canadian music

For March 2019 Solo performance with Regina Symphony Orchestra, "Forward Currents" Festival

Performance tour of self-created solo voice work Sor Juana and the *Silences*, six venues, Mexico City and environs

Solo concert at "Now Hear This" new music festival, Edmonton AB

For July 2019 Arts development residency with sound artist Ellen Moffatt, PAVED Arts New Media Artist-Run Centre, Saskatoon SK

For October 2019 Performance with Ellen Moffatt at "Sounds Like" Festival, Saskatoon

For November 2019 Solo concert, GroundSwell series, Winnipeg MB

SELECTED RECENT PERFORMANCES

For January 2019 Performance with voice/electronics duo Sbot N Wo, Open Waters Festival, Halifax NS

November 2018 Concert with Motion2 Ensemble (new music trio), Fredericton NB

September 2018 Premiere of Sor Juana and the Silences, Regina SK

August 2018 The Whale, day-long performance and sound installation, NB (with three other artists, and audience participation)

July 2018 Solo recital, Sound Symposium, St. John's NL

June 2018 Guest soloist at Strata New Music Festival, Saskatoon SK

March 2018 Concerts with Andrew Miller, contrabass, Saskatoon and Regina

January 2018 Concerts with Lori Goldston, cello, & improv ensemble, Wayward Music Series, Seattle WA

January 2018 Premiere of Michael Finnissy new opera Undivine Comedy, with Aventa Ensemble, Victoria BC

September 2017 Solo recital, University of Regina: Sokolovic Love Songs

July 2017 Invited performance/composition/collaboration as part of the "In the Hole" residency with artist Linda Duvall and PAVED Arts Saskatoon

May 2017 Solo performer in *Mirror*, multi-media performance, with artist Isabella Stefanescu, computer engineer Klaus Engel and stage director Anne Marie Donovan; and trio improvisation performance with Norman Adams and WL Altman, IICSI Improvisation and Mobility Conference, Regina

April 2017 *Blueprints* performance (exploratory) with Femmes5, dance/voice collective, Regina

January 2017 Performance at Neutral Ground Contemporary Arts Forum with Sbot N (voice/electronics improvisation duo) at "Art's Birthday" event

November 2016 Performances of Kurtág Kafka Fragments (for voice/violin), Gustin House, Saskatoon and Neutral Ground Contemporary Art Forum, Regina

October 2016 Chamber music recital, Regina Public Library, co-sponsored by Caligari Festival, Regina Symphony Orchestra, and Regina Musical Club

September 2016 Solo voice recital, University of Regina

July 2016 Performance at Regina Chamber Music Festival

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| April 2016 | Performance with guitarist Mark Hilliard Wilson, Wayward Music Series, Seattle WA |
| April 2016 | Soloist with Swift Current Choral Society in concert of classical works |
| March 2016 | Performance with Sbot N Wo and New Dance Horizons, MAGDance Festival, MacKenzie Art Gallery, Regina |
| March 2016 | Solo singer in performance of GOYA, a new multi-disciplinary opera by WL Altman and David Fancy, Universidad del Claustro de Sor Juana, Mexico City |
| November 2015 | Concerts with Motion2, Fredericton and Moncton, NB |
| October 2015 | Concert tour with Motion2: Regina, Saskatoon, Brandon |
| October 2015 | Premiere of GOYA, University of Regina |
| September 2015 | Solo singer in work by Spy Denommé-Welch, Turtle Island Festival, University of Regina: "Giiwedín and a New Opera, An Indie(n) Rights Reserve Production" |
| June 2015 | Performance tour with Sbot N Wo: Saint John NB (Open Arts), Fredericton (Connexion Gallery), Moncton (LeHum Experimental Music Series), Sackville NB (Thunder & Lightning), Halifax (Suddenly Listen New Music) |
| May 2015 | Concerts with Motion2, Caunes-Minervois, France: Canadian music including the premiere of a new work by WL Altman |
| May 2015 | Soloist in new opera (workshop version) by UK composer Michael Finnissy, Aventa Ensemble, Victoria BC |
| February 2015 | Soloist with Aventa: Voi(Rex) by French composer Philippe Leroux |
| November 2014 | Solo recital, University of Regina |
| September 2014 | Chamber music concerts, Mount Allison University and l'université de Moncton. Works by Canadian composers |
| July 2014 | Performances at OK.Quoi?! Contemporary Arts Festival, Sackville NB |
| June 2014 | Premiere of Mirror at Open Ears Festival, Kitchener |
| May 2014 | Recital with David Rogosin, piano, Charlottetown PEI |
| March 2014 | Member of Virtual Chorus (video contributor) for there is no why here: multimedia music theatre project with composer Andrea Molino and soloist David Moss. Muziektheater Transparant/Teatro Comunale di Bologna in coproduction with deSingel and GRAME Lyon. Bologna, Italy |

January 2014 Motion Ensemble tour to Ontario: The Music Gallery, Toronto (presented by New Music Concerts Toronto); and with Motion2, a subset of Motion Ensemble, St. Catharines (Niagara Artists Centre); Guelph (University of Guelph); and Sudbury (5 Penny New Music Festival)

November 2013 Solo recital as part of LeHum Experimental Music Series, Moncton

Jan./Feb./Apr. 2013 Solo recital tour with performances in Victoria, BC (Open Space Gallery Voice++ series); Vancouver BC (Western Front); Seattle, WA (Washington Composers' Forum, and Artist Talk at Cornish College); Edmonton, AB (New Music Edmonton concert series); and Calgary, AB (New Works Calgary concert series)

March 2013 Guest soloist with Ensemble 1534, National Arts Centre, Ottawa and The Music Gallery, Toronto: Voi (Rex) by Leroux

March 2013 Chamber music concert with Karin Aurell, flute and David Rogosin, piano: performances in Sackville and Moncton

December 2012 Guest soloist with American Symphony Orchestra, Carnegie Hall, New York: works of John Cage

ADJUDICATIONS AND MASTER CLASSES

July 2018 Vocal improvisation workshop, Sound Symposium, NL

March 2018 Adjudicator, Prairie Valley Music Festival, Rosthern SK

March/April 2017 Adjudicator, Indian Head Music Festival and Quill Lakes Music Festival

March 2017 Adjudicator, Brandon Festival of the Arts

January 2017 Adjudicator, preliminary round, Eckhardt-Gramatté National Music Competition

December 2016 Adjudicator, Medicine Hat Symphony Society Concerto Competition Also presented vocal workshop

July 2016 Vocal improvisation workshop, Vocal workshop for children at the Valley Arts Pelican Festival, Fort Qu'Appelle, SK (New Dance Horizons)

March 2016 Workshops in musical improvisation, Anahuac University, Mexico City

March 2015 Guest workshop in vocal improvisation, Devising Inclusive Theatre class, University of Regina

January 2014 Guest presenter at "Thinking Spaces" Workshop, Guelph; part of Improvisation, Community and Social Practice project (<http://www.improvcommunity.ca>)

January 2014 Workshop with Young Composers, University of Guelph

May 2013 Adjudicator, Kings County Music Festival, Montague PEI

April 2012 Adjudicator, Annapolis Valley Music Festival, Wolfville NS

PAPERS PRESENTED

- October 2016 Lecture/Recital, "The Emancipation of Dissonance", Caligari Festival Speakers Series, Regina
- October 2016 Lecture, "The Naked Voice", Saskatchewan Registered Music Teachers' Conference, Regina
- July 2016 Lecture/Workshop "The Sound of Your Voice, The Voice of Your Sound", IICSI Colloquium "Improvisation as Intercultural Contact and Dialogue", Memorial University, St. John's NL
- June 2016 Lecture/Workshop "Breath and Silence in Improvisation", IICSI Colloquium "Breathturns: Improvisation and Freedom", UBC Vancouver
- July 2015 Lecture/Workshop "Silence and Listening", North American Interfaith Network Conference "Restoring Spirit Through Sacred Listening", Regina
- October 2014 Lecture/Workshop "Twenty-first Century Voice: Bel Canto and Beyond" for the Sask. Registered Music Teachers' Convention, Saskatoon SK
- March 2014 Lecture/Recital "Breath, Silence and Space", Cineflux Symposium "The Parade of the Old New", NSCAD University, Halifax
- October 2012 Lecture/Recital "John Cage's Aria: A Performance" at interdisciplinary conference "The Future of Cage: Credo", University of Toronto

ARTICLES

- March/April 2013 "Ear Expansion" and "Musicianship for the Singer", National Association of Teachers of Singing (NATS) Journal of Singing, vol. 69 no. 4
- Spring 2012 "The Naked Voice: Music for Solo Voice", The Brock Review vol. 12 n.12 (<http://brock.scholarsportal.info/journals/brockreview/article/view/368>)
- March/April 2007 "An Aural and Vocal Approach to the Songs of Anton Webern", Journal of Singing March/April 2007, vol. 63 no. 4

RECORDINGS

- May 2015 "Songs", improvised works for voice/electronics. Sbot N Wo duo. Self-released
- September 2012 "Janet": Works for Solo Voice by Canadian composers. Canadian Music Centre Centrediscs #17512
- September 2012 "...between the shore and the ships: The Grand-Pré recordings". Canadian Music Centre Centrediscs #17912. With Wesley Ferreira, Clarinet. Winner, East Coast Music Award "Best Classical CD", 2013
- October 2003 "John Cage Variations", Motion Ensemble, Mode Records 129

March 2003 "Mnemosyne: The Music of Veronika Krausas". Motion Ensemble self-release. Available through the Canadian Music Centre, Toronto

SELECTED OPERA/THEATRE ACTIVITIES

November 2015 Vocal Coach for University of Regina Theatre Department production of ReMeasure. Devised musical soundscapes with students

April 2014 Produced the premiere of new opera Milk Bar, by Canadian composer Jim O'Leary, Mount Allison Opera Workshop

April 2010 Organized tour to USA (CT, NY) with Mount Allison Chamber Opera Group. Performances of Johnson The Four Note Opera with the composer present, at festivals in his honour

November 2009 Musical Director for Windsor Theatre production of Sondheim Company

February 2009 Musical Director for Mount Allison Opera Workshop/Windsor Theatre co-production of Purcell Dido and Aeneas

December 2008 Composer and Musical Director for Mount Allison Opera Workshop premiere of The Tailor of Gloucester, a Christmas opera. Presented with children from the Bostick School of Music

April 2001-April 2013 Director of Mount Allison University Opera Workshop for performance tours of high schools in the Maritime provinces

RELATED ACTIVITIES

Development Team, VOICE Lab, University of Regina. (VOICE = Vocally Oriented Investigations in Creative Expression). Mitacs funding for post-doctoral fellow; JELF-CFI funding to purchase equipment. The VOICE Lab will open in 2019. It will offer technology and assistance for people with complex physical disabilities to develop creative projects, loosely based on the internal and external "voice"

Presentation Selection Committee, International Symposium on Singing and Song, Memorial University of Newfoundland, Nov. 2017

Peer Review Jury, New Brunswick Arts Board Professional Artists Grants competition, May 2017

Co-organizer (with Rebecca Caines) for Colloquium "Improvisation and Mobility", presented in Regina by International Institute for Critical Studies in Improvisation (IICSI), May 2017

Jury, Preliminary round of the Eckhardt-Gramatté Competition, January 2017

Organized Faculty Concerts, University of Regina, January 2018 and March 2016

Cultural Grant Review Jury, City of Regina, March 2015

Peer Review Committee, Artist Grants, Canada Council for the Arts, January 2015

Peer Review Jury, New Brunswick Arts Board Professional Artists Grants competition, May 2014

Coordinator, John Cage Festival, “Nichi nichi kore ko nichi/Every Day is a Beautiful Day: The Life and Legacy of John Cage”, Mount Allison University, October 2012. A collaborative project with Owens Art Gallery and Struts Gallery/Faucet Media Arts Centre.

Music Events Facilitator, OK.Quoi?! Arts Festival, in collaboration with Struts Gallery/Faucet Media Arts Centre, Sackville NB, summers 2006-2014

Member: College Music Society, Canadian New Music Network, Canadian Music Centre, Struts Gallery Artist-Run Centre, Neutral Ground Artist-Run Centre, IICSI (International Institute for Critical Studies in Improvisation), Amnesty International

AWARDS AND GRANTS

Canada Council Travel Grant, for Open Waters Festival, 2018

Canada Council “Explore and Create” grant, for The Whale, 2018

University of Regina Congress Cultural Connections Presentation Grant, 2017

Saskatchewan Arts Board Independent Artists Grant, 2017

Canada Council Commissioning Grant, 2015

Canada Council Travel Grant, 2015

University of Regina President’s Seed Research Grant, 2015

Ontario Arts Council Commissioning Grant, 2012

Marjorie Young Bell Fine Arts and Music Fund, support for 2012 John Cage Festival and 2012 Pierrot Lunaire performances, and for 2014 Opera Workshop premiere*

ArtsNB Creation Grant, July 2011

ArtsNB Professional Development Grant (“Arts By Invitation”), October 2010 and February 2013

Canada Council Commissioning Grant, November 2009

Marjorie Young Bell Faculty Fund Travel Grants, for summers 2002, 2003, fall 2006, spring 2007, summers 2008, 2009, 2010*

Marjorie Young Bell Endowment Fund, support for Opera Workshop tours 2008-2010

Canada Council Artist and Community Collaboration Grant, for OK.Quoi?! Festival, 2008, 2010

SOCAN Foundation Grants, 2005-2014 for OK.Quoi?! Festivals

Paul Paré Award for Teaching Excellence, Mount Allison University, 2013

**please note: Marjorie Young Bell and Leadership Mount Allison are all facets of Mount Allison University internal funding*

UNIVERSITY OF REGINA SERVICE

2015-2019 MAP Representative, Executive of Council

2016-2018 Music Dept. Committees: Scholarship Committee, Concert Committee

2015-2016 Music Dept. Committee: Curriculum Committee

2016-2018 MAP Representative, URFA Council of Representatives

2016-2017 MAP Peer Review Committee

2016-2019 MAP Creative Technologies Committee

2018-2019 MAP Graduate Studies Committee

Dr. Barbara Reul

BARBARA M. REUL, Ph.D.

Full Professor of Musicology

EDUCATION

- **1997: University of Victoria, Victoria, B. C., Canada: Ph.D. degree in musicology**, Advisor: Dr. Erich Schwandt; Dissertation: "The Sacred cantatas of J. F. Fasch (1688-1758)" Social Sciences and Humanities Research Council of Canada (SSHRC, 1993-1996); Ph. D. fellowship (1993-1996), UVIC Ph.D. fellowship (1992); **defended in November 1996**; convocated in spring 1997
- **1992: University of Victoria, Victoria, B.C.: Masters of Arts in Musicology**, Advisor: Dr. Erich Schwandt; Thesis: "A stylistic analysis of the four cantatas in Advent from the cantata cycle *Der Harmonische Gottesdienst* (1725/26) by Georg Philipp Telemann (1681-1767)" (UVIC M.A. fellowship 1990-1992)
- **1990: University of Victoria, Victoria, B.C.: Bachelor of Music Degree** in Music History and Literature; principal instrument: pipe organ; honours thesis: "Georg Philipp Telemann's (1681-1767) cantata cycle *Der Harmonische Gottesdienst*" (various bursaries and scholarships)
- **1984: Fachakademie für Katholische Kirchenmusik und Musikerziehung Regensburg, Germany**: two diplomas in sacred music, organ performance and conducting

EMPLOYMENT HISTORY since 2012

Academic and research positions

- **Since 1 July 2016:**
 - **Full Professor of musicology**, Luther College, University of Regina;
 - On sabbatical 1 January 2018-30 June 2018
- **1 July 2007-2016:**
 - **Associate Professor of musicology**, Luther College, University of Regina;
 - On sabbatical from 1 July 2009 to 30 June 2010; 1 January 2014-30 June 2014

TEACHING HISTORY at Luther College, University of Regina (LCUR) since 2012

Note: My required teaching load at LCUR is 9 survey and/or seminar courses over two academic years (typically 2+2 in year 1, and 2+3 in year 2); I am contractually required by LCUR to teach MU 100 ("Introduction to Music [Appreciation]" for non-majors) annually, typically in the fall semester. All directed studies and reading courses at the undergraduate level as well as all graduate courses have been taught as overload courses. Numbers of undergraduate students vary from ca. 60-80 (MU 100) and ca. 12-25 (MUHI seminars; surveys for music majors) to 1-5 at the graduate level (directed studies; seminars).

- **2018:**
 - Fall – 3: MU 100, "Introduction to Music" (survey for non-majors); MUHI 202, "Post-1750 to Modern period" (for music majors); MUHI 305, "History of Canadian Music"
 - Winter/Spring: On sabbatical from 1 Jan.-30 June.
- **2017:**
 - Winter – 4: MU 299AB, "Music is everywhere" (new course, for non-majors); MUHI 303, "Studies in the History of Romantic Music", seminar; MUHI 494AA, "Bibliography and Research Methods" (directed studies, required for music history majors and B.F.A. Honours students); MU 815, "Graduate Bibliography" (directed studies course required for entering graduate students in M.Mus. degrees)

- Spring/Summer – 1: MUHI 494AA, “Bibliography and Research Methods”
- Fall – 4: MU 100, “Introduction to Music” survey; MUHI 202, Introductory Survey “Post-1750 to Modern Period”: MUHI 495AA, “Music History Thesis Project/Honours paper” – Jamie Kraushaar (The Theories and Operas of J. P. Rameau; finished degree in Dec. 2017); William Ireton (Brahms, Schopenhauer and the *German Requiem*; finished degree in April 2018); MU 813, “History of Choral Conducting” (graduate course)
- **2016:**
 - Winter – 4: MUHI 203, “From Chant to Baroque” introductory survey; MUHI 415, “History of Performance Practice” (seminar); MUHI 494AA, “Bibliography and Research Methods”; MU 815, Introduction to Graduate Research and Bibliography”
 - Fall – 5: MU 100; MUHI 202; MUHI 305, “History of Canadian Music” (new course, required for all B. Mus. students; seminar); MUHI 394AA, “Court Music in France, 1620-1770” (directed studies course for B. Mus. History major); MUHI 494AB, “Exploring the Sounds of Canada” (directed studies/remedial course for entering graduate student); MUHI 495AA, Music History Thesis Project – Roberta Wallace (The Development of National Consciousness and its Influence on the Music of Scotland in the 18th Century; finished degree in Dec. 2016)
- **2015:**
 - Winter - 2: MU 417AA, “The Story of Opera” (new course, seminar); MUHI 203, “From Chant to Baroque” introductory survey
 - Fall - 4: MU 100; MUHI 418, “Music, Women and Culture” (seminar); MUHI 394AA, “Baroque Music of the British Isles: Traditions and Trends across Cultures” (directed studies for B.Mus. history major); MUHI 394AB, “Schubert, the musical poet and the making of the early 19th-century Lied” (directed reading course for B. Mus. history major)
- **2014:**
 - Winter and Spring: on sabbatical
 - Fall - 3: MU 100; MUHI 311, “J. S. Bach and his contemporaries“ seminar; MU 809, “The Composer as Storyteller” (directed studies course for graduate student)
- **2013:**
 - Winter - 2: MUHI 303, “History of the Romantic Period“ survey; MUHI 412, “History of Opera”, seminar
 - Spring - 1: MUHI 495AA, Music History Thesis Project – Nicholas Rheubottom; graduated in fall 2013; (Handel’s Vocal Music and the Concept of Kingship)
 - Fall - 3: MU 100; MUHI 202 survey; MUHI 418 (new course, seminar)
- **2012:**
 - Winter - 2: MUHI 203 survey; MUHI 415 (seminar)
 - Spring - 1: MUHI 394AD, “Baroque music and queer theory” (directed studies for B. Mus. history major)
 - Fall - 3: MU 100; MUHI 202; MUHI 494AA (directed studies, required for B. Mus. history majors)

SUPERVISORY EXPERIENCE (POST-GRADUATE LEVEL) since 2012

Luther College, University of Regina: Sole supervision of undergraduate students

- B. Mus. in music history (involves three directed studies classes, including major thesis project, per student):
 - Since 2014: Eli Guliov (on medical leave since Jan. 2017)
 - 2014-2017: Jamie Kraushaar
 - 2014-2016: Roberta Wallace (went on to do a Masters in Public Administration, University of Regina, in progress)
 - 2010-2013: Nicholas Rheubottom (went on to do M.A. in musicology, University of

Alberta, 2016; Ph.D., King's College, London, ABD)

University of Regina: Supervision of Graduate Students (as committee member)

- **Since Fall 2013:** Ph.D. in creative technologies: Jason Cullimore (holds both a SSHRC doctoral grant and a NSERC doctoral grant); committee member; supervisors: Dr. Rebecca Caines (Creative Technologies) and Dr. David Gerhard (Computer Science); to defend in Winter/Spring 2019
- **Since Winter 2017:** M. Mus. in choral and instrumental conducting: Katlyn Redding (supervisors: Dr. Dominic Gregorio and Prof. Brent Ghiglione); part-time student; to defend in April 2019
- **2016-2018:** M. Mus. in choral conducting: Stacy Allen; supervisor: Dr. Dominic Gregorio; finished in spring 2018

CURRENT RESEARCH PROJECTS

- **Book manuscript** *J. F. Fasch (1688-1758) and Musical Life at the Court of Anhalt-Zerbst* (working title; main research focus during January-June 2018 sabbatical).
- **Keynote address**, 15th International Fasch Festival, 11-14 April 2019, Zerbst/Anhalt, Germany: "Musik(er) in Anhalt-Zerbst: Von Bierfiedlern und anderen Störern der Profession" (Music(ians) in Anhalt-Zerbst: Of Beer Fiddlers and Other Disturbers of the Profession"); 45 minutes (in German)
- **Conference organizer**, "Musik in Anhalt-Zerbst" (Music in the Principality of Anhalt-Zerbst), International Scholarly Conference held on the occasion of the 15th International Fasch Festival, 12-13 April 2019, Zerbst/Anhalt, with scholars from Germany, Austria, Great Britain, Russia, Canada and New Zealand presenting.

SCHOLARLY PUBLICATIONS since 2012

Edited Books:

- **Fasch und die Konfessionen** (=Fasch-Studien 14), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [eds. Barbara M. Reul and Konstanze Musketa] (Beeskow: Ortus, 2017; 432 pp.); includes abstracts German and English for all articles.
- **Zerbst zur Zeit Faschs – Ein Anhaltinischer Musenhof** (= Fasch-Studien 13), eds. Stadt Zerbst/Anhalt and Internationale Fasch-Gesellschaft e. V. Zerbst [eds. Bert Siegmund, Konstanze Musketa and Barbara M. Reul] (Beeskow: Ortus, 2015; 378 pp.); includes abstracts in German and English.

Articles and scholarly translations of articles in peer-reviewed journals, refereed conference volumes and entry in online database:

- **Article submitted:** "Sharing Resources: J. S. Bach, J. F. Fasch, and Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen after 1729", to *Musicology Australia* for a Festschrift issue (peer-reviewed) on the occasion of Australian Baroque scholar Janice Stockigt's 80th birthday (ca. 7000 words).
- **Article:** "Fürstliche Trauermusik am Anhalt-Zerbster Hof vor und während der Amtszeit von Johann Friedrich Fasch" (Princely Funeral music at the Court of Anhalt-Zerbst before and during the tenure of Johann Friedrich Fasch as Kapellmeister), in: *Fasch und die Konfessionen*, Fasch-Studien 14, pp. 317–350.
- **Scholarly translation:** "'Having to perform and direct the music in the *Kapellmeister's* stead for two whole years' – Observations on how Bach understood his post during the 1740s", by Michael Maul; translated for *Understanding Bach* 12 (2017): 37-58 (originally published in German in *Bach-Jahrbuch* 101 (2015): 75-97).

- **Article: “Musik am ‘Musenort’ Zerbst: Aufführungen von Schülern der Bartholomäischule und von preußischen Komödianten während der Amtszeit J. F. Faschs”** (“Music in Zerbst, a ‘Town of Muses’: Performances by students at the Bartholomäi School and by Prussian comedians during J. F. Fasch’s tenure), in: *Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof* (= Fasch-Studien 13) (Beeskow: Ortus, 2015), pp. 145-166.
- **Article: “Untersuchungen zu Johann Friedrich Faschs Lebensläufen von 1732 und 1757”** (A critical examination of J. F. Fasch’s autobiographies from 1732 and 1757), in: *Zerbst zur Zeit Faschs – ein anhaltinischer Musenhof* (= Fasch-Studien 13) (Beeskow: Ortus, 2015), pp. 317-337.
- **Grove Music Online Entry: Revised and expanded entry on J. F. Fasch** (biography; works list; bibliography), *Oxford Music Online Platform* (ca. 3000 words, appeared in Dec. 2015).
- **Article: “The spectacle of a young man” – Glenn Gould, Graham Steed and an unpublished concert review for the *Windsor Star***, in: *Intersections* 33/2 (2013, published in summer 2015): 115-126.
- **Article: “Gracious Spirit, hear our pleading – The case of Johann Heinrich Heil (1706-1764), organist at St. Bartholomäi Lutheran Church”**, in: *Canadian Journal for Scholarship and the Christian Faith* (2015), 11 pp. [online].
- **Article: “Mandating the Unauthorized Playing of Trumpets and Kettledrums in the German Principality of Anhalt-Zerbst (1677–1728): Introduction and Translation”**, in: *Historic Brass Society Journal* 26 (2014): 23-41; includes English translation of two trumpeters mandates from 1677 and 1728.
- **Article: “Dream job: next exit? A comparative examination of selected career choices by J. S. Bach and J. F. Fasch”**, in: *Understanding Bach* 9 (2014): 9-24.
- **Article: “Trompeter am Anhalt-Zerbster Hof und ein neu aufgefundenes Trompeter-Mandat von 1728”** (Trumpeters at the Court of Anhalt-Zerbst and a newly discovered trumpeter mandate from 1728), in: *Fasch und Dresden*, Fasch-Studien 12 (Beeskow: Ortus, 2013), pp. 187-207.

Book chapters:

- **Festschrift: “Musik und Kirche – Zur Musikpflege an St. Bartholomäi in Zerbst während der Barockzeit”** (“Music and Church – Musical Life at St. Bartholomäi in Zerbst during the Baroque Period”), in: *Hof- und Stiftskirche St. Bartholomäi: Erforschtes und Erlebtes aus 800 Jahren*, ed. St. Bartholomäi Zerbst (Coswig: Lewerenz, 2015), pp. 108-111.

Articles in non-peer-reviewed publications:

- **“Vorschau auf die 14. Internationalen Fasch-Festtage, 11.-14. April 2019”**, in: *Zerbster Heimatkalender* 2019, 124-126.
- **“Die 14. Internationalen Fasch-Festtage vom 20.-23. April 2017, 'Von Luther zu Fasch' - ein Rückblick”**, in: *Zerbster Heimatkalender* 2018 (Zerbst, December 2017): 122-127.
- **“An organ that Max Reger (1873-1916) himself would have enjoyed playing on” – The Max-Reger-Memorial Organ in Weiden (Oberpfalz), Germany”**, in: *Organ Canada* (Winter 2017): 9-11.
- **“Teaching circles at Luther College, University of Regina (LCUR) – A History”**, with Bryan Hillis, in: *Impetus* (Fall 2016), edited by Barbara M. Reul, <https://www.luthercollege.edu/university/academics/impetus/fall-2016/teaching-circles-at-lcur>
- **“Story from the Podium”**, in: *Impetus* (Winter 2016), edited by Barbara M. Reul, <https://www.luthercollege.edu/university/academics/impetus/winter-2016/stories-from-the-podium>
- **“Spirit(s)-filled work?”, or why a student of J. S. Bach got into trouble with the law in the 1760s”**, in: *Organ Canada* (May 2015): 14-15.

- “*Du sollst keine anderen Blechblasgötter neben mir haben – Auf den Spuren privilegierter Hofmusiker im Fürstentum Anhalt-Zerbst*“ (“Thou shalt not worship any other gods of brass music” – On the footsteps of privileged musicians at the court of Anhalt-Zerbst), in: *Zerbster Heimatkalender* 2014, pp. 158-167.

Book Reviews:

- **In press:** *Land ohne Herr – Fürst ohne Hof? Friedrich August von Anhalt-Zerbst und sein Fürstentum* (Land without a Ruler – Prince without a Court? Friedrich August of Anhalt-Zerbst and his Principality), Quellen und Forschungen zur Geschichte Sachsen-Anhalts 15 (Halle/Saale: Mitteldeutscher Verlag, 2018), in: *Mitteilungen des Vereins für Anhaltische Landeskunde* (2019).
- ***Beyond Bach: Music and Everyday Life in the Eighteenth Century*** by Andrew Talle (Urbana, Chicago, Springfield: University of Illinois Press, 2017), in: *BACH Riemenschneider Journal* 48/2, 49/1 (2018): 164-169.
- ***Musical life and instrumentalists at the Weimar Court***. Review of ***Die Weimarer Hofkapelle, 1683-1851*** by Christian Ahrens (Sinzig: Studio-Verlag, 2015), in: *Early Music* 45 (August 2016): 479-482. DOI:10.1093/em/caw071.
- ***Bohemian Baroque: Czech Musical Culture and Style, 1600-1750*** by Robert Rawson (Rochester, NY: Boydell Press, 2013), in: *Austrian History Yearbook* 47 (2016): 210-211.
- ***Die Geraer Hofkapelle zu Beginn des 18. Jahrhunderts*** by Bernd Koska (Beeskow: Ortus, 2013), in: *Eighteenth-Century Music* 12/1 (2015): 94-96.

Reviews of scholarly conferences and international music festivals:

- “*From Luther to Fasch – in four days flat*”, *Early Music Review* (30 May 2017), doi: <http://earlymusicreview.com/from-luther-to-fasch-in-four-days-flat/>
- “*Musings on a ‘Court of Muses’ – The 13th International Fasch Festival from 15 to 19 April 2015 in Zerbst/Anhalt, Germany*”, *Early Music Review* (June 2015), doi: <http://earlymusicreview.com/musings-on-a-court-of-muses/>

Programme Notes for Concerts

- “When you are with me – The many musical sides of Johann Sebastian Bach”, Per Sonatori Baroque Orchestra, Regina, SK (March 2016)
- “The Twelve Days of Christmas”, Per Sonatori Baroque Orchestra, Regina, SK (December 2014).
- “Realms of Glory”, Per Sonatori Baroque Orchestra and Halcyon Choir, Regina, SK (December 2013).
- “A Veritable Feast of Fasch”, Per Sonatori Baroque Orchestra, Regina, SK (February 2013).

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| EDITORIAL EXPERIENCE |
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- **2015-2018:** Co-editor of vols. 13 and 14 of *Fasch-Studien* (Beeskow: Ortus, 2015, 2017; see above); I have also agreed to edit vol. 15, to appear in early 2020.
- **2016-2017:** Editorial board member of *Understanding Bach*, open access, peer-reviewed online magazine hosted by the Bach Network UK (Ruth Tatlow, Richard P. Jones, Yo Tomita, editors), <http://www.bachnetwork.co.uk/understanding-bach/>. I was involved in vol. 12, the final volume in this publication series.
- **2015, 2017:** Festival Programme Guides to the 13th and 14th International Fasch Festivals in Zerbst/Anhalt, Germany; I am also involved in putting together the Guide for the 15th International Fasch Festival in mid-April 2019.
- **2014-2016:** Editorial board member of *Organ Canada*, (non-peer reviewed) national magazine of the Royal Canadian College of Organists (editor: Bruce Cross; chair of editorial board: Nicholas Fairbank); four issues per annum.

- **Reviewer for peer-reviewed journals:**
 - “A Mystery Solved: Who Composed the Gutenberg 300th Anniversary Cantata?” for *BACH Riemenschneider Journal* (2017).
 - “Music via Correspondence: A List of the Music Collection of *Kreuzorganist Emanuel Benisch*”, for *Understanding Bach* 11 (2016).

CONFERENCE PAPERS and SCHOLARLY LECTURES

2018:

- **Cremona, Italy:** 18th International Conference on Baroque Music: “Coping without Bach: Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen”, July 2018.

2017:

- **Halle, Germany:** “Aufschlussreich, bemerkenswert, eigenartig: Johann Friedrich Fasch (1688-1758) und seine Biographie von 1757” (Informative, noteworthy, curious: Johann Friedrich Fasch (1688-1758) and his biography from 1757), Händel-Haus Halle, Germany, “Musik hinterfragt” Lecture Series (60 minutes, by invitation), April 2017.
- **Zerbst, Germany,** on the occasion of the 14th International Fasch Festival 2017: “Fürstliche Trauermusik am Anhalt-Zerbster Hof ca.1709-1752” (Princely Funeral music at the Court of Anhalt-Zerbst ca. 1709-1752, conference paper), April 2017.
- **Cambridge, UK:** Bach Network UK Dialogue Meeting, Madingley Hall, UK: “The Fleckeisen case” (on the article I translated for *Understanding Bach*, vol. 12, see above), with Michael Maul and Robin A. Leaver (respondent), <https://www.bachnetwork.org/dialogue-meetings/>, July 2017.
- **Regina, SK:** “You have 8 seconds to impress me with your scholarly CV” – A CV workshop/presentation for music students, by invitation of the University of Regina Music Student Association (public lecture), October 2017.

2016:

- **Lethbridge, AB:** American Musicological Society-Pacific Northwest Chapter, University of Lethbridge, AB: “*Durchlauchtigste Herren – Entertaining Catherine the Great’s German Relatives in the 1740s*”, March 2016.
- **South Bend, IN, USA:** American Bach Society, University of Notre Dame: “*Unverwelklich grünende Palmen Unsterblicher Tugenden – Funeral Music at the Court of Anhalt-Zerbst in the 1740s*”, April 2016.

2015:

- **Zerbst, Germany:** Paper, 13th International Fasch Festival 2015: “Von schlechten Abend-Musiken bis extra-lustigen Nach-Comödien: Musikalische Aufführungen in der “Musenstadt” Zerbst in der ersten Hälfte des 18. Jahrhunderts” (“From minor serenades to especially humorous comedies following the main act: musical performances in Zerbst, a “town of the muses”, during the first half of the 18th century”), April 2015.

2014:

- **Regina, SK:** “Thinking outside the Bachs”, lecture to accompany the Luther Bach Choir concert “Lutheran Music through the Ages”, Luther College at the University of Regina, November 2014.
- **Edmonton, AB:** “Spirit(s)-filled work? The case of Johann Heinrich Heil (1706-1764), organist at the Lutheran Church of St. Bartholomäi Zerbst, Germany”, “The Fine Arts and the Christian Faith” – Conference hosted by the Canadian Centre for Christian Scholarship and Faith, Concordia University College, March 2014.
- **Salzburg, Austria:** “Never believe anything you read” – A critical examination of J. F. Fasch’s *Lebenslauf* (1757) – 16th Biennial International Conference on Baroque Music, Universität Mozarteum, July 2014.

2013:

- **Warsaw, Poland:** “Vital statistics – a comparison of J. S. Bach (1685-1750) and J. F. Fasch (1688-1758)”, Bach Network UK Dialogue Meeting, July 2013.
- **Zerbst/Anhalt, Germany:** “Fasch und die Trompete(r) – Ein neu aufgefundenes Anhalt-Zerbster Trompetermandat von 1728”, 12th International Fasch Festival, “Fasch and Dresden”, April 2013.
- **Regina, SK:** “A Veritable Feast of Fasch” lecture with *Per Sonatori* (artistic director: Tara Semple): all-Fasch programme; included 10 hours of coaching the Baroque ensemble prior to the performance, February 2013.

2012:

- **Regina, SK:** “*He exercised an unholy mesmerism over his audience* – Graham Steed (1913-1999) on Glenn Gould (1932-1982)”, Convention of the Saskatchewan Registered Music Teachers’ Association, October 2012.
- **Southampton, UK:** “*It’s a privilege* – New insights on trumpeters at the court of Anhalt-Zerbst”, 15th Biennial International Conference on Baroque Music, July 2012.
- **Edmonton, Alberta:** “A practical toolkit to revitalize the music history classroom”, Pacific Northwest Chapter meeting of the American Musicological Society, University of Alberta, April 2012.
- **Regina, Saskatchewan:** “Beyond the Notes: A Day in the Life of German *Kapellmeister* Johann Friedrich Fasch (1688-1758)” as part of the University of Regina Library’s lecture series “Beyond the Book” (60 minutes), March 2012.
- **Regina, Saskatchewan:** “A Romp through Mozart’s *The Marriage of Figaro*”, 7th Annual University of Regina Opera Recital (Dept. of Music and Theatre co-production).

Grants – Luther College, University of Regina, since 2012

- **2016:** President’s Research Fund-Schedule A [PRF] (\$2300, claimed \$1830): To support presenting at the 2016 American Bach Society Meeting, University of Notre Dame, South Bend, Indiana, USA.
- **2014:** PRF (\$728): To support presenting a paper at the “The Fine Arts and the Christian Faith” Conference hosted by the Canadian Centre for Christian Scholarship and Faith, Concordia University College, Edmonton, Alberta, 2014.

ADMINISTRATIVE SERVICE since 2012

Committee Work at Luther College, University of Regina (LCUR):

- **2018/2019:**
 - Academic Affairs Committee – chair
 - UR Executive of Council Luther College Representative
 - Psychology tenure-track position search committee
 - Writing across the Disciplines Review committee - chair
 - Strategic Plan: Academic Programme Implementation Team
- **2017/18** (on sabbatical 1 Jan-30 June 2018):
 - Strategic Plan: Academic Programme Implementation Team
 - Student Orientation Committee member
- **2016/17:**
 - “Impetus” editor (LCUR Webzine)
 - Strategic Plan: Academic Programme Implementation Team
 - Faculty Peer Review Committee: alternate
- **2015/16:**
 - Strategic Plan Oversight Committee: chair (elected)
 - “Impetus” editor (LCUR Webzine)
 - Faculty Performance Review Committee: alternate

- URFA bargaining unit: merit study committee member
- **2014/15:**
 - Strategic Plan, Academic Planning Committee
 - “Impetus” (LCUR Webzine), editorial board member
 - Student Orientation Committee member
- **2012-2014:**
 - UR Executive of Council Luther College Representative
- **2012-2013:**
 - Faculty Performance Review Sub-Committee: Fine Arts representative
- **Since 2008:** Guardian of musical instruments at LCUR (all pianos in the academic wing; portable organ)

Ongoing Committee work for the Dept. of Music at the University of Regina:

- Graduate committee; Faculty Representative/Liaison to the University of Regina Library

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| SERVICE TO THE SCHOLARLY COMMUNITY since 2012 |
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| <ul style="list-style-type: none"> ● Since 2017: Bach Network Council member, international not-for-profit society based in the UK (see www.bachnetwork.org), promoting the life, works, and impact of Johann Sebastian Bach (1685-1750); duties: oversee activities of society, specifically the biennial International Dialogue Meetings (2019: Madingley Hall, University of Cambridge, UK) ● Since 2011: International Fasch Society, Zerbst/Anhalt, Germany, not-for-profit society promoting the life and works of Court Kapellmeister Johann Friedrich Fasch (1688-1758) via biennial Fasch Festivals <ul style="list-style-type: none"> ○ 2015-2019: Vice-president; duties include attending up to six Executive Board meetings a year; co-edit Fasch-Studien 13 and 14; prepare International Fasch Festivals 2017 and 2019 (11-14 April), specifically the international scholarly conference and edit the conference proceedings; maintain and regularly update the Society’s bilingual website, www.fasch.net and new Facebook site (created in April 2015); support headquarters staff in Zerbst, Germany (general manager; resident musicologist; administrative staff); edit (and translate into English) the Society’s annual newsletter, <i>Faschiana</i>; translate newly created promotional materials; member of the Fasch-Kuratorium (Fasch Board of Trustees); meets at quarterly (I attend in person or via Skype/FaceTime). ○ 2011-2015: Member of the Executive Board; duties: attend and contribute to meetings; edit Fasch-Studien 11; co-edit Fasch-Studien 12; prepare international scholarly conferences held on the occasion of 2013 and 2015 Fasch-Festivals; advise resident musicologist on research questions; edit/translate <i>Faschiana</i>, annual newsletter |
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Officer in Professional Societies since 2012

- **2002-2017: Secretary-Treasurer,** American Musicological Society, Pacific Northwest Chapter; duties: present report at annual chapter meeting; report financial data to the main AMS office; budget for conferences and student travel; liaise with US Bank and distribute funds to conference organizers and students qualifying for conference travel

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| SERVICE TO THE WIDER COMMUNITY |
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| <ul style="list-style-type: none"> ● Since 2017: Certified Aquasize Instructor through YMCA Canada; teach weekly class (45-60 minutes each), Regina, SK (volunteer position) ● Since 2002: Head-organist and rehearsal accompanist at Our Savior’s Lutheran Church, Regina, SK (part-time; paid position) |
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- **Since 1999:** Member of the Karren Stinson Trust Fund Bursary Committee, Lutheran Church of the Cross, Victoria, B.C. (awards one student bursary annually, up to \$600, see <http://lutheranvictoria.ca/wp-content/uploads/2017/01/Karren-Stinson-Application.pdf>) (volunteer position)

ACADEMIC REFERENCES

- **Dr. Yvonne Petry, Academic Dean** (since 1 July 2018), Luther College, University of Regina, yvonne.petry@uregina.ca
- **Dr. F. Volker Greifenhagen, Academic Dean** (2012-2018), Luther College, University of Regina, franzvolker.greifenhagen@uregina.ca.
- **Prof. Brent Ghiglione**, chair, Music Department, University of Regina, brent.ghiglione@uregina.ca
- **Dr. Samantha Owens**, Professor, New Zealand School of Music, Wellington, New Zealand, samantha.owens@nzsm.ac.nz

Technical CVs

Floyd Gadd

Curriculum Vitae

Floyd Gadd, piano technician
University of Regina Department of Music

Education

Bachelor of Sacred Music with Honors
Canadian Bible College, Regina, 1983

Bachelor of Music, Honours Performance (Voice)
Wilfrid Laurier University, 1997

Supervised Self Study in Piano Technology 2004 - 2012
Supervisor: Mark Cramer, RPT (Piano technician at Brandon University)

The articulated goal of this learning process was the achievement of the Registered Piano Technician credential from the Piano Technicians Guild, but the scope of study was broader, with significant insights into the challenges of maintaining a collection of pianos in the music department of a post-secondary institution.

Registered Piano Technician with the Piano Technicians Guild
Course of exams was completed and credential granted in July of 2017

Relevant Work Experience

Piano Technician, self-employed, since 2003

This included, from about 2008, the tuning of some of the pianos at Brandon University during periods of peak demand.

Sessional Instructor in Applied Voice
Brandon University School of Music, 2008-2011

Piano Technician
University of Regina Department of Music
2012 to present

Core Skills/Responsibilities in Piano Technology

- Tuning
- Touch Regulation
- Voicing
- Comprehensive Reconditioning – Actions and Resonance Structures
- Humidity Management (on-board systems in each piano)
- Administration of University Piano Inventory – Deployment, Maintenance, Planning and Budgeting

Other Responsibilities in the University of Regina Department of Music

- Oversight and administration of our rental instruments collection (primarily woodwinds and brass).
- Non-piano humidity control (self-contained room humidifiers in selected studios and storage spaces.)

Appendix # 1

In the past, the Music Department had a priority budget for instrument replacement but that budget has been frozen due to the provincial budget cuts. Our instrument collection has stabilized and is being both maintained and upgraded through income from our instrument rental fees. All instrument rental monies are used for upgrades and repairs.

Our piano technician Mr. Gadd has been upgrading the piano collection. Income from extra-departmental tunings on campus has allowed Mr. Gadd to fund these repairs and upgrades. We are pleased with the quality of the instruments in our piano collection but recognize we need to start purchasing new instruments must start soon as the last purchase was 15 years ago. We are in the process of working with the Dean's Office to establish a fund for renewal of pianos in the Department.

1.1 Pianos

| Description | Make | Model | Size | Year | User | Location | Barcode | Serial# | Purchase |
|---------------|-----------|-----------|------------|------|-----------|----------|---------|-----------|-----------|
| Digital Piano | Roland | RD-300NX | | | | RC177.1 | | | |
| Digital Piano | Technics | P30 | | 2000 | Classroom | RC052 | A037054 | AY99B4185 | 14-Sep-00 |
| Digital Piano | Technics | P30 | | 1999 | Classroom | RC052 | A036988 | A699B2262 | 26-Oct-99 |
| Digital Piano | Technics | P30 | | 2000 | Classroom | RC052 | A036994 | AY99B4184 | 14-Sep-00 |
| Digital Piano | Technics | P30 | | 1999 | Classroom | RC052 | A037000 | A799B2712 | 26-Oct-99 |
| Digital Piano | Technics | P30 | | 1999 | Classroom | RC052 | A037012 | A799B2714 | 26-Oct-99 |
| Digital Piano | Technics | P30 | | 1999 | Classroom | RC052 | A037018 | A299B9712 | 26-Oct-99 |
| Digital Piano | Technics | P30 | | 1999 | Classroom | RC052 | A037024 | A699B2252 | 26-Oct-99 |
| Digital Piano | Yamaha | CLP-360 | | 1991 | Storage | RC080.13 | A025322 | 26395 | 01-Nov-91 |
| Grand Piano | Baldwin | L | 6' 3" | 1965 | Practice | RC080.17 | A025307 | L169911 | 01-Nov-65 |
| Grand Piano | Bosendor | 200 | 6' 7" | 1974 | Studio | RC256.1 | A026221 | 30390 | 01-Nov-74 |
| Grand Piano | Gerhard | | 5' 4" | 1925 | Worksho | RC080.21 | A027220 | 35758 | |
| Grand Piano | K. Kawai | GS-30 | 6' 1" | 1981 | Practice | RC080.12 | A025342 | 1248436P | 01-Nov-83 |
| Grand Piano | Knabe | Baltimore | 5' 2" | 1928 | Studio | RC256.9 | A037050 | 105589 | 26-May-00 |
| Grand Piano | Mason & | CC | 9' | 1977 | Concert | RC175 | A025309 | CC1727 | 01-Nov-75 |
| Grand Piano | Steinway | B | 6' 10 1/2" | 1923 | Concert | RC175 | A054136 | 219163 | 01-Nov-89 |
| Grand Piano | Steinway | D | 8' 11 3/4" | 1969 | Concert | RC175 | A025308 | 415454D | 01-Nov-69 |
| Grand Piano | Yamaha | C3 | 6' | 1969 | Practice | RC080.15 | A025344 | 878414 | 01-Nov-69 |
| Grand Piano | Yamaha | C3 | 6' | 1977 | Practice | RC080.14 | A011392 | B2501869 | |
| Grand Piano | Yamaha | G3 | 6' | 1992 | Studio | RC256.1 | A026222 | 5161451 | 01-Nov-93 |
| Grand Piano | Young | U157 | 5' 2" | 1988 | Studio | RC256.8 | A025301 | G032902 | 01-Nov-88 |
| Grand Piano | Young | U157 | 5' 2" | 1988 | Classroom | RC228.2 | A007145 | G033747 | 01-Nov-88 |
| Harpsichord | Albarda | | 9' plus | 1980 | Storage | RC080.16 | A025310 | | 01-Nov-80 |
| Harpsichord | John Paul | | | 1969 | Studio | RC256.12 | | | |
| Pipe Organ | Casavant | | | 1974 | | CB011 | A027263 | 3230 | 01-Nov-74 |
| Upright | Kawai | KX-15 | 45" | 2004 | Practice | RC080.10 | | 29496 | |
| Upright | Yamaha | U1 | | 1965 | Storage | RC052 | A025296 | 416624 | 01-Nov-65 |
| Upright | Yamaha | U1 | | 1966 | Studio | RC256.11 | A025299 | 500982 | 01-Nov-66 |
| Upright | Yamaha | U1 | | 1966 | Studio | RC256.15 | A037047 | 519845 | 01-Nov-66 |
| Upright | Yamaha | U1 | | 1968 | Studio | RC256.10 | A025290 | 788587 | 01-Nov-68 |
| Upright | Yamaha | U1 | | 1970 | Studio | RC256.2 | A025294 | 1129583 | 01-Nov-70 |
| Upright | Yamaha | U1 | | 1970 | Studio | RC256.14 | A026210 | 1129588 | 01-Nov-71 |
| Upright | Yamaha | U1 | | 1973 | Storage | RC080.16 | A026211 | D-1513162 | 01-Nov-73 |
| Upright | Yamaha | U1 | | 1978 | Practice | CL110 | A032746 | J2660947 | 03-Jan-00 |
| Upright | Yamaha | U1 | | 2003 | Practice | RC080.9 | A017556 | 6044677 | 04-Nov-04 |
| Upright | Yamaha | U1 | | 2004 | Practice | RC080.6 | A017532 | 6089493 | 30-Sep-04 |
| Upright | Yamaha | U1 | | 2004 | Practice | RC080.11 | A017529 | 6089737 | 30-Sep-04 |
| Upright | Yamaha | U1 | | 2004 | Practice | RC256.12 | A017533 | 6089824 | 30-Sep-04 |
| Upright | Yamaha | U1 | | 2004 | Practice | RC080.8 | A017530 | 6089816 | 30-Sep-04 |
| Upright | Yamaha | U1 | | 2004 | Practice | RC080.10 | A017531 | 6090438 | 30-Sep-04 |
| Upright | Yamaha | U3 | | 1999 | Practice | Ed Aud | A054019 | 5838496 | 05-Jun-07 |
| Upright | Young | U121 | | 1988 | Studio | RC256.3 | A025314 | 1334926 | 01-Nov-88 |
| Upright | Young | U121 | | 1988 | Practice | RC080.7 | A025306 | 1334979 | 01-Nov-88 |

1.2 Percussion Instruments

| Type | Make | Size | Model | Descriptor |
|---------------------------|------------------|------|--------------|-------------------------|
| Almglocken | | | | |
| Bass Amp | Gallien-Krueger | | MB-1152 | |
| Bass Amp | Gallien-Krueger | | MBE-3 | |
| Bass Drum | Baxter | 20 | | Black - Lion's Roar |
| Bass Drum | Black Swamp | 22" | | |
| Bass Drum | Black Swamp | 20" | | |
| Bass Drum | Encore | 20 | | Lions Roar |
| Bass Drum | Ludwig | 36 | | |
| Bass Drum | Premier | 22 | | Brown |
| Bass Drum | Torque | 22 | | White |
| Bass Drum | Yamaha | 40 | CB 840B | |
| Bass Drum | Yamaha | 32 | CB 7032 | |
| Bass Drum | Yamaha | 20" | AMB 2016 | From Set - Big Band Kit |
| Bass Drum | Yamaha | 20 | | From Set - Blue Sparkle |
| Bass Drum | Yamaha | 18 | AMB 1814 | From Set - Jazz Kit |
| Bass Drum | Yamaha | 18 | SBD 520 | From Set - Stage Custom |
| Bass Drum - Scotch | Ludwig | 28" | | |
| Bass Drum Cradle | | | | Count: 4 (2015) |
| Bass Drum Pedal (Kick) | Gibraltar | | | Count: 1 |
| Bass Drum Pedal (Kick) | Yamaha | | | Count: 3 |
| Bass Drum Stand | Yamaha | | | Pivot Count:2 |
| Bass Drum Suspended Stand | Yamaha | | | Hoop |
| Bell Tree | Latin Percussion | | 450 | |
| Bongo Stand | Dixon | | | |
| Bongo Stand | Latin Percussion | | | Count: 2 |
| Bongos | CB | | | |
| Bongos | Latin Percussion | | Classics | Set 1 of 2 |
| Bongos | Latin Percussion | | Classics | Set 2 of 2 |
| Bongos | Ludwig | | Wooden Black | |
| Castinets | Black Swamp | | | Pair |

| | | | | |
|--------------------|------------------|------|-------------------------|-------------------------|
| Chimes | Deagan | | 9190 10060 | |
| Chimes | Jenco | | 71180836 | |
| Conga | Latin Percussion | 12 | Classics | |
| Conga | Latin Percussion | 11.5 | Classics | |
| Conga | Latin Percussion | 11 | Classics | |
| Conga Stand | Latin Percussion | | Chrome | 1 of 3 |
| Conga Stand | Latin Percussion | | Chrome | 2 of 3 |
| Conga Stand | Latin Percussion | | Chrome | 3 of 3 |
| Crotales | Sabian | | | High Octave |
| Crotales | Zildjan | | | Low Octave |
| Cymbal | Zildjan | 9 | Sound Effects Zil-Bel | |
| Cymbal - China | Dream | 22" | | |
| Cymbal - China | Dream | 18" | | |
| Cymbal - China | Dream | 12" | | |
| Cymbal - Crash | Sabian | 19 | HHX Evolution | X-Treme Crash Evolution |
| Cymbal - Crash | Sabian | 18 | HHX Evolution | |
| Cymbal - Crash | Sabian | 17 | HHX Evolution | |
| Cymbal - Crash | Sabian | 16 | AA | |
| Cymbal - Crash | Zildjan | 18 | Custom Dark | |
| Cymbal - Crash | Zildjan | 16 | Medium thin Crash | 2 of 2 |
| Cymbal - Crash | Zildjan | 16 | | 1 of 2 |
| Cymbal - Ride | Sabian | 20 | AA Med | |
| Cymbal - Ride | Sabian | 20 | B8 | |
| Cymbal - Ride | Zildjan | 20 | Custom Medium Ride | |
| Cymbal - Ride | Zildjan | 19 | Armand "Beautiful Baby" | |
| Cymbal - Splash | Sabian | 12 | Evolution HHX | |
| Cymbal - Splash | Sabian | 10 | Paragon | |
| Cymbal - Splash | Sabian | 10 | Evolution HHX | |
| Cymbal - Splash | Sabian | 8 | Air AAX | |
| Cymbal - Splash | Sabian | 7 | Evolution HHX | |
| Cymbal - Suspended | Paiste | 20 | (Cracked) | |

| | | | | |
|-------------------------------|----------------|------|------------------------|---|
| Cymbal - Suspended | Sabian | 20 | HH New Symphonic | |
| Cymbal - Suspended | Sabian | 20 | HH Orchestral | |
| Cymbal - Suspended | Sabian | 18 | Orchestral HH Germanic | |
| Cymbal - Suspended | Zildjan | 20 | (Cracked) | |
| Cymbal - Suspended | Zildjan | 20 | Constantinoples | |
| Cymbal Stand - Suspended | Gibraltar | | | |
| Cymbal Stands - Concert Crash | Wenger | | | |
| Cymbal Stands - Hi Hat | Premier | | | |
| Cymbal Stands - Hi Hat | Torque | | | |
| Cymbal Stands - Hi Hat | Yamaha | | | Count: 3 |
| Cymbal Stands - Regular | Drumworks | | | Count: 1 |
| Cymbal Stands - Regular | Musser | | | Count: 1 Incomplete? |
| Cymbal Stands - Regular | Premier | | Single | |
| Cymbal Stands - Regular | Yamaha | | Double | Cnt: 12 (Bases shared with Tom Tom Stands - 15 Total) |
| Cymbal Stands - Regular | Yamaha | | Single | Count: 7 |
| Cymbals - Crash Pairs | Sabian | 16 | AA | |
| Cymbals - Crash Pairs | Zildjan | 20 | Constantinoples | |
| Cymbals - Crash Pairs | Zildjan | 20 | | 1 of 2 |
| Cymbals - Crash Pairs | Zildjan | 20 | | 2 of 2 |
| Cymbals - Crash Pairs | Zildjan | 18 | Constantinoples | |
| Cymbals - Crash Pairs | Zildjan | 18 | New Symphonic Germanic | |
| Cymbals - Crash Pairs | Zildjan | 18 | Symphonic Viennese | |
| Cymbals - Crash Pairs | Zildjan/Paiste | 18 | | Mismatched |
| Cymbals - Hi Hat | Sabian | 14 | AA | |
| Cymbals - Hi Hat | Sabian | 14 | Vault | |
| Cymbals - Hi Hat | Zildjan | 13 | Custom Dark | |
| Cymbals - Hi Hat | Zildjan | 13 | ZK | |
| Djembe | Remo | 14 | Mondo | |
| Drum Set | Yamaha | | Blue Sparkle | (Items listed individually on this sheet) |
| Drum Set | Yamaha | | Stage Custom | (Items listed individually on this sheet) |
| Drum Throne | Mapex | | | Count: 1 |
| Drum Throne | Yamaha | | Double Braces | Count: 3 |
| Drum Throne | Yamaha | | DS-750 | Single Brace |
| Electric Piano | Roland | | RD-300NX | |
| Field Drum | | 15" | | |
| Gong | Ludwig | 28.5 | | |

| | | | | |
|-------------------------|------------------|----------|-------------------------|--------------|
| Gong | Wuhan | 10" | | |
| Gong | Wuhan | 11.5 | | |
| Gong | Wuhan | 14" | | |
| Gong | Wuhan | 15 | | |
| Gong | Wuhan | 17 | | |
| Gong | Wuhan | 20 | | |
| Gong | Wuhan | 29 | | |
| Gong | Wuhan | 32 | | |
| Gong | | 26 | | |
| Gong | | 27.5 | | |
| Gong - Nipple | Dream | 4" | Count:3 | |
| Gong - Nipple | Dream | 4.5" | Count:1 | |
| Gong - Nipple | Dream | 5.5" | Count:2 | |
| Gong - Nipple | Dream | 6" | Count:2 | |
| Gong - Nipple | Dream | 6.5" | Count:1 | |
| Gong Stand | Gibraltar | | | |
| Gong Stand | Musser | | | Round |
| Gong Stand | Shop Built | | (Small) | 2 of 2 |
| Gong Stand | Shop Built | | | 1 of 2 |
| Granite Blocks | Latin Percussion | | | |
| Guitar Amp | Fender | | | Blues Junior |
| Guitar Amp | Fender | | | Twin Reverb |
| Log Drum | Black Swamp | | Brought on list in 2016 | |
| Marimba | Musser | | 250 | Rosewood |
| Marimba | Musser | | Kelon 350 | |
| Marimba | Yamaha | 4.5 | YM 4900 | |
| Marimba - 5.5 Octave | Yamah | 5.5 O | YM 5104A | |
| Orchestral Bells | Jenco | | | |
| Orchestral Bells | Linwood | | | |
| Orchestral Bells | Musser | | 645 | |
| Orchestral Bells | Musser | | M65 | |
| Orchestral Bells | Yamaha | | Y250C | |
| Orchestral Bells | Yamaha | | YG 2500 | |
| Percussion Cabinet | Wenger | | | |
| Percussion Work Station | Yamaha | | | Table |
| Piano Amp | Traynor | | YS1069 | |
| Rain Stick | | | | 1 of 2 |
| Rain Stick | | | | 2 of 2 |
| Roto Tom | Remo | 15 | | |

| | | | | |
|-----------------------|--------------------|-----|--------------------------|-------------------------|
| Roto Tom | Remo | 16 | | |
| Roto Toms - Set of 3 | Granite Percussion | | Stand and mount included | |
| Shakera | Latin Percussion | | | White |
| Shield Bell | Sabian | | | |
| Sleigh Bells | Beetle | | | |
| Sleigh Bells | CB | | | Count: 3 |
| Snare Drum | Baxter | 14 | | Chrome |
| Snare Drum | Clevelander | 14 | | Dark Wood |
| Snare Drum | Hinger | 14 | | Black |
| Snare Drum | Ludwig | 14 | | Black |
| Snare Drum | Yamaha | 14 | AMS 1460 | From Set - Jazz Kit |
| Snare Drum | Yamaha | 14 | BSM 1465 | Berlin |
| Snare Drum | Yamaha | 14 | GSR 1450 | |
| Snare Drum | Yamaha | 14 | SD265 | Chrome |
| Snare Drum | Yamaha | 14 | VSD 1460 | |
| Snare Drum | Yamaha | 14" | CSS 1465a | |
| Snare Drum | Yamaha | 14" | AMS 1460 | From Set - Big Band Kit |
| Snare Drum - Marching | Carlton | 14 | | Chrome |
| Snare Drum - Marching | Ludwig | 13 | | |
| Snare Drum - Marching | Ludwig | 14 | | Blue |
| Snare Drum - Marching | Ludwig | 14 | | Brown |
| Snare Drum - Marching | Premier | 14 | | Chrome |
| Snare Drum - Marching | Premier | 14 | | White |
| Snare Drum - Marching | Premier | 15 | | Chrome |
| Snare Drum - Piccolo | Ludwig | 13 | | Chrome |
| Snare Drum - Piccolo | Yamaha | 14 | SD493 | Brass |
| Snare Drum Stand | Ludwig | | | Count: 3 in 2016 |
| Snare Drum Stand | Premier | | | |
| Snare Drum Stand | Yamaha | | | 9 in 2017, 10 in 2018 |
| Tam Tam | Wuhan | 22 | | |
| Tambourine | Black Swamp | | Chromium 25/Bronze | TC-1 Double Row 10" |
| Tambourine | Grover | | German Silver | Projection Plus Series |
| Tambourine | Grover | | Silver/Bronze | Projection Plus Series |
| Tambourine | Grover | | Phosphor Bronze | Projection Plus Series |
| Tambourine | Grover | | Brass | Series II |
| Tamborine | Grover? | | Silver/Bronze | Series II? Damaged Hoop |
| Temple Blocks | Ludwig | | | Wood |
| Temple Blocks | Black Swamp | | | Wood |
| Tenor Drum | Pearl | 14 | PTDM 1412/A | Black |

| | | | | |
|----------------|------------------|----|-------------|----------------|
| Thunder Sheet | Sabian | | | |
| Thunder Tubes | Remo | | | Count:3 |
| Timbale | Baxter | 13 | | |
| Timbale | Baxter | 14 | | |
| Timbale | Latin Percussion | 14 | Tito Puente | Brass |
| Timbale | Ludwig | 13 | | Chrome |
| Timbale | Ludwig | 14 | | Chrome |
| Timbale | Latin Percussion | 13 | Tito Puente | Brass |
| Timbale Stand | Latin Percussion | | | |
| Timbale Stand | Ludwig | | | |
| Timpani | Ludwig | 32 | 878 | Number on Tag |
| Timpani | Ludwig | 32 | | Old Lions Band |
| Timpani | Ludwig | 29 | 815 | Number on Tag |
| Timpani | Ludwig | 29 | | Old Lions Band |
| Timpani | Ludwig | 26 | 814 | Number on Tag |
| Timpani | Ludwig | 26 | | Old Lions Band |
| Timpani | Ludwig | 23 | 879 | Number on Tag |
| Timpani | Ludwig | 23 | | Old Lions Band |
| Timpani | Yamaha | 32 | TP 7032 | |
| Timpani | Yamaha | 29 | TP 7029 | |
| Timpani | Yamaha | 26 | TP 7026 | |
| Timpani | Yamaha | 24 | TP 7024 | |
| Timpani | Yamaha | 20 | TP 7020 | |
| Timpani Throne | K&M | | | Count: 2 |
| Tom - Concert | Ludwig | 6 | | Brown |
| Tom - Concert | Ludwig | 8 | | Brown |
| Tom - Concert | Ludwig | 10 | | Brown |
| Tom - Concert | Ludwig | 12 | | Brown |
| Tom - Concert | Ludwig | 13 | 463 | Black |
| Tom - Concert | Ludwig | 13 | | Brown |
| Tom - Concert | Ludwig | 14 | 463 | Black |
| Tom - Concert | Ludwig | 14 | | Brown |
| Tom - Concert | Ludwig | 15 | | Brown |

| | | | | |
|---------------------|------------------|-----|------------|---|
| Tom - Concert | Yamaha | 6 | CT 806 | Black |
| Tom - Concert | Yamaha | 8 | CT 808 | Black |
| Tom - Concert | Yamaha | 10 | CT 810 | Black |
| Tom - Concert | Yamaha | 12 | CT 812 | Black |
| Tom - Concert | Yamaha | 13 | CT 813 | Black |
| Tom - Concert | Yamaha | 14 | CT 814 | Black |
| Tom - Concert | Yamaha | 15 | CT 815 | Black |
| Tom - Concert | Yamaha | 16" | CT8016 | Dark Wood |
| Tom - Conert | Yamaha | 16" | CT8016 | Dark Wood |
| Tom - Floor | Torque | 16 | | White |
| Tom - Floor | Yamaha | 16 | | From Set - Blue Sparkle |
| Tom - Floor | Yamaha | 14 | SFT 514 | From Set - Stage Custom |
| Tom - Floor | Yamaha | 14 | AMF 1413 | From Big Band Kit |
| Tom - Floor | Yamaha | 14 | AMF 1413 | From Set - Jazz Kit |
| Tom - from drum set | Yamaha | 10 | AMT1007 | From Big Band Kit |
| Tom - from drum set | Torque | 13 | | From Set - White |
| Tom - from drum set | Yamaha | 13 | | From Set - Blue Sparkle |
| Tom - from drum set | Yamaha | 12 | AMT 1208 | From Set - Jazz Kit |
| Tom - from drum set | Yamaha | 12 | ST 512Y | From Set - Stage Custom |
| Tom - from drum set | Yamaha | 12 | | From Set - Blue Sparkle |
| Tom - from drum set | Yamaha | 10 | AMT 1007 | From Set - Jazz Kit |
| Tom - from drum set | Yamaha | 10 | STT 510Y | From Set - Stage Custom |
| Tom Tom Stands | Ludwig | | | Count: 4 |
| Tom Tom Stands | Yamaha | | 900 Series | Count: 3 (Bases in Common with Hi Hat - 15 total) |
| Tri Bell | Sabian | | | |
| Triangle | Abel | 6" | | Count: 5 |
| Triangle | Abel | 5" | | Count: 1 |
| Triangle | Black Swamp | 6" | | Bronze Legacy |
| Vibraphone | Jenco | | | |
| Vibraphone | Musser | | M55 | |
| Vibraphone | Yamaha | | YV2600 | |
| Vibraphone | Yamaha | | YV2700 | (New in 2017) |
| Wind Chimes | Black Swamp | | | |
| Wind Chimes | CP | | | |
| Wind Chimes | Latin Percussion | | | Missing June 2018 |

| | | | | |
|-------------------|--------|-----|-----------|----------|
| Wood Blocks | Grover | 7" | | Count: 4 |
| Wood Blocks | Grover | 10" | | Count: 1 |
| Work Table Stands | Ludwig | | | Count 2 |
| Work Table Stands | Yamaha | | | Count 2 |
| Xylophone | Deagan | | | |
| Xylophone | Musser | | Kelon M51 | |
| Xylophone | Yamaha | | YX 500R | |
| Xylophone | Yamaha | | YXRD 335 | |

1.3 Rental Instruments

| Type | Sub Type | Make | Model | Serial Number | U of R # |
|----------|----------|------------------|-------------|---------------|----------|
| Baritone | | Reynolds Emperor | BR-56 | 201404 | A054230 |
| Baritone | | Reynolds Emperor | BR-56 | 205753 | T04 |
| Bassoon | | Moosmann | 98A | 5256 | A017647 |
| Bassoon | | Moosmann | 98A | 5237 | A017648 |
| Bassoon | | Moosmann | 98A | 5232 | A017649 |
| Bassoon | | Moosmann | 98A | 5236 | A017650 |
| Bassoon | | Moosmann | 98A | 4870 | A017651 |
| Bassoon | | Moosmann | 98A | 5289 | A017652 |
| Bassoon | | Moosmann | 98A | 5281 | A017653 |
| Bassoon | | Puchner | | 7883 | A028027 |
| Cello | | German Made | Strad copy | Vc-07 | A025298 |
| Cello | | Anton Schuster | Model 341 | Vc-01 | Vc-01 |
| Cello | | German Made | Strad Copy | Vc-02 | Vc-02 |
| Cello | | Anton Schuster | Model 341 | Vc-03 | Vc-03 |
| Cello | | Anton Schuster | Model 341 | Vc-04 | Vc-04 |
| Cello | | Suzuki | | Vc-05 | Vc-05 |
| Cello | | Anton Schuster | Model 341 | Vc-06 | Vc-06 |
| Clarinet | A | Yamaha | CS | 01378 | A054238 |
| Clarinet | A | Buffet | | 220028 | A054348 |
| Clarinet | Alto | Leblanc | | 9181 | A052802 |
| Clarinet | Alto | LeBlanc | L7165 | 3993A | A052848 |
| Clarinet | Alto | Yamaha | | 0981 | A054232 |
| Clarinet | B Flat | Vito | Reso-Tone 3 | 01933A | A017506 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416963 | A017628 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416959 | A017629 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416949 | A017630 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416881 | A017631 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416946 | A017632 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416964 | A017633 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416974 | A017634 |
| Clarinet | B Flat | Yamaha | YCL 250 | 417042 | A017635 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416958 | A017636 |
| Clarinet | B Flat | Yamaha | YCL 250 | 417041 | A017637 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416880 | A017638 |

| | | | | | |
|--------------|-----------------|-------------------|-------------|---------|---------|
| Clarinet | B Flat | Yamaha | YCL 250 | 416968 | A017639 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416884 | A017640 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416971 | A017641 |
| Clarinet | B Flat | Yamaha | YCL 250 | 416948 | A017642 |
| Clarinet | B Flat | Vito | Reso-Tone 3 | 05512A | A052803 |
| Clarinet | Bass | Leblanc | | 9474 | A025339 |
| Clarinet | Bass | Leblanc Vito | | 4162C | A052804 |
| Clarinet | Bass | LeBlanc | L7168 | 4131F | A052809 |
| Clarinet | Bass | Yamaha | | 5887 | A054225 |
| Clarinet | Bass | Yamaha | YCL-220 | 6876 | T22 |
| Clarinet | BBb Contra Bass | LeBlanc | 7182 | 3879F | A052793 |
| Clarinet | E Flat | Selmer | | V9706 | A052928 |
| Clarinet | E Flat | Boosey and Hawkes | | 277178 | A054233 |
| Clarinet | Eb Contra Alto | Leblanc | | 1102 | T13 |
| Crumhorn | | | | | T23 |
| Double Bass | | | | CB-01 | A025323 |
| Double Bass | | Jean-Pierre Lupot | | CB-02 | A064314 |
| Double Bass | | No Label | | | CB-03 |
| Double Bass | | No Label, Blonde | | | CB-04 |
| English Horn | | Fox | 510 | 643 | A017645 |
| Euphonium | | Yamaha | YEP 321 | 902009 | A052805 |
| Euphonium | | Yamaha | YEP 321 | 807031 | T05 |
| Euphonium | | B& H | Sovereign | 587132 | T06 |
| Euphonium | | Yamaha | YEP-321 | 004392 | T34 |
| Euphonium | | B & H | Imperial | 544773 | A052838 |
| Flugelhorn | | Yamaha | YFH 631GS | 439011 | A064329 |
| Flute | Alto | Pearl | PFA201 | 12170 | A017644 |
| Flute | | Gemeinhardt | 25H | L75483 | A017413 |
| Flute | | Armstrong | 104 | 7268213 | A017420 |
| Flute | | Armstrong | 104 | 7272172 | A017421 |
| Flute | | Armstrong | 104 | 7269151 | A017422 |
| Flute | | Armstrong | 104 | 7270972 | A017423 |
| Flute | | Armstrong | 104 | 7274597 | A017616 |
| Flute | | Armstrong | 104 | 7269605 | A017659 |
| Flute | | Armstrong | 104 | 7271594 | A017660 |
| Flute | | Armstrong | 104 | 7270409 | A017661 |
| Flute | | Yamaha | YFL 221 | 317819P | A052864 |
| French Horn | | Holton | | 574906 | T02 |
| French Horn | (Double - Cmp) | Getzen | | 56895 | T20 |
| French Horn | (Double) | Conn | | GL54009 | T19 |
| French Horn | (Double) | Yamaha | YHR-662 | 6391 | T36 |
| French Horn | (Rank: Tie-3) | Yamaha YHR 554 | | 202151 | A054234 |

| | | | | | |
|-------------|---------------|--------------|-----------------|------------------------|---------|
| French Horn | (Rank: Tie-3) | Yamaha | YHR 554 | 201965 | A054236 |
| French Horn | (Rank: Tie-3) | Yamaha | YHR 554 YFR 567 | 202732 | T01 |
| French Horn | (Rank:1) | Holton | H179 | 5227743 | T37 |
| French Horn | (Rank:2) | King | Farcas | 652787 | T03 |
| French Horn | (Single) | Holton | | 53771 | T18 |
| French Horn | (Single) | Yamaha | YHR-311 | 004797 | T35 |
| Oboe | | Buffet | 3613 | G10649 | A017412 |
| Oboe | | Linton | VP | VP40914V, VP241796V | A017505 |
| Oboe | | Yamaha | YOB 441 | 021942 | A017614 |
| Oboe | | Yamaha | YOB 441 | 022901 | A017643 |
| Oboe | | Yamaha | YOB 441 | 022939 | A052682 |
| Oboe | | Yamaha | YOB 441 | 022529 | A052683 |
| Oboe | | Yamaha | YOB 441 | 022946 | A052684 |
| Oboe | | Yamaha | YOB 441 | 022991 | A052685 |
| Oboe | | Yamaha | YOB 441 | 022912 | A052686 |
| Piccolo | | Yamaha | YPC 62 | 53040 | A017613 |
| Piccolo | | Yamaha | YPC 32 | 20896 | A054249 |
| Rebec | | | | | T33 |
| Recorder | Alto (F4) | Moeck | | | T28 |
| Recorder | Bass (F3) | Moeck | | | T31 |
| Recorder | Soprano (C5) | Moeck | | | T27 |
| Recorder | Tenor (C4) | Moeck | | | T24 |
| Recorder | Tenor (C4) | Moeck | | | T29 |
| Recorder | Tenor (C4) | Moeck | | | T30 |
| Rope Drum | with Snare | | | | T32 |
| Sackbut | | | A.Egger-Basel | 89125 | T17 |
| Saxophone | Alto | Yamaha | YAS 23 | 184062 | A017621 |
| Saxophone | Alto | Yamaha | YAS 23 | 183799 | A017622 |
| Saxophone | Alto | Yamaha | YAS 23 | 183202 | A017623 |
| Saxophone | Alto | Yamaha | YAS 23 | 183198 | A017624 |
| Saxophone | Alto | Yamaha | YAS 23 | 182421 | A017625 |
| Saxophone | Alto | Yamaha | YAS 23 | 183210 | A017626 |
| Saxophone | Alto | Yamaha | YAS 23 | 184054 | A017627 |
| Saxophone | Alto | Selmer | MK VII | N300933 | A052924 |
| Saxophone | Alto | Selmer | Series III | 701889 | A054179 |
| Saxophone | Alto | Yamaha | YAS-32 | 021444 | A054377 |
| Saxophone | Baritone | Yamaha | YBS-61 | 8633 | A028026 |
| Saxophone | Baritone | Selmer | S80 | 678554 | A052688 |
| Saxophone | Baritone | Buescher | | M245264 | A052925 |
| Saxophone | Baritone | Yamaha | YBS-61 | 2711 | A054235 |
| Saxophone | Baritone | Yamaha | YBS-62 | 033375 | A060881 |
| Saxophone | Baritone | Selmer | 55AFJ | N803251 | A068037 |
| Saxophone | Baritone | Selmer | Mk VI | M266167 | T11 |
| Saxophone | Bass | Pan American | | 44435L | T08 |
| Saxophone | Sopranino | Selmer | Series II | 620981 | A037001 |

| | | | | | |
|-----------|--------------|------------------|----------------|----------------|---------|
| Saxophone | Soprano | Selmer | S80 Series III | N563885 | A017646 |
| Saxophone | Soprano | Yamaha | YSS 875 | 006412 | A052816 |
| Saxophone | Soprano | Selmer | S80 Series II | N459344 | A054231 |
| Saxophone | Soprano | Selmer | S80 Series II | N715720 | A054250 |
| Saxophone | Tenor | Selmer | | 468906 | A028021 |
| Saxophone | Tenor | Selmer | Series III | 677735 | A052687 |
| Saxophone | Tenor | King Super 20 | | 297195 | A054229 |
| Shawm | (Brown) | | | | T25 |
| Shawm | (Red) | | | | T26 |
| Trombone | Alto | Yamaha | YSL 872 | 504930 | A011437 |
| Trombone | Bass | Holton | TR 180 | 533440 | A054221 |
| Trombone | Bass | Yamaha | YBL-613 | 201080 | A054228 |
| Trombone | | Conn | 88H | R34664 551R | A018909 |
| Trombone | | Conn | 88H | 113446 | A054010 |
| Trombone | | King | Cleveland | 725542 | T09 |
| Trombone | | Besson | Crescendo | 542820 | T10 |
| Trumpet | C | Yamaha YTR 241 | | 010283 | A054237 |
| Trumpet | C | Vincent Bach | Stradivarius | CL 237125 | T12 |
| Trumpet | E Flat/D | Schilke | E3L | 35557 | A011406 |
| Trumpet | Piccolo | Yamaha | YTR 6810S | C78479 | A064233 |
| Tuba | BBb | B& H | Imperial | 498665 | A016214 |
| Tuba | BBb | Yamaha | YBB 321 | 106329 | A054227 |
| Tuba | BBb 3/4 size | Yamaha | YBB-104 | 003877 | T15 |
| Tuba | BBb 3/4 size | Yamaha | YBB-104 | 003068 | T16 |
| Tuba | C | Yamaha | YCB 621 | 001144 | A028953 |
| Tuba | E Flat | Super Grange | | 607368 | T21 |
| Tuba | Eb | Huttl | | 94 | T07 |
| Tuba | F | Yamaha | YFB 621S | 100048 | A037013 |
| Tuba | | Miraphone | | 6428 | T14 |
| Viola | | Jackson-Guldan | Strad Copy | Va-03 | Va-03 |
| Viola | | No Label | | Va-04 | Va-04 |
| Violin | | Scherl & Roth | Strad Copy | 4347 | Vn-01 |
| Violin | | Scherl & Roth | Strad Copy | 4347 | Vn-01 |
| Violin | | Made in Canton | Strad Copy | MV-005 | Vn-02 |
| Violin | | Made in Canton | Strad Copy | MV-005 | Vn-03 |
| Violin | | Made in Canton | Strad Copy | MV-005 | Vn-04 |
| Violin | | Made in Canton | Strad Copy | MV-005 | Vn-05 |
| Violin | | Jacques Planchat | | | Vn-06 |
| Violin | | Jacques Planchat | | | Vn-06 |
| Violin | | Scherl & Roth | Strad copy | 4349 | Vn-11 |
| Violin | | Scherl & Roth | Strad Copy | 4341 | Vn-14 |

1.4 Sound Gear and Risers

| Count | Item | Make | Model | Serial * |
|-------|---------------------|-----------------|---------------|------------------|
| 1 | Bass Amp | Gallien-Krueger | MBE-III | 1EA0732E11100772 |
| 1 | Bass Amp | Peavey | 260C | CA 657575 |
| 1 | Bass Amp | SWR | Baby Blue 236 | 1800 |
| 1 | Equalizer | Bose | 402C | 307277 |
| 1 | Equalizer | Elite Micron | P600 | 7122074 |
| 1 | Equalizer | Yamaha | GQ 2015A | MK 017G8 |
| 1 | Guitar Amp | Fender | Twin | 21362 |
| 1 | Guitar Amp | Peavey | TNT 100 | CA 588565 |
| 1 | Keyboard Amp | Traynor | YS-1069 | |
| 1 | Microphone | AKG | D321 | 7218144 |
| 1 | Microphone | AKG | D321 | 7218140 |
| 1 | Microphone | AKG | D321 | 7218135 |
| 1 | Microphone | Peavey | PVM 38i | 0P0041 |
| 1 | Microphone | Peavey | PVM 38i | 0P0040 |
| 1 | Microphone | Peavey | PVM 38i | 0P0042 |
| 1 | Microphone | Peavey | PVM 38i | 0P0044 |
| 1 | Microphone Snake | Digiflex | 16 Channel | |
| 11 | Microphone Stands | K&M | | |
| 12 | Microphones | Audiox | OM-3xb | |
| 1 | Monitor Speaker | Peavey | 115TS | 1E 914802 |
| 1 | Monitor Speaker | Peavey | 115TS | 1E 11515 |
| 1 | PA Mixer | Mackie | CR 1604-VLZ | A097811 |
| 1 | Power Amp | Carver | PM420 | 127898 |
| 1 | Speaker | Bose | 402 | 179767 |
| 1 | Speaker | Bose | 402 | 179763 |
| 1 | Speaker | Yorkville | Elite | 610122 |
| 1 | Speaker | Yorkville | Elite | 6101027 |
| 5 | 4 Step Choir Risers | Wenger | Signature | |
| 6 | 3 Step Choir Risers | Wenger | Tourmaster | |

Appendix #2

2.1 RC 0.80 level – Basement

This is the locked area accessible by key card only. There are 29 large instrument wooded lockers and 36 half door metal lockers. The following is a list of rooms within the “music hallway”:

- .2 - percussion storage room - crawl space 7' x 8"
- .3 - percussion room - with equipment room attached 34' x 14.5'
- .4 - music student lounge - 13.5' x 14.5'
- .6 - practice room - with upright piano – 14.5' x 8'
- .7 - second percussion room (this was our small ensemble room) – 15' x 14.5'
- .8 - practice room - with upright piano – 14.5' x 8' FIX PRACTICE
- .9 - practise room - with upright piano – 14.5' x 8'
- .10 - practise room - with upright piano – 14.5' x 8'
- .11 - practise room - with upright piano – 14.5' x 8'
- .12 - practise room - grand piano – 14.5' x 8'
- .14 - practise room - grand piano – 14.5' x 8'
- .15 - practise room - grand piano – 14.5' x 8'
- .17 - practise room - grand piano – 14.5' x 8'
- .19 - storage room for piano supplies/string basses/cellos/tubas– 14.5' x 8'
- .21 – piano-technican’s workshop – 16' x 14.5'

Also in the basement are:

- .052 – ensemble library – 16' x 24'
- .053 – shared space – composition/keyboard lab – 16.5 x 32'

2.2 Main floor Rehearsal room/classroom

Our large rehearsal space is on the main floor of the Riddell Centre in RC 175. It comfortably seats all of our ensembles. However, the lack of another large rehearsal space limits the number of rehearsals and other events that would benefit our department and students. Moreover, there is one small storage room for general use by faculty members.

Main floor – RC 100 level

- 175 – ensemble room – 49' x 49'
- 177.1 – storage room – choral riser – 9.5' x 8.5'

2.3 Second floor studios/offices/classroom

We have one classroom, RC 228.2. It is outfitted with a Smartboard, a stereo, a baby grand piano, a computer, several extra armless chairs, and a number of music stands. This classroom was once dedicated to Music, but since 2015 can be booked by any unit on campus. Music still uses this room the most for topic such as theory, ear training, music appreciation, music rudiments, vocal techniques, and such. In fact, this classroom has also been used for sectional and small chamber group rehearsals. It has bad acoustics and is not an ideal rehearsal space.

The faculty offices which double as studios are all in the RC 256 area. They are adequate, but like RC 228.2 could use more sound treatment to isolate each room.

Second Floor – RC 200 level

Classroom 228.2 - comfortably seats 26 (29 desks can fit if needed) – 19' x 34'

257 - Music General Office – 21' x 11'

257.2 – Dept. head's office – 12' x 12'

256.1 - Piano Studio – 14' x 16'

256.2 – Studio - David Dick - 14' x 9.5'

256.3 – Studio - Alain Perron - 12.5' x 14.5'

256.4 – Studio - Brent Ghiglione - 12.5' x 14.5'

256.5 - Studio – shared space – grad students/applied oboe – 11.5 x 8'

256.6 – Mail room – 4'x4'

256.7 – Storage shelves – 1.5' x 7'

256.8 - Studio – Dominic Gregorio - 12.5' x 14.5'

256.9 - Studio – Helen Pridmore - 12.5' x 14.5'

256.10 - Studio – shared space – grad student/piano tech office/sessional – 14.5' x 7'

256.11 - Studio – shared space – applied teachers – flute/saxophone – 10' x 9.5'

256.12 - Studio – shared space – grad students - 11.5' x 11'

256.13 – Studio – used by Regina Improvisation Studies Centre - 9.5' x 12.5'

256.14 - Studio – shared space – applied teachers – French horn/trumpet – 14'x 9.5'

256.15 - Studio – shared space – applied teachers – clarinet/tuba - 9.5' x 12.5'

Appendix #3

University Theatre

The University Theatre in the Dr. William Riddell Centre is a traditional proscenium arch theatre with a fly gallery.

| | | |
|--|---|--------------------|
| Theatre Seating: | Orchestra Pit | 15 |
| | Main Level | 297 |
| | Balcony | 101 |
| | Temp/Wheel Chair | 14 |
| Proscenium Opening: 22'11" H x 41'6" W | | |
| Forestage: | U.S. Edge of Proscenium to D.S. Edge of Apron | 4' |
| Work Stage: | U.S. Edge of Proscenium to Back Wall | 35'4" |
| | Width from Centre to SR | 38'6" |
| | Width from Centre to SL | 38'6" |
| | Overall Width of Stage | 77' |
| | Overall Depth of Stage | 39'4" |
| Wing Space: | SL – 6'W x 35'D | |
| | SR – 6'W x 36'D | |
| Stage Deck: | $\frac{3}{4}$ " Masonite Laminated plywood on $\frac{3}{4}$ " Particle board on 2"x4" on flat on Neoprene pads on concrete. | |
| Orchestra Pit: | Manual Pit Split into 14 pieces. | |
| | Dimensions: | |
| | Width @ U.S. Edge | 36'10" |
| | Width @ D.S. Edge | 44'1" |
| | Depth | 9'5" |
| Risers: | Decks: 8'x 3' | |
| | Heights: 6", 12", 18" | |
| Fly System: | Single Purchase Counterweight | |
| | Fly Rail located @ S.R. Floor | |
| | Number of Line Sets available | 31 |
| | Batten Length | 58' |
| | Line Distance | 8" Centre |
| Truck Loading | Loading Area | 25' X 80' |
| | Freight Elevator | 10'H X 10'W X 18'D |
| | Dock Level Equal to Truck Loading Level | |
| | Capacity – 1 Truck non-sealed Bay | |
| Stage Power: | Located Stage Left | |
| | 1 – 50 Amp Service – Stove Plug | |
| | 1 – 400 Amp Service – 3 phase | |

Dressing Rooms: Large Room shares Unisex bathroom with green room - 25-30 people
 Small Room has attached Unisex washroom - 15-20 people
 Washrooms are equipped with sinks, toilets, showers, & mirrors
 Green Room, has 5 make-up stations.

University Theatre - Line Plot

Proscenium 41'6" Wide – 22'11" High

Arbour weight Limit – 1932Lbs, Batten Weight Limit – 1276Lbs

Brick Weights – Half Brick = 1" - 9.5Kg – 21Lbs. Full Brick = 2" - 19Kg – 42Lbs

| <u>Line #</u> | <u>Item</u> | <u>Locations</u> | <u>Weight</u> |
|---------------|-----------------------|------------------|------------------|
| | Fire Curtain | 00"-8" | |
| 1 | Grande Valance | 1'5" | 57Kg – 126Lbs |
| 2 | Main Drape | 2'1" | 256.5Kg – 567Lbs |
| 3 | Leg #1 | 2'9" | 38Kgs – 84Lbs |
| 4 | Elex #1 | 4'1" | 304Kg – 672Lbs |
| 5 | Spare | 5'5" | |
| 6 | Spare | 6'7" | |
| 7 | Border #2 | 7'11" | 38Kg - 84Lbs |
| 8 | Leg #2 | 8'7" | 38Kg – 84Lbs |
| 9 | Elex #2 | 9'11" | 57Kg – 126Lbs |
| 10 | Projection Screen | 11'3" | 104.5Kg – 231Lbs |
| 11 | Elex #3 | 12'7" | 190Kg – 420Lbs |
| 12 | Spare | 13'11" | |
| 13 | Border #3 | 15'3" | 38Kg – 84Lbs |
| 14 | Leg #3 | 15'11" | 38Kg – 84Lbs |
| 15 | Mid-stage Traveller | 17'3" | 161.5Kg – 357Lbs |
| 16 | Spare | 18'8" | |
| 17 | Elex #4 | 20'0" | 171Kg – 378Lbs |
| 18 | Spare | 21'4" | |
| 19 | Border #4 | 22'8" | 38Kg – 84Lbs |
| 20 | Leg #4 | 23'4" | 38Kg – 84Lbs |
| 21 | Elex #5 | 24'8" | 104.5Kg – 231Lbs |
| 22 | Spare | 26' | |
| 23 | Border #5 | 27'4" | 38Kg – 84Lbs |
| 24 | Black Scrim/Spare | 28'8" | 38Kg – 84 Lbs |
| 25 | Up-Stage Traveller | 30' | 190Kg – 420Lbs |
| 26 | Elex #6 –Cyclorama LX | 30'8" | 190Kg – 420Lbs |
| 27 | Spare | 31'4" | |
| 28 | Spare | 32' | |
| 29 | Spare/Storage Drape | 34' | |
| 30 | Cyclorama | 34'8" | 57Kg – 126Lbs |
| 31 | Spare/Storage pipe | 35'4" | 190Kg – 420Lbs |

University Theatre – Audio

House Mixer Position – Permanent in booth on the top of Balcony.

House Console:

Mixer – Yamaha LS9/32

Located in audio control booth.

House Speaker System:

Side Wall Speakers – located on Proscenium Face S.L. & S.R.

- 2 Electro-Voice PIM-122
- 2 Subwoofers - Located on FOH Catwalk
- 2 QSC K10 Speakers - Located on FOH First Catwalk

Amplification:

- 2 Bose Power Match PM8500 Amps

Monitors:

- 2 Electro-Voice PIM-122
- 4 Yamaha CM15V

Monitor Amplification:

- 3 Yamaha P2500

Microphones:

- 9 Audio-Technica
- 4 Shure SM58 Wireless Handheld/Lapels
- 4 Lapels

DI's

- 3 Rodam TD100's

Control Room:

- 3 Yamaha P2500 Amplifiers
- 1 Denon DN-4500 Dual CD
- 1 Tascam CD Recorder
- 1 Tascam Mini-disc Player

House Distribution System – Program/Page

Live sound from theatre can be sent to Dressing rooms, Basement, 1st floor, 2nd floor & lobby.

House Intercom:

Technical Projects – 2 Channel Master Station, channels not separated.

- 6 Technical Projects BP-1 Belt Packs
- Various Dual & Single Muff Headsets

In House Permanent (Comm.) Positions:

LX Booth
Sound Booth
Stage Management Booth
Fly Gallery
D.S. Right
D.S. Left
Back Wall
Pit
FOH

Portable Equipment:

- 1 Mixer
- 2 Tascam CD/Tape Players

AV Equipment:

- 1 Sanyo PLC-XM100; 5000 Lumen Projector – Hung from FOH Catwalk 2
- 1 12X16 Front Double Truss Screen
- 1 9X12 Front Double Truss Screen
- 2 32" Panasonic LCD TV's
- 2 60" Sharp TV's
- Various DVD Players

Video Projection Rolling Cart:

- 1 Yamaha MG16/4 mixer
- 1 8 input video switcher
- 2 DVD Players
- 1 Blue-ray Player
- 1 Windows Computer

University Theatre – Lighting

Lighting Control Position Standard LX Booth, console can be moved to D.S.R., D.S.L., and FOH Back Row.

2 DMX Universes.

Theatre Lighting Inventory:

| QTY | Make |
|-----|--|
| 1 | ETC Element Control Console with dual monitors and wireless remote |
| 20 | Pacific Selecon 18-28 degree Zooms 1000W |
| 30 | Pacific Selecon 20 degrees 1000W |
| 18 | Pacific Selecon 30 degrees 1000W |
| 14 | ETC Source 4 ERS 10 degrees 750W |
| 8 | ETC Source 4 ERS 19 degrees 750W - Specials |
| 6 | ETC Source 4 ERS 26 degrees 750W - Specials |
| 13 | ETC Source 4 Par's 575W |
| 6 | Strand Century 9X12 750W |
| 15 | Strand 25/50 Ellipsoidal Zooms 575W |
| 12 | Strand 18/30 Ellipsoidal Zooms 575W (FLOAT) |
| 12 | Robe - Robin Actor 6 LED Fixtures – Non-Moving Head Version |
| 12 | Strand 6X9's 750W |
| 7 | 3 Color Strand Iris 3 Cyc Lights 1000W (House hang line #27) |
| 18 | Strand 6X9 750W (Side Kit's) |
| 2 | Rosco I-Cue Mirrors |

Lighting Package Standard House Hang

FOH 3

- 10 Source 4 10-degrees 750W – 5 area wash on apron

4 Source 4 10-degrees 750W – 2 per apron doorway

FOH 2

5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 areas DS
10 Pacific Selecon 20-degree 1000W – 5 areas DS
5 Areas from SR in Cool R65
5 Areas from SL in Warm R34
5 Source 4 19-degree 750W Specials
6 Strand Century's 550W Front Gobo Wash DS
2 Source 4 19-degree 750W with Rosco I-Cue Mirrors: 1 SR -- 1 SL
4 Source 4 Par's 575W Work Lights

FOH 1

5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 Areas Mid DS
10 Pacific Selecon 20-degree 1000W – 5 areas DS
5 Areas from SR in Cool R65
5 Areas from SL in Warm R34
1 Source 4 19-degree 750W Specials
2 Source 4 26-degree 750W Specials
4 Source 4 Pars – Work Lights

FOH Boom 1 L Wall

5 Selecon 30-degree R119

FOH Boom 1 R Wall

5 Selecon 30-degree R119

FOH Boom 2 L Wall

3 Strand 25-50-degree zoom R34
3 Strand 25-50-degree zoom R65

FOH Boom 2 R Wall

3 Strand 25-50-degree zoom R34
3 Strand 25-50-degree zoom R65

Balcony Rail FOH

1 Source 4 19-degree 750W
2 Source 4 26-degree 750W

LX 1 Leg 1

Trim Height - 23'6"

5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 Areas Mid US
3 Pacific Selecon 30-degree 1000W Tips SR Warm R34
3 Pacific Selecon 30-degree 1000W Tips SL Cool R65
3 Robe - Robin Actor 6 LED Fixtures – Top's
4 Source 4 19-degree 750W Special

LX 2 Leg 2

Trim Height - 22'10"

5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 Areas US

LX 3 Leg 2

Trim Height - 25'6"

- 3 Pacific Selecon 30-degree 1000W Tips SR Warm R34
- 3 Pacific Selecon 30-degree 1000W Tips SL Cool R65
- 3 Robe - Robin Actor 6 LED Fixtures – Top's
- 6 Strand 6X9's in Pairs 750W – Back Gobo Wash

LX 4 Leg 3

Trim Height - 24'8"

- 3 Pacific Selecon 30-degree 1000W Tips SR Warm R34
- 3 Pacific Selecon 30-degree 1000W Tips SL Cool R65
- 3 Robe - Robin Actor 6 LED Fixtures – Top's
- 3 Work Lights

LX 5 Leg 4

Trim Height - 22'4"

- 3 Robe - Robin Actor 6 LED Fixtures – Top's
- 6 Strand 6X9's in Pairs 750W – Back Gobo Wash

LX 6 Leg 5

Cyclorama Lights

- 7 3 color Strand Iris 3 light Fixtures 1000W
 - 7 - Blue R125
 - 7 - Red R124
 - 7 - Green R126

On-Stage Side Kits

Kit in first 3 legs SR & SL

- 3 Strand 6X9's 750W per kit
 - 1 Shin – 1' off floor
 - 1 Mid – 3' off floor
 - 1 top – 5' off floor

Float Fixtures

- 3 Strand 25/50 Ellipsoidal Zooms 575W
- 12 Strand 18/30 Ellipsoidal Zooms 575W

Appendix # 4

Shumiatcher Open Stage

The 'Shu-Box Theatre' is a 'black box' theatre with moveable seating units. The theatre is 54' x 49' with an optimum playing area of 40' wide by 32' deep in the house default thrust configuration. The seating risers units consist of 2 units of 44 seats each and 2 smaller units of 27 seats each for a seating capacity of 142 with space for an additional front row of locking chairs to bring the space to a total of 160 seats. Default for the space is 142 seats. The space is wheelchair accessible by audience and performers. The seating units' seats fold down and the units are collapsible. The units are moveable to form different audience and acting configurations but the transition is very labour intensive and because of that is done rarely. The theatre has a surround (three sides) masking system that has an outer track tight to the three walls and an inner track that allows for a 42" wide backstage actor run around. The theatre has a lighting and sound booth that runs the width of the theatre space. The theatre has a fixed lighting grid at 21'9" above the stage floor with a catwalk surround on three sides with access from the control booth. The stage floor is a sprung floor covered in Masonite. There are two dressing rooms on the same floor level in the backstage area. There is no official green room space but it is adjacent to the acting/dress studio and the student lounge area. Access to the backstage area is lockable and inaccessible to the public during performances. The house lighting hang is based on 9 lighting areas with 5 instruments per area with three full stage colour washes, two gobo washes, 10 designated specials and houselights.

Equipment:

Lighting:

- 96 2.4 kw Strand CD 80 dimmers
- 13 6 circuit moveable drop boxes = 78 circuits
- 3 6 circuit wall socket units = 18 circuits
- 1 ETC Express 250 Lighting Console with monitor and wireless remote
- 38 Strand 25/50 zoom ellipsoidal reflector spotlights
- 15 Strand 18/30 zoom ellipsoidal reflector spotlights
- 8 Strand 8" 2000 watt Fresnels
- 26 Strand 6" 1000 watt Fresnels
- 4 Strand 10" 1000 watt Fresnels
- 5 ETC Source 4 Pars
- 4 DMX output panels
- Independent house light control system that interfaces with house dimming system

Audio:

The theatre department runs audio through a Mac PowerBook with Qlab with a AudioFire 8 interface.

- 2 QSC K10 Powered speakers
- 6 EAW JF 80 remote speakers
- 2 Yamaha P4500 stereo amplifiers
- 1 Yamaha MG 166CX-USB Mixer
- 1 Tascam SS CDR 200 MiniDisc/CD recorder
- 2 Tascam 350 MiniDisc Players

- 2 Ashley GQX 1502 Graphic Equalizers
- 1 Yamaha SPX 990 Effects Processor
- 1 ClearCom 2 channel intercom with 5 belt packs and headsets
- 4 Microphone/speaker patch panels – 2 stage level and 2 catwalk level
- 1 Booth Patch Panel

Projection:

- 1 Christie 1300K projector
- 1 16'x9' roll drop projection screen

Appendix 5

5.1 Music Courses

MU 100 - Introduction to Music

What would life be without music? This broad survey course explores the changing role of music within society across time and disciplines, with emphasis on developing critical listening skills. *
 Note: Not available for credit in BMus or BMusEd programs.*

MU 101 - Introduction to Basic Music Skills

Enjoy a heightened musical experience through class participation, tutorials and computer-assisted instruction in ear-training, music theory, score-reading and keyboard skills, at introductory levels; for students with little or no musical training. *Not available in the BMus or BMusEd.*

MU 122 - Ear Training II

A continuation of MU 121, also including recognition of chord types and harmonic progressions.
 *** Prerequisite: MU 121 ***

MU 199 - Selected Topics in Music: An AA-ZZ series

Courses covering selected topics in music.

MU 204 - Jazz Appreciation

An overview of the history and development of jazz music, tracing the performers and style periods in the genre from its 19th-century African-American origins through to the present. Students also study the social and historical factors that affected the development of jazz. Emphasis is placed on developing listening skills. *Note: Not available for credit in BMusEd program* *Note: Students may only receive credit for one of MUHI 204, MU 204, and MU 110*

MU 205 - Themes in Popular Music: An AA-ZZ series

Selected topics from the rich variety of popular music genres, from the Beatles to Lady Gaga, rap, and hip hop. Several approaches are used, including race, gender, means of production and technology. Music reading ability not required. *Note: Students may only receive credit for one of MU 205, MU 320AG or MUHI 205*

MU 299 - Selected Topics in Music: An AA-ZZ series

Courses covering selected topics in music.

MU 299AA - Film Soundtracks: How Sound impacts Story

How does sound--a combination of music, sound effects and ambient sound--impact story in a motion picture? Students will learn the language and tools necessary for answering this question and acquire a greater awareness of how the unfolding of a film's story is influenced by its soundtrack. *Note: Music reading ability is an asset but is not required.*

MU 299AB - Music is Everywhere

We are surrounded by music all day long, but why, when and how do - or should - we listen? This course provides students with tools necessary to listen to, and think critically about various musical styles of the past and present. A "listening journal" term project will replace the final exam.

MU 299AD - Cuba: Music, History, Language, Culture

This course is for students embarking on the University Choirs tour to Cuba. We will study Cuban music, history, language, and culture, and perform Cuban choral music. *Note: Class and rehearsal times will be scheduled to accommodate participants and will begin late April to the end of the trip, June 3.*

MU 319 - Music Cultures of the World

An inclusive survey of classical, popular and folk music traditions from around the world. As well as expanding their listening skills, students study music in culture and music as culture and, in the process, develop fresh approaches to their own musical traditions. Music-reading ability not required. ***Prerequisite: completion of 15 credit hours*** *Note: Students cannot receive credit for both MU 319 and MUHI 319*

MU 323 - Counterpoint-18th-Century

Not offered every year. Two- and three-part counterpoint in the style of the 18th century composers. Analysis of representative compositions and the composition of original examples for voices and instruments. *** Prerequisite: MU 322 or permission of Department Head ***

MU 349 - Piano Pedagogy

This course is designed to introduce students to a select variety of topics in the field of piano pedagogy, ranging from beginning to late-intermediate levels. Students will be introduced to various methods and pedagogy texts, and will observe and assist in private and group lessons. ***Prerequisite: Permission of the department head needed to register***

MU 370 - The Business of Music

This course provides students with skills necessary to establish oneself post-degree individually in the field of music/music pedagogy "grantsmanship," establishing a studio, taxation issues, adjudicating, touring, stage presence, advertising, etc. ***Prerequisite: Completion of 60 credit hours***

MU 399 - Selected Topics in Music: An AA-ZZ series

Courses covering selected topics in music.

MU 399AA - Creating Music with Technology

Learn to write and perform music using commercial, open-source and DIY audio tools with the computer. This course is designed to be useful to students regardless of literacy in music reading and notation, and welcomes students of varied experience and background in music, creative sound and computers.

MU 399AB - Music Technology in the Classroom

Practical Music Technology A course, covering instruction of technology in the band, choir, and music classrooms. Practical issues such as the setup and use of audio equipment, microphone selection and techniques, mixing boards, music notation and theory software, recording systems and use in the classroom, and phone apps that aid students and teachers.

MU 399AC - Music Technology in the Classroom

This course is designed for the musician in the classroom that needs technology in the classroom to teach and help deliver a successful music program.

MU 492 - Directed Studies in Music Theory

MU 493 - Directed Studies in Music Theory

MU 499 - Selected Topics in Music: An AA-ZZ series

Courses covering selected topics in music.
Study of selected topics in musicology.

5.2 Music Composition Courses

MU 440 - Orchestration

Not offered every year. Study of compositional developments and techniques of orchestration since the Classical Period. ***Prerequisite: MUCO 340 or permission of Department Head***
*Note: Student cannot receive credit for MUCO 440 and MU 456.

MUCO 217 - The Art of Music Composition

An introduction to composing music in a variety of styles in use since c.1800. Students will write their own short pieces and hear them rehearsed and performed by the Students' New Music Ensemble. ***Prerequisite: Music reading ability*** *Note: Students who have taken MUCO 317 or MUCO 318 cannot receive credit for MUCO 317.*

MUCO 320 - Living Music: Acoustic Instrument Studies

Study of acoustic instruments, and of the compositional techniques that have been used to write music for these 13 instruments from the Classical period to the present day. This course will enhance your ability to appreciate instrumental repertoire, and to write musical arrangements for a variety of instrumental ensembles. ***Prerequisite: 30 credit hours and music reading ability.***
Note: Students cannot receive credit for MUCO 340 and MUCO 320 or MUCO 440 and MUCO 320.

MUCO 341 - Introduction to Digital Music Software

Taught in an electronic studio environment, this course has two complementary parts: a historical survey of electronic music up to the present and practical guidance and experience in the use of current compositional software used in music notation, editing, sound production and recording, such as Sibelius, Pro Tools and Max/MSP. ***Prerequisite: 30 credit hours or permission of instructor.*** *Note: Students may only receive credit for one of MUCO 326, MUCO 327, or MUCO 341*

MUCO 417 - Composition I

Individual projects. Intended for students in the BMus program with a concentration in composition, who are preparing to compose for different instrumental and vocal combinations ranging from solo to orchestra. ***Prerequisite: MUTH 212, MUCO 217 and MUCO 320*** *Note: Students may only receive one of MU 417 and MUCO 417.*

MUCO 418 - Composition II

A continuation of MUCO 417. ***Prerequisite: MUCO 417*** *Note: Students cannot receive credit for MU 418 and MUCO 418.*

5.3 Music Ensemble Courses

MUEN 101 - University Concert Band

A non-auditioned ensemble open to all students and community members. This ensemble focuses on performing exciting and dynamic repertoire. *Note: a \$100 materials fee will be charged to students registered in section 003*

MUEN 103 - University Jazz Ensemble

** Permission of the instructor is required to register in the fall. ** * Note: a \$100 materials fee will be charged to students registered in section 003.*

MUEN 105 - Vocal Jazz Ensemble

Permission of the instructor is required to register in the fall

MUEN 107 - University Wind Ensemble

An auditioned ensemble open to all students, including non-music majors. This ensemble performs challenging standard and contemporary wind band repertoire and boasts guest conductors and soloists as part of its concert series. **Permission of the instructor is required to register in the fall** *Note: a \$100 materials fee will be charged to students registered in section 003*

MUEN 123 - New Music Ensemble

An open Instrumentation ensemble that studies and performs works of the 20th and 21st century music is invaluable for any music student, but particularly for students majoring in composition. The revised description allows for rehearsal and performance of newly created student compositions, works for open ensemble by contemporary composers such as Reich, Cage, and others, and skills in improvisation.

MUEN 131 - University Concert Choir

All are welcome to sing in the University Concert Choir! A dynamic ensemble of approximately 75 singers, its programming spans a wide range of genres and styles with regular performances with orchestra. All are required to meet with the instructor in the first weeks of school for a voice placement hearing. *Note: a \$100 materials fee will be charged to students registered in section 003*

MUEN 135 - University Chamber Singers

University Chamber Singers is an elite multi-award winning 28-voice ensemble focusing on a cappella choral repertoire. Entrance is by audition only with heavy emphasis on sight-singing ability. Please contact the instructor for audition times. Singers must prepare an art Song or an aria for the audition. **Permission of the instructor is required to register in the fall** *Note: a \$100 materials fee will be charged to students registered in section 003*

MUEN 155 - Collegium Musicum

Permission of the instructor is required to register in the fall

MUEN 157 - Miscellaneous Ensemble - an AA-ZZ series.

** Permission from the instructor required to register in the fall. **

MUEN 157AA - Saxophone Ensemble

Students will participate in a saxophone ensemble which is part of the Group II ensembles.

MUEN 157AB - Jazz Combo

Students will participate in a jazz combo which is part of the Group II ensembles.

MUEN 157AC - Trumpet Ensemble

Students will participate in a trumpet ensemble which is part of the Group II ensembles.

MUEN 157AD - Piano Trio

Students will participate in a piano trio which is part of the Group II ensembles.

MUEN 157AE - Brass Quintet

MUEN 157AF - Trio for Clarinet, Cello and Piano

Student soloists are responsible for learning their parts in selected works, or movements, from the repertoire for clarinet, cello and piano, and for participating in regular coaching sessions as a trio. The instructor will choose whether students should participate in an end-of-semester juried exam or public performance(s). **Permission of the Department Head is required to register**

MUEN 157AG - Jazz Ensemble II

An auditioned ensemble open to all students. This group will play a variety of jazz styles.

MUEN 159 - Percussion Ensemble

** Permission of the instructor is required in the fall. **

MUEN 171 - University Orchestra

A high-level ensemble open to musicians from the Music Department, the university and the wider community (audition may be required). The University Orchestra performs challenging works in a wide range of styles and eras. Each semester it presents a full concert in the University Theatre.

** Permission from the instructor is required to register in the fall. ** *Note: a \$100 materials fee will be charged to students registered in section 003.*

5.4 Music History and Literature Courses

MUHI 202 - Music History Survey-Pre-Classical to Contemporary

This course traces the development of important musical styles, genres and forms from the second half of the 18th century to the late 20th century by placing representative composers and selected musical works into their appropriate socio-cultural and historical contexts. Emphasis is on developing basic listening, writing and research skills. ***Prerequisite: Music reading ability***

*Note: Students cannot receive credit for both MU 202 and MUHI 202.

MUHI 203 - Music History Survey-Middle Ages to Baroque

This course traces the development of important early musical styles, genres, and forms by placing representative composers and selected musical works into their appropriate socio-cultural and historical contexts. Emphasis is on students honing their listening, writing, research and presentation skills. ***Prerequisite: MUHI 202 or permission of Department Head*** *Note: Students cannot receive credit for both MU 203 and MUHI 203*

MUHI 301 - Studies in Music of the Baroque Period

This course views secular and sacred music from the 17th and first half of the 18th century through a variety of lenses, including compositional style, socio-cultural impact and performance practice. Emphasis is placed on honing students' critical thinking, writing, research and presentation skills. ***Prerequisite: MUHI 202 or permission of Department Head*** *Note: Students cannot receive credit for MU 211 and MUHI 301*

MUHI 302 - Studies in Music of the Classical Period

Haydn, Mozart and Beethoven are among the giants of the classical period in music. This course offers intense study of their works and compositional style, along with analysis of the socio-cultural role of music in Europe in the mid-18th to early 19th centuries. Emphasis is placed on honing students' critical thinking, writing, research and presentation skills. ***Prerequisite: MUHI 202 or permission of Department Head*** *Note: Students cannot receive credit for both MU 212 and MUHI 302*

MUHI 303 - Studies in Music of the Romantic Period

No other period has shaped music history more intensely and imaginatively than the 19th century. Contributions of representative composers to music literature of the Romantic Era (ca. 1800-1900) and the various forces that played a role in the creation and performance of musical works will be examined. Emphasis is placed on honing students' critical thinking, writing, research and presentation skills. ***Prerequisite: MUHI 202 or permission of Department Head*** *Note: Students cannot receive credit for both MU 213 and MUHI 303*

MUHI 304 - Studies in Music of the Contemporary Period

Schoenberg, Stravinsky, Stockhausen, Glass – these are among the contemporary composers who changed music forever. This course focuses on the most important and radical developments in music during the 20th and 21st centuries. Emphasis is placed on honing students' critical thinking, writing, research and presentation skills. ***Prerequisite: MUHI 202 or permission of Department Head*** *Note: Students cannot receive credit for both MU 214 and MUHI 304* *Note: Creative Technologies Program Option*

MUHI 305 - History of Canadian Music

A wide-ranging study of the history of music in Canada, from the earliest settlements to the present day. Topics covered include classical, popular and indigenous genres. Emphasis is on the socio-cultural role of music in the evolution of Canada as a country. ***Prerequisite: MUHI 202 or permission of Department Head*** *Note: Students cannot receive credit for both MU 215 and MUHI 305*

MUHI 311 - J.S. Bach & His Contemporaries

This course examines J.S. Bach's life and works, the individuals and external forces that shaped them, and the impact that Bach's music and its reception have had on global musical culture. Emphasis is placed on honing students' listening, research, writing and presentation skills. *Note: Students cannot receive credit for both MU 320AC and MUHI 311* *Note: Music reading ability required; completion of MU 100 considered an asset*

MUHI 320 - Selected Topics in Music History and Literature - an AA-ZZ series

This series introduces new and current topics in music history and literature. For information, consult the Music Department. *Note: Students cannot receive credit for both MU 320 AA-ZZ and MUHI 320 AA-ZZ*

MUHI 320AA - Psychology of Music

This course is a survey of themes in the field of music psychology, including auditory perception, music, and emotion, and how musical skill develops in childhood. A scientific background is not required. * Note students cannot receive credit for both MUHI 320AA and MU 320AK.

MUHI 390 - Supervised Research in Performance

Note: Students cannot receive credit for both MU 390AA and MUHI 390AA.

MUHI 391 - Supervised Research in Performance

Note: Students cannot receive credit for both MU 391AA and MUHI 391AA.

MUHI 394 - Directed Studies in Music History

Note: Student cannot receive credit for MU 394AA-ZZ and MUHI 394AA-ZZ.

MUHI 394AA - Baroque Music of the British Isles: Traditions and Trends across Cultures

Using a multi-cultural lens, this course traces and examines musical traditions and stylistic trends associated with Baroque Music of the British Isles, ca. 1650-1750. The student will keep a research journal, do a literature review, prepare an annotated bibliography, and write a reflection paper. ***Prerequisite: Successful completion of MUHI 202 or MU 202***

MUHI 394AB - Schubert, the Musical Poet, and the Making of the Early 19th-Century German Lied

The poetry and music of selected art songs by Franz Schubert (1797-1828) will be examined through a variety of musical and extra-musical lenses in order to understand the “making” of the early Romantic Lied. A research journal, a literature review, an annotated bibliography, and a reflection paper are required. ***Prerequisite: Successful completion of MUHI 202 or MU 202***

MUHI 394AD - Baroque Music and Queer Theory

In this directed reading class, recent scholarship in 17th- and 18th-century music and queer theory will be examined. Specifically, the construction of a composer’s public and private image will be investigated as a means to evaluate the popularity of his works. ***Prerequisite: MUHI 203***

MUHI 394AE - Composers versus Performers

In this directed reading class the student will explore what exactly German composers expected from performers of their vocal music, specifically Lieder, during the second half of the 19th century. The student will conceive a research plan, write a literature review, prepare an annotated bibliography, and author a reflection paper. ***Prerequisites: Completion of MU 203***

MUHI 394AF - Court Music in France, 1620-1770: Context, Culture, Conflict

This course contextualizes and examines selected cultural changes and societal conflicts associated with French court music from 1620 to 1770. Some attention will be given to the operas of J. P. Rameau (1683-1764). The student will prepare a research journal, a literature review, an annotated bibliography and a reflection paper. ***Prerequisites: Completion of MUHI 202 or MU 202***

MUHI 395 - Directed Studies in Music History

Note: Students cannot receive credit for both MU 395AA and MUHI 395AA.

MUHI 414 - Women and Music

Not offered every year. A survey of the works and careers of women composers and of the social contexts in which they worked. Recent work in feminist music criticism will also be discussed. Music reading ability is an asset. ***Prerequisite: MUHI 203.***Note: Music reading ability is an asset.* *Note: Student cannot receive credit for MUHI 414 and MU 414.*

MUHI 415 - History of Performance Practice

How was music performed in various places at various times in the past? This course investigates how and why musical interpretation changed over time and explores how it shapes present-day approaches to “early music” through consideration of original sources and contemporary commentary. Editions may be prepared and performed. ***Prerequisite: MUHI 203 or permission of department head.*** *Note: Students cannot receive credit for both MU 415 and MUHI 415*

MUHI 416 - Studies in Instrumental Genres-an AA-ZZ series

An investigation of selected topics related to individual instrumental genres, such as chamber music, symphony, and concerto, and their respective historical contexts. For more information, consult the Music Department. ***Prerequisite: MUHI 203 or permission of department head***

MUHI 416AA - The Symphony

This course explores the history of the symphony from its beginnings to the twentieth century and beyond. Representative works by selected composers will be studied through a variety of different lenses. ***Prerequisite: MUHI 203 or permission of department head***

MUHI 417 - Studies in Vocal Genres-an AA-ZZ series

An investigation of selected topics in secular and sacred vocal genres, such as opera, the Lied, oratorio, and the mass, and their respective historical contexts. For more information, consult the Music Department. ***Prerequisite: MUHI 203 or permission of department head***

MUHI 417AA - The Story of Opera

This course examines the centuries-old tradition of opera through the stories it tells. Students will also explore how operas were understood at the time of their creation and examine how the operatic experience has changed over time. *Note: MUHI 202 or MU 100 are recommended*

MUHI 417AB - Survey of Vocal Literature

Advanced undergraduate study in Vocal Literature. The course will cover the history of song from the early Renaissance through to the 21st century. Readings, papers and a possible short lecture-recital will form the basis of this course. ***Prerequisite: MUHI 203 or permission of department head***

MUHI 418 - Music, Women, Culture

This course highlights women’s contributions to musical traditions of the past and present, with emphasis on Western Classical art music and culture. *Note: No music reading ability required, but completion of MU 100 will be an asset.*

MUHI 490 - Supervised Research in Performance

Note: Students cannot receive credit for both MU 490AA and MUHI 490AA.

MUHI 490AA - Supervised Research in Performance: Operatic Repertoire

This is a historical performance course in which the student will study, analyze, rehearse and perform scenes from operas of various time periods and styles, along with students in MUPE 381, Opera Workshop. As well as the performance aspect of the course, there will be directed study in the orchestras of the opera: the use of instruments to highlight and accompany operatic singing,

and study of orchestral reductions created for piano accompaniment. For 2017 Opera Workshop participants will collaborate with CTCH 202, the iPad Orchestra to create a final performance combining traditional operatic music with soundscapes and improvisation. This performance will consider opera's social context, both now and in the past.

MUHI 490AB - Honours Thesis - Advanced Vocal Pedagogy

Honours thesis course in advanced vocal pedagogy, in which the student will undertake research geared towards the aging human voice. The course will involve directed readings in the physiology and maturation of the vocal apparatus, and a final project summarizing best practices for the teaching of singing to aging voices. ***Prerequisite: MUTQ 283***

MUHI 491 - Supervised Research in Performance

Note: Students cannot receive credit for both MU 490AA and MUHI 491AA.

MUHI 494 - Directed Studies in Music History

Note: Students cannot receive credit for both MU 494AA and MUHI 494AA.

MUHI 494AA - Introduction to Music Bibliography and Research

This course will introduce the basic resources in bibliographic research, specifically tools in print and electronic formats. Assignments may include reviewing CD recordings, examining scholarly articles, writing program notes, preparing a conference abstract and a CV, and applying for grants. Students will also research and compile an annotated bibliography.

MUHI 495 - Directed Studies in Music History

Note: Students cannot receive credit for both MU 495AA and MUHI 495AA.

MUHI 495AA - Music History Honours Thesis

This directed studies course culminates in the writing of a substantial research paper ("honours thesis") and the preparation of an extensive bibliography on a specific music historical topic. *** Prerequisite: MU 201 or 203 *** * Note: for Bachelor of Music in History students only.*

MUHI 495AB - Exploring the Sounds of Canadian Music

How have the production and consumption of music shaped Canada over time? This course investigates the impact that humans, including First Nations and European immigrants, have had on Canadian musical culture and what roles space and identity have and continue to play today. ***Permission of instructor is required to register.*** *Note: Attendance of local concerts is required.*

MUHI 495AC - From Monteverdi to Bach: Sound memories (1600-1750)

Using a multi-cultural lens, the contributions of important European composers as well as significant musical traditions, genres, and stylistic trends of the Baroque period, ca. 1600-1750, will be explored in a variety of scholarly contexts. Emphasis will be placed on honing critical and reflective writing skills. ***Prerequisite: Permission of instructor is required to register.***

5.5 Music Performance Courses

MUPE 253 - Accompanying

Practical work in accompanying solo literature, sight reading, and transposition. Each student enrolled assumes as a project the accompaniment of another student. **Permission of the Department Head is required to register** *Note: Intended for B.Mus. Piano Performance majors* *Note: Student cannot receive credit for MU 253 and MUPE 253*

MUPE 254 - Accompanying

A continuation of MUPE 253. ***Prerequisite: MUPE 253*** *Note: Intended for B.Mus. Piano Performance majors* *Note: Student cannot receive credit for MU 254 and MUPE 254*

MUPE 270 - Language Diction for Singers

An introduction to language diction for singers. The International Phonetic Alphabet will be used to assist singers with the basic language found in the standard singer's repertoire. *Note: Student cannot receive credit for MU 270 and MUPE 270*

MUPE 283 - Choral Conducting

An introduction to choral conducting and rehearsal techniques. Participation in a choral group is required. ***Prerequisite: Music Reading Ability*** *Note: Student cannot receive credit for MU 283 and MUPE 283.*

MUPE 342 - Instrumental Conducting

An introduction to wind band conducting focusing on baton technique and score study. Participation in a band is required. ***Prerequisite: Music Reading Ability*** *Note: Student cannot receive credit for MU 342 and MUPE 342.*

MUPE 348 - Jazz Improvisation

Development of improvisatory skills in the jazz idiom. Students must be performers on jazz-related instruments. ** Permission of the Department Head is required to register. ** *Note: Student cannot receive credit for MU 348 and MUPE 348.*

MUPE 353 - Accompanying

Continuation of MUPE 254. ***Prerequisite: MUPE 254*** *Note: Student cannot receive credit for MU 353 and MUPE 353*

MUPE 354 - Accompanying

Continuation of MUPE 353. ***Prerequisite: MUPE 353*** *Note: Student cannot receive credit for MU 354 and MUPE 354*

MUPE 361 - Chamber Music Ensemble

Coaching in performance issues and interpretation of selected items of chamber literature. Only a limited number of pianists may register. ***Permission of the instructor is required to register*** *Note: Students cannot receive credit for both MU 361 and MUPE 361*

MUPE 362 - Chamber Music Ensemble

A continuation of MUPE 361. ***Prerequisite: MUPE 361*** *Note: Student cannot receive credit for MU 362 and MUPE 362*

MUPE 381 - Opera Workshop

Opera Workshop is open to all students who wish to gain a basic understanding of how to research, prepare, and perform operatic repertoire. Emphasis will be placed on musical preparation and aspects of production. The students will present a public performance of opera scenes at the end of the term. Not offered every year. A continuation of MUPE 281. ***Permission of Department Head is required to register*** *Note: Student cannot receive credit for MU 381 and MUPE 381*

MUPE 382 - Opera Workshop

A continuation of MUPE 381. ***Prerequisite: MUPE 381*** *Note: Student cannot receive credit for MU 382 and MUPE 382*

MUPE 442 - Advanced Conducting

Score preparation and reading. Practical experience with actual performing groups. Consideration of more advanced compositions. ***Prerequisite: MUPE 342 or 383, or permission of Department Head*** *Note: Student cannot receive credit for MU 442 and MUPE 442*

MUPE 443 - Advanced Conducting

A continuation of MUPE 442. ***Prerequisite: MUPE 442*** *Note: Student cannot receive credit for MU 443 and MUPE 443*

MUPE 451 - Applied Music Lessons

Lessons for post-bac diploma music students. ***Prerequisite: Admission to the Post-Bac program.***

MUPE 452 - Applied Music Lessons

Lessons for post-bac diploma music students. ***Prerequisite: MUPE 451***

MUPE 461 - Chamber Music Ensemble

A continuation of MUPE 362. ***Prerequisite: MUPE 362*** *Note: Student cannot receive credit for MU 461 and MUPE 461*

MUPE 462 - Chamber Music Ensemble

A continuation of MUPE 461. ***Prerequisite: MUPE 461*** *Note: Student cannot receive credit for MU 462 and MUPE 462*

MUPE 463 - Selected Performance for String Quartet

Selected Performance for String Quartet. ***Prerequisite: Admission to the Post-Bac program***

MUPE 481 - Opera Workshop

A continuation of MUPE 382. ***Prerequisite: MUPE 382*** *Note: Student cannot receive credit for MU 481 and MUPE 481*

MUPE 482 - Opera Workshop

A continuation of MUPE 481. ***Prerequisite: MUPE 481*** *Note: Student cannot receive credit for MU 482 and MUPE 482*

5.6 Music Theory and Analysis Courses

MU 499AA - Introduction to Schenkerian Analysis

An introduction to Schenkerian analysis via readings, score study, listening and weekly analysis assignments. ***Prerequisite: MU 325 or MUTH 421***

MUTH 211 - Ear Training I

Study of sight-singing, and melodic and rhythmic dictation. Limited to students majoring in Music, Music Education, and Arts Education. ***Prerequisite: MU 101 or an entrance test in music theory.*** *Note: Students may not receive credit for both MU 121 and MUTH 211.*

MUTH 212 - Ear Training II

A continuation of MUTH 211, also including recognition of chord types and harmonic progressions. ***Prerequisite: MUTH 211.*** *Note: Students cannot receive credit for both MU 122 and MUTH 212.*

MUTH 221 - Theory & Analysis I

Introductory approaches to creating and analyzing music in the common-practice-period style. ***Prerequisite: MU 101 or an entrance test in music theory. *** *Note: Students may not receive credit for MU 221 and MUTH 221.*

MUTH 222 - Theory & Analysis II

A continuation of MUTH 221, progressing to tonicization of V and III, and to analysis of phrase structures. Students may not receive credit for MU 222 and MUTH 222. ***Prerequisite: MUTH 221.***

MUTH 321 - Theory & Analysis III

A continuation of MUTH 222, including modulation to closely related key areas, chromatic harmony, and analysis of binary and ternary forms. ***Prerequisite: MUTH 212 and MUTH 222.*** *Note: Students may not receive credit for MU 321 and MUTH 321.*

MUTH 322 - Theory & Analysis IV

A continuation of MUTH 321, including more chromatic harmony, modulation to foreign keys, and an introduction to 20th century music: its melodic, harmonic, rhythmic, and format procedures. ***Prerequisite: MUTH 321.*** *Note: Students may not receive credit for MU 322 and MUTH 322.*

MUTH 392 - Directed Studies in Music Theory

Students may not receive credit for the same Directed Studies courses in the MU 392AA-ZZ and MUTH 392AA-ZZ series.

MUTH 393 - Directed Studies in Music Theory

Students may not receive credit for the same Directed Studies courses in the MU 393AA-ZZ and MUTH 393AA-ZZ series.

MUTH 421 - Analysis of Tonal Music

Analytical techniques as applied to specific musical forms. ***Prerequisite: MUTH 321 or permission of Department Head.*** *Note: Students may not receive credit for MUTH 421 and MU 325.*

MUTH 422 - Analysis of Music Written Since 1900

Theory and analysis of selected music written since c. 1900. ***Prerequisite: MUTH 322*** *Note: Students may not receive credit for MUTH 422 and MU 345*

5.7 Music Technique Courses

MUTQ 281 - Functional Piano Techniques I

The development of keyboard proficiency. *Note: Restricted to students in BMus, BMusEd, BEd Arts Education (music major and minor), BEd Secondary Education (music major and minor), and BA Fine Arts (music). Cannot receive credit for both MU 181 and MUTQ 181.*

MUTQ 282 - Functional Piano Techniques II

More advanced work in piano, continuing the work of MUTQ 281. *** Prerequisite: MUTQ 281 or permission of Department Head *** *Note: Restricted to students in BMus, BMusEd, BEd Arts Education (music major and minor), BEd Secondary Education (music major and minor), and BA with a major in music. Cannot receive credit for both MU 182 and MUTQ 282.*

MUTQ 283 - Vocal Technique

Students will learn basic techniques for healthy vocal production, and how to apply those techniques and/or teach them in the classroom, the choir rehearsal, or the private voice studio. Vocal physiology, acoustics and other vocal issues will be examined, along with in-class performing. *Note: Students cannot receive credit for both MU 183 and MUTQ 283*

MUTQ 284 - String Techniques

Techniques of all string instruments. *Note: Restricted to students in BMus, BMusEd, BEd Arts Education (music major and minor), BEd Secondary Education (music major and minor), and BA in Fine Arts (music)* *Note: Students cannot receive credit for both MU 184 and MUTQ 284*

MUTQ 285 - Woodwind Techniques

Techniques of all woodwind instruments. * Restricted to students in BMus, BMusEd, BEd Arts Education (music major and minor), BEd Secondary Education (music major and minor), and BA in Fine Arts (music). * *Note: Students cannot receive credit for both MU 185 and MUTQ 285.*

MUTQ 286 - Brass Techniques

Techniques of all brass instruments. An in-depth look at methods and practices of teaching brass players. The addition of a 'lab band' will aid students in giving practical experience in teaching of brass players. This will provide the practical and vital experience in teaching and playing brass instruments before internship or work with an ensemble. *Note: Restricted to students in BMus, BMusEd, BEd Arts Education (music major and minor), BEd Secondary Education (music major and minor), and BA in Fine Arts (music).* *Note: Students cannot receive credit for both MU 186 and MUTQ 286.*

MUTQ 287 - Percussion Techniques

Basic techniques for playing and teaching all percussion instruments used in bands and orchestras. Practical emphasis will be placed on snare drum, mallet instruments, timpani, and drum set. * Restricted to students in BMus, BMusEd, BEd Arts Education (music major and minor), BEd Secondary Education (music major and minor), and BA in Fine Arts (music). * *Note: Students cannot receive credit for both MU 187 and MUTQ 287.*

MUTQ 288 - Jazz Ensemble Techniques

Direction of jazz ensembles and interpretation of jazz phrasing and styles. *Note: Restricted to students in BMus, BMusEd, BEd Arts Education (music major and minor), BEd Secondary Education (music major and minor) and BA with a major in music.* *Note: Students cannot receive credit for both MU 188 and MUTQ 188.*

MUTQ 384 - String Techniques

Continuation of MU 184. Students will specialize in one instrument, but not in their major. ***Prerequisite: MUTQ 284 *** *Note: Students cannot receive credit for both MU 284 and MUTQ 384.*

MUTQ 385 - Woodwind Techniques

Continuation of MUTQ 285. Students will specialize in one instrument, but not in their major. ***Prerequisite: MUTQ 285*** *Note: Students cannot receive credit for both MU 285 and MUTQ 385*

MUTQ 386 - Brass Techniques

Continuation of MUTQ 286. Students will specialize in one instrument, but not in their major. ***Prerequisite: MUTQ 286*** *Note: Students cannot receive credit for both MU 286 and MUTQ 386*

MUTQ 388 - Jazz Band Styles and Analysis

A continuation of MUTQ 288, including more in-depth study of jazz score analysis and styles. Students will also examine instruction and performances standards with a jazz band. ***

Prerequisite: MUTQ 288 or permission of Department Head *** *Note: Students cannot receive credit for both MU 288 and MUTQ 388.*

5.8 Music Applied Instrument Courses

5.8.1 Bass Clarinet Courses

MUBC 131 - Applied Music Bass Clarinet

** Permission of the Department Head is required to register. **

MUBC 132 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 131 ***

MUBC 231 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 132 ***

MUBC 232 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 231 ***

MUBC 241 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 132 ***

MUBC 242 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 241 ***

MUBC 331 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 232 ***

MUBC 332 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 331 ***

MUBC 339 - Recital - Bass Clarinet

A public recital on bass clarinet. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUBC 341 - Applied Music Bass Clarinet

*** Prerequisites: MUTH 212 and MUBC 242 ***

MUBC 349 - Recital - Bass Clarinet

A public recital on the bass clarinet. For students in BMus program performance concentration. This recital is given in the third year of study

MUBC 431 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 332 ***

MUBC 441 - Applied Music Bass Clarinet

*** Prerequisite: MUBC 341 ***

5.8.2 Bassoon Courses

MUBN 131 - Applied Music Bassoon

** Permission of the Department Head is required to register. **

MUBN 132 - Applied Music Bassoon

*** Prerequisite: MUBN 131 ***

MUBN 231 - Applied Music Bassoon

*** Prerequisite: MUBN 132 ***

MUBN 232 - Applied Music Bassoon

*** Prerequisite: MUBN 231 ***

MUBN 241 - Applied Music Bassoon

*** Prerequisite: MUBN 132 ***

MUBN 242 - Applied Music Bassoon

*** Prerequisite: MUBN 241 ***

MUBN 331 - Applied Music Bassoon

*** Prerequisite: MUBN 232 ***

MUBN 332 - Applied Music Bassoon

*** Prerequisite: MUBN 331 ***

MUBN 339 - Recital - Bassoon

A public recital on the bassoon. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUBN 341 - Applied Music Bassoon

*** Prerequisites: MUTH 212 and MUBN 242 ***

MUBN 349 - Recital - Bassoon

A public recital on the bassoon. For students in BMus program performance concentration. This recital is given in the third year of study.

MUBN 431 - Applied Music Bassoon

*** Prerequisite: MUBN 332 ***

MUBN 441 - Applied Music Bassoon

*** Prerequisite: MU 309 ***

MUBN 449 - Recital - Bassoon

A one-hour public recital on the bassoon. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.3 Clarinet Courses

MUCL 131 - Applied Music Clarinet

** Permission of the Department Head is required to register. **

MUCL 132 - Applied Music Clarinet

*** Prerequisite: MUCL 131 ***

MUCL 231 - Applied Music Clarinet

*** Prerequisite: MUCL 132 ***

MUCL 232 - Applied Music Clarinet

*** Prerequisite: MUCL 231 ***

MUCL 241 - Applied Music Clarinet

*** Prerequisite: MUCL 132 ***

MUCL 242 - Applied Music Clarinet

*** Prerequisite: MUCL 241 ***

MUCL 331 - Applied Music Clarinet

*** Prerequisite: MUCL 232 ***

MUCL 332 - Applied Music Clarinet

*** Prerequisite: MUCL 331 ***

MUCL 339 - Recital - Music Clarinet

A public recital on the clarinet. For the student completing recital requirements in the BMUS composition, music history, and in the BMusEd program.

MUCL 341 - Applied Music Clarinet

*** Prerequisites: MUTH 212 and MUCL 242 ***

MUCL 349 - Recital - Clarinet

A public recital on the clarinet. For students in BMus program performance concentration. This recital is given in the third year of study.

MUCL 431 - Applied Music Clarinet

*** Prerequisite: MUCL 332 ***

MUCL 441 - Applied Music Clarinet

*** Prerequisite: MU 309 ***

MUCL 449 - Recital - Clarinet

A one hour recital on the clarinet. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.4 Double Bass Courses

MUDB 131 - Applied Music Bass

** Permission of the Department Head is required to register. **

MUDB 132 - Applied Music Bass

*** Prerequisite: MUDB 131 ***

MUDB 231 - Applied Music Bass

*** Prerequisite: MUDB 132 ***

MUDB 232 - Applied Music Bass

*** Prerequisite: MUDB 231 ***

MUDB 241 - Applied Music Bass

*** Prerequisite: MUDB 132 ***

MUDB 242 - Applied Music Bass

*** Prerequisite: MUDB 241 ***

MUDB 331 - Applied Music Bass

*** Prerequisites: MUTH 212 and MUDB 232 ***

MUDB 332 - Applied Music Bass

*** Prerequisite: MUDB 331 ***

MUDB 339 - Recital - Bass

A public recital on the bass. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUDB 341 - Applied Music Bass

*** Prerequisites: MUTH 212 and MUDB 242 ***

MUDB 349 - Recital - Bass

A public recital on the bass. For students in BMus program performance concentration. This recital is given in the third year of study.

MUDB 431 - Applied Music Bass

*** Prerequisite: MUDB 332 ***

MUDB 441 - Applied Music Bass

*** Prerequisite: MU 309 ***

MUDB 449 - Recital - Bass

A one-hour public recital on the bass. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.5 Euphonium Courses

MUEU 131 - Applied Music Euphonium

Prerequisite: Permission of the Department Head is required to register

MUEU 132 - Applied Music Euphonium

Prerequisite: MUEU 131

MUEU 231 - Applied Music Euphonium

Prerequisite: MUEU 132

MUEU 232 - Applied Music Euphonium

Prerequisite: MUEU 231

MUEU 241 - Applied Music Euphonium

Prerequisite: MUEU 132

MUEU 242 - Applied Music Euphonium

Prerequisite: MUEU 241

MUEU 331 - Applied Music Euphonium

Prerequisite: MUEU 232

MUEU 332 - Applied Music Euphonium

Prerequisite: MUEU 331

MUEU 339 - Recital - Euphonium

A public recital on the euphonium. For the student completing the recital requirements in the BMus composition, music history concentrations and the BMusEd degree program.

MUEU 341 - Applied Music Euphonium

Prerequisite: MUEU 242

MUEU 349 - Recital - Euphonium

A public recital on the euphonium. For students in BMus program performance concentration. This recital is given in the third year of study.

MUEU 431 - Applied Music Euphonium

Prerequisite: MUEU 332

MUEU 441 - Applied Music Euphonium

Prerequisite: MUEU 349

MUEU 449 - Recital - Euphonium

A one-hour public recital on the euphonium. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.6 Flute Courses

MUFL 131 - Applied Music Flute

** Permission of the Department Head is required to register. **

MUFL 132 - Applied Music Flute

*** Prerequisite: MUFL 131 ***

MUFL 231 - Applied Music Flute

*** Prerequisite: MUFL 132 ***

MUFL 232 - Applied Music Flute

*** Prerequisite: MUFL 231 ***

MUFL 241 - Applied Music Flute

*** Prerequisite: MUFL 132 ***

MUFL 242 - Applied Music Flute

*** Prerequisite: MUFL 241 ***

MUFL 331 - Applied Music Flute

*** Prerequisites: MUTH 212 and MUFL 232 ***

MUFL 332 - Applied Music Flute

*** Prerequisite: MUFL 331 ***

MUFL 339 - Recital - Flute A public recital on the flute. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUFL 341 - Applied Music Flute

*** Prerequisites: MUTH 212 and MUFL 242 ***

MUFL 349 - Recital - Flute

A public recital on the flute. For students in BMus program performance concentration. This recital is given in the third year of study.

MUFL 431 - Applied Music Flute

*** Prerequisite: MUFL 332 ***

MUFL 441 - Applied Music Flute

Prerequisite: MUFL 349.

MUFL 449 - Recital - Flute

A one-hour public recital on the flute. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.7 Guitar Courses

MUGR 131 - Applied Music Guitar

** Permission of the Department Head is required to register. **

MUGR 132 - Applied Music Guitar

*** Prerequisite: MUGR 131 ***

MUGR 231 - Applied Music Guitar

*** Prerequisite: MUGR 132 ***

MUGR 232 - Applied Music Guitar

*** Prerequisite: MUGR 231 ***

MUGR 241 - Applied Music Guitar

*** Prerequisite: MUGR 132 ***

MUGR 242 - Applied Music Guitar

*** Prerequisite: MUGR 241 ***

MUGR 331 - Applied Music Guitar

*** Prerequisites: MUTH 212 and MUGR 232 ***

MUGR 332 - Applied Music Guitar

*** Prerequisite: MUGR 331 ***

MUGR 339 - Recital - Guitar

A public recital on the guitar. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUGR 341 - Applied Music Guitar

*** Prerequisites: MUTH 212 and MUGR 242 ***

MUGR 349 - Recital - Guitar

A public recital on the guitar. For students in BMus program performance concentration. This recital is given in the third year of study.

MUGR 431 - Applied Music Guitar

*** Prerequisite: MUGR 332 ***

MUGR 441 - Applied Music Guitar

*** Prerequisite: MUGR 349 ***

MUGR 449 - Recital - Guitar

A one-hour public recital on the guitar. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.8 Harpsichord Courses

MUHD 131 - Applied Music Harpsichord

** Permission of the Department Head is required to register. **

MUHD 132 - Applied Music Harpsichord

*** Prerequisite: MUHD 131 ***

MUHD 231 - Applied Music Harpsichord

*** Prerequisite: MUHD 132 ***

MUHD 232 - Applied Music Harpsichord

*** Prerequisite: MUHD 231 ***

MUHD 241 - Applied Music Harpsichord

*** Prerequisite: MUHD 132 ***

MUHD 242 - Applied Music Harpsichord

*** Prerequisite: MUHD 241 ***

MUHD 331 - Applied Music Harpsichord

*** Prerequisites: MUTH 212 and MUHD 232 ***

MUHD 332 - Applied Music Harpsichord

*** Prerequisite: MUHD 331 ***

MUHD 339 - Recital - Harpsichord

A public recital on the harpsichord. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUHD 341 - Applied Music Harpsichord

*** Prerequisites: MUTH 212 and MUHD 242 ***

MUHD 349 - Recital - Harpsichord

A public recital on the harpsichord. For students in BMus program performance concentration. This recital is given in the third year of study.

MUHD 431 - Applied Music Harpsichord

*** Prerequisite: MUHD 332 ***

MUHD 441 - Applied Music Harpsichord

*** Prerequisite: MUHD 349. ***

MUHD 449 - Recital - Harpsichord

A one-hour public recital on the harpsichord. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.9 Horn Courses

MUHN 131 - Applied Music Horn

** Permission of the Department Head is required to register. **

MUHN 132 - Applied Music Horn

*** Prerequisite: MUHN 131 ***

MUHN 231 - Applied Music Horn

*** Prerequisite: MUHN 132 ***

MUHN 232 - Applied Music Horn

*** Prerequisite: MUHN 231 ***

MUHN 241 - Applied Music Horn

*** Prerequisite: MUHN 132 ***

MUHN 242 - Applied Music Horn

*** Prerequisite: MUHN 241 ***

MUHN 331 - Applied Music Horn

*** Prerequisites: MUTH 212 and MUHN 232 ***

MUHN 332 - Applied Music Horn

*** Prerequisite: MUHN 331 ***

MUHN 339 - Recital - Horn

A public recital on the horn. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUHN 341 - Applied Music Horn

*** Prerequisites: MUTH 212 and MUHN 242 ***

MUHN 349 - Recital - Horn

A public recital on the horn. For students in BMus program performance concentration. This recital is given in the third year of study.

MUHN 431 - Applied Music Horn

*** Prerequisite: MUHN 332 ***

MUHN 441 - Applied Music Horn

*** Prerequisite: MUHN 349 ***

MUHN 449 - Recital - Horn

A one-hour public recital on the horn. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.10 Oboe Courses

MUOB 131 - Applied Music Oboe

** Permission of the Department Head is required to register. **

MUOB 132 - Applied Music Oboe

*** Prerequisite: MUOB 131 ***

MUOB 231 - Applied Music Oboe

*** Prerequisite: MUOB 132 ***

MUOB 232 - Applied Music Oboe

*** Prerequisite: MUOB 231 ***

MUOB 241 - Applied Music Oboe

*** Prerequisite: MUOB 132 ***

MUOB 242 - Applied Music Oboe

*** Prerequisite: MUOB 241 ***

MUOB 331 - Applied Music Oboe

*** Prerequisites: MUTH 212 and MUOB 232 ***

MUOB 332 - Applied Music Oboe

*** Prerequisite: MUOB 331 ***

MUOB 339 - Recital - Oboe

A public recital on the oboe. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUOB 341 - Applied Music Oboe

*** Prerequisites: MUTH 212 and MUOB 242 ***

MUOB 349 - Recital - Oboe

A public recital on the oboe. For students in BMus program performance concentration. This recital is given in the third year of study.

MUOB 431 - Applied Music Oboe

*** Prerequisite: MUOB 332 ***

MUOB 441 - Applied Music Oboe

Prerequisite: MUOB 349

MUOB 449 - Recital - Oboe

A one-hour public recital on the oboe. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.11 Organ Courses

MUOR 131 - Applied Music Organ

** Permission of the Department Head is required to register. **

MUOR 132 - Applied Music Organ

*** Prerequisite: MUOR 131 ***

MUOR 231 - Applied Music Organ

*** Prerequisite: MUOR 132 ***

MUOR 232 - Applied Music Organ

*** Prerequisite: MUOR 231 ***

MUOR 241 - Applied Music Organ

*** Prerequisite: MUOR 132 ***

MUOR 242 - Applied Music Organ

*** Prerequisite: MUOR 241 ***

MUOR 331 - Applied Music Organ

*** Prerequisites: MUTH 212 and MUOR 232 ***

MUOR 332 - Applied Music Organ

*** Prerequisite: MUOR 331 ***

MUOR 339 - Recital - Organ

A public recital on the organ. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUOR 341 Applied Music Organ

*** Prerequisites: MUTH 212 and MUOR 242 ***

MUOR 349 - Recital - Organ

A public recital on the organ. For students in BMus program performance concentration. This recital is given in the third year of study.

MUOR 431 - Applied Music Organ

*** Prerequisite: MUOR 332 ***

MUOR 441 - Applied Music Organ

Prerequisite: MUOR 349

MJOR 449 - Recital - Organ

A one-hour public recital on the organ. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.12 Percussion Courses

MUPC 131 - Applied Music Percussion

** Permission of the Department Head is required to register. **

MUPC 132 - Applied Music Percussion

*** Prerequisite: MUPC 131 ***

MUPC 231 - Applied Music Percussion

*** Prerequisite: MUPC 132 ***

MUPC 232 - Applied Music Percussion

*** Prerequisite: MUPC 231 ***

MUPC 241 - Applied Music Percussion

*** Prerequisite: MUPC 132 ***

MUPC 242 - Applied Music Percussion

*** Prerequisite: MUPC 241 ***

MUPC 331 - Applied Music Percussion

*** Prerequisites: MUTH 212 and MUPC 232 ***

MUPC 332 - Applied Music Percussion

*** Prerequisite: MUPC 331 ***

MUPC 339 - Recital - Percussion

A public recital on percussion instruments. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUPC 341 - Applied Music Percussion

*** Prerequisites: MUTH 212 and MUPC 242 ***

MUPC 349 - Recital - Percussion

A public recital on percussion instruments. For students in BMus program performance concentration. This recital is given in the third year of study.

MUPC 431 - Applied Music Percussion

*** Prerequisite: MUPC 332 ***

MUPC 441 - Applied Music Percussion

*** Prerequisite: MUPC 349 ***

MUPC 449 - Recital - Percussion

A one-hour public recital on the percussion. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.13 Piano Courses

MUPI 121 - Applied Music Piano

** Permission of the Department Head is required to register. **

MUPI 131 - Applied Music Piano

** Permission of the Department Head is required to register. **

MUPI 132 - Applied Music Piano

*** Prerequisite: MUPI 131 ***

MUPI 231 - Applied Music Piano

*** Prerequisite: MUPI 132 ***

MUPI 232 - Applied Music Piano

*** Prerequisite: MUPI 231 ***

MUPI 241 - Applied Music Piano

*** Prerequisite: MUPI 132 ***

MUPI 242 - Applied Music Piano

*** Prerequisite: MUPI 241 ***

MUPI 331 - Applied Music Piano

*** Prerequisites: MUTH 212 and MUPI 232 ***

MUPI 332 - Applied Music Piano

*** Prerequisite: MUPI 331 ***

MUPI 339 - Recital - Piano

A public recital on the piano. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUPI 341 - Applied Music Piano

*** Prerequisites: MUTH 212 and MUPI 242 ***

MUPI 349 - Recital - Piano

A public recital on piano. For students in BMus program performance concentration. This recital is given in the third year of study.

MUPI 431 - Applied Music Piano

*** Prerequisite: MUPI 332 ***

MUPI 432 - Applied Music Piano

*** Prerequisite: MUPI 431 ***

MUPI 441 - Applied Music Piano

*** Prerequisite: MUPI 349 ***

MUPI 449 - Recital - Piano

A one-hour public recital on piano. For students in the Bmus program concentration in performance. This recital is to be given in the final year of study.

5.8.14 Saxophone Courses

MUSX 131 - Applied Music Saxophone

** Permission of the Department Head is required to register. **

MUSX 132 - Applied Music Saxophone

*** Prerequisite: MUSX 131 ***

MUSX 231 - Applied Music Saxophone

*** Prerequisite: MUSX 132 ***

MUSX 232 - Applied Music Saxophone

*** Prerequisite: MUSX 231 ***

MUSX 241 - Applied Music Saxophone

*** Prerequisite: MUSX 132 ***

MUSX 242 - Applied Music Saxophone

*** Prerequisite: MUSX 241 ***

MUSX 331 - Applied Music Saxophone

*** Prerequisites: MUTH 212 and MUSX 232 ***

MUSX 332 - Applied Music Saxophone

*** Prerequisite: MUSX 331 ***

MUSX 339 - Recital - Saxophone

A public recital on the saxophone. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUSX 341 - Applied Music Saxophone

*** Prerequisites: MUTH 212 and MUSX 242 ***

MUSX 349 - Recital - Saxophone

A public recital on the saxophone. For students in BMus program performance concentration. This recital is given in the third year of study.

MUSX 431 - Applied Music Saxophone

*** Prerequisite: MUSX 332 ***

MUSX 441 - Applied Music Saxophone

*** Prerequisite: MUSX 349 ***

MUSX 449 - Recital - Saxophone

A one-hour public recital on the saxophone. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.15 Trombone Courses

MUTB 131 - Applied Music Trombone

** Permission of the Department Head is required to register. **

MUTB 132 - Applied Music Trombone

*** Prerequisite: MUTB 131 ***

MUTB 231 - Applied Music Trombone

*** Prerequisite: MUTB 132 ***

MUTB 232 - Applied Music Trombone

*** Prerequisite: MUTB 231 ***

MUTB 241 - Applied Music Trombone

*** Prerequisite: MUTB 132 ***

MUTB 242 - Applied Music Trombone

*** Prerequisite: MUTB 241 ***

MUTB 331 - Applied Music Trombone

*** Prerequisites: MUTH 212 and MUTB 232 ***

MUTB 332 - Applied Music Trombone

*** Prerequisite: MUTB 331 ***

MUTB 339 - Recital - Trombone

A public recital on the trombone. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUTB 341 - Applied Music Trombone

*** Prerequisites: MUTH 212 and MUTB 242 ***

MUTB 349 - Recital - Trombone

A public recital on the trombone. For students in BMus program performance concentration. This recital is given in the third year of study.

MUTB 431 - Applied Music Trombone

*** Prerequisite: MUTB 332 ***

MUTB 432 - Applied Music Trombone

*** Prerequisite: MUTB 431 ***

MUTB 441 - Applied Music Trombone

*** Prerequisite: MUTB 349 ***

MUTB 449 - Recital - Trombone

A one-hour public recital on the trombone. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.16 Trumpet Courses

MUTP 131 - Applied Music Trumpet

** Permission of the Department Head is required to register. **

MUTP 132 - Applied Music Trumpet

*** Prerequisite: MUTP 131 ***

MUTP 231 - Applied Music Trumpet

*** Prerequisite: MUTP 132 ***

MUTP 232 - Applied Music Trumpet

*** Prerequisite: MUTP 231 ***

MUTP 241 - Applied Music Trumpet

*** Prerequisite: MUTP 132 ***

MUTP 242 - Applied Music Trumpet

*** Prerequisite: MUTP 241 ***

MUTP 331 - Applied Music Trumpet

*** Prerequisites: MUTH 212 and MUTP 232 ***

MUTP 332 - Applied Music Trumpet

*** Prerequisite: MUTP 331 ***

MUTP 339 - Recital - Trumpet

A public recital on the trumpet. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUTP 341 - Applied Music Trumpet

*** Prerequisites: MUTH 212 and MUTP 242 ***

MUTP 349 - Recital - Trumpet

A public recital on the trumpet. For students in BMus program performance concentration. This recital is given in the third year of study.

MUTP 431 - Applied Music Trumpet

*** Prerequisite: MUTP 332 ***

MUTP 441 - Applied Music Trumpet

*** Prerequisite: MUTP 349.***

MUTP 449 - Recital - Trumpet

A one-hour public recital on the trumpet. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.17 Tuba Courses

MUTU 131 - Applied Music Tuba

** Permission of the Department Head is required to register. **

MUTU 132 - Applied Music Tuba

*** Prerequisite: MUTU 131 ***

MUTU 231 - Applied Music Tuba

*** Prerequisite: MUTU 132 ***

MUTU 232

*** Prerequisite: MUTU 231 ***

MUTU 241 - Applied Music Tuba

*** Prerequisite: MUTU 132 ***

MUTU 242 - Applied Music Tuba

*** Prerequisite: MUTU 241 ***

MUTU 331 - Applied Music Tuba

*** Prerequisites: MUTH 212 and MUTU 232 ***

MUTU 332 - Applied Music Tuba

*** Prerequisite: MUTU 331 ***

MUTU 339 - Recital - Tuba

A public recital on the tuba. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUTU 341 - Applied Music Tuba

*** Prerequisites: MUTH 212 and MUTU 242 ***

MUTU 349 - Recital - Tuba

A public recital on the tuba. For students in BMus program performance concentration. This recital is given in the third year of study.

MUTU 431 - Applied Music Tuba

*** Prerequisite: MUTU 332 ***

MUTU 441 - Applied Music Tuba

*** Prerequisite: MUTU 349***

MUTU 449 - Recital - Tuba

A one-hour public recital on the tuba. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.18 Viola Courses

MUVA 131 - Applied Music Viola

** Permission of the Department Head is required to register. **

MUVA 132 - Applied Music Viola

*** Prerequisite: MUVA 131 ***

MUVA 231 - Applied Music Viola

*** Prerequisite: MUVA 132 ***

MUVA 232 - Applied Music Viola

*** Prerequisite: MUVA 231 ***

MUVA 241 - Applied Music Viola

*** Prerequisite: MUVA 132 ***

MUVA 242 - Applied Music Viola

*** Prerequisite: MUVA 241 ***

MUVA 331 - Applied Music Viola

*** Prerequisites: MUTH 212 and MUVA 232 ***

MUVA 332 - Applied Music Viola

*** Prerequisite: MUVA 331 ***

MUVA 339 - Recital - Viola

A public recital on the viola. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUVA 341 - Applied Music Viola

*** Prerequisites: MUTH 212 and MUVA 242 ***

MUVA 349 - Recital - Viola

A public recital on the viola. For students in BMus program performance concentration. This recital is given in the third year of study.

MUVA 431 - Applied Music Viola

*** Prerequisite: MUVA 332 ***

MUVA 441 - Applied Music Viola

*** Prerequisite: MUVA 349 ***

MUVA 449 - Recital - Viola

A one-hour public recital on the viola. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.19 Cello Courses

MUVC 131 - Applied Music Violoncello

** Permission of the Department Head is required to register. **

MUVC 132 - Applied Music Violoncello

*** Prerequisite: MUVC 131 ***

MUVC 231 - Applied Music Violoncello

*** Prerequisite: MUVC 132 ***

MUVC 232 - Applied Music Violoncello

*** Prerequisite: MUVC 231 ***

MUVC 241 - Applied Music Violoncello

*** Prerequisite: MUVC 132 ***

MUVC 242 - Applied Music Violoncello

*** Prerequisite: MUVC 241 ***

MUVC 331 - Applied Music Violoncello

*** Prerequisites: MUTH 212 and MUVC 232 ***

MUVC 332 - Applied Music Violoncello

*** Prerequisite: MUVC 331 ***

MUVC 339 - Recital - Violoncello

A public recital on the violoncello. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUVC 341 - Applied Music Violoncello

*** Prerequisites: MUTH 212 and MUVC 242 ***

MUVC 349 - Recital - Violoncello

A public recital on the violoncello. For students in BMus program performance concentration. This recital is given in the third year of study.

MUVC 431 - Applied Music Violoncello

*** Prerequisite: MUVC 332 ***

MUVC 441 - Applied Music Violoncello

*** Prerequisite: MUVC 349 ***

MUVC 449 - Recital - Violoncello

A one-hour public recital on the violoncello. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.20 Violin Courses

MUVN 131 - Applied Music Violin

** Permission of the Department Head is required to register. **

MUVN 132 - Applied Music Violin

*** Prerequisite: MUVN 131 ***

MUVN 231 - Applied Music Violin

*** Prerequisite: MUVN 132 ***

MUVN 232 - Applied Music Violin

*** Prerequisite: MUVN 231 ***

MUVN 241 - Applied Music Violin

*** Prerequisite: MUVN 132 ***

MUVN 242 - Applied Music Violin

*** Prerequisite: MUVN 241 ***

MUVN 331 - Applied Music Violin

*** Prerequisites: MUTH 212 and MUVN 232 ***

MUVN 332 - Applied Music Violin

*** Prerequisite: MUVN 331 ***

MUVN 339 - Recital - Violin

A public recital on the violin. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUVN 341 - Applied Music Violin

*** Prerequisites: MUTH 212 and MUVN 242 ***

MUVN 349 - Recital - Violin

A public recital on the violin. For students in BMus program performance concentration. This recital is given in the third year of study.

MUVN 431 - Applied Music Violin

*** Prerequisite: MUVN 332 ***

MUVN 441 - Applied Music Violin

*** Prerequisite: MUVN 349. ***

MUVN 449 - Recital - Violin

A one-hour public recital on the violin. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

5.8.21 Voice Courses

MUVO 131 - Applied Music Voice

** Permission of the Department Head is required to register. **

MUVO 132 - Applied Music Voice

*** Prerequisite: MUVO 131 ***

MUVO 231 - Applied Music Voice

*** Prerequisite: MUVO 132 ***

MUVO 232 - Applied Music Voice

*** Prerequisite: MUVO 231 ***

MUVO 241 - Applied Music Voice

*** Prerequisite: MUVO 132 ***

MUVO 242 - Applied Music Voice

*** Prerequisite: MUVO 241 ***

MUVO 331 - Applied Music Voice

*** Prerequisites: MUTH 212 and MUVO 232 ***

MUVO 332 - Applied Music Voice

*** Prerequisite: MUVO 331 ***

MUVO 339 - Recital - Voice

A public voice recital. For the student completing recital requirements in the BMUS composition, music history, and in the BMUS Ed program.

MUVO 341 - Applied Music Voice

*** Prerequisites: MUTH 212 and MUVO 242 ***

MUVO 349 - Recital - Voice

A public voice recital. For students in BMus program performance concentration. This recital is given in the third year of study.

MUVO 431 - Applied Music Voice

*** Prerequisite: MUVO 332 ***

MUVO 441 - Applied Music Voice

Prerequisite: MUVO 349

MUVO 449 - Recital - Voice

A one-hour public voice recital. For students in the BMus program concentration in performance. This recital is to be given in the final year of study.

Appendix #6

Music Department Data

6.1 Enrolment and Credit Hours

Summary of Programs, Majors & Minors, with code list, for Unit: **MU - Music**

University of Regina Census Date Students for Unit: **MU - Music**

MJ&MN4: Summary of Majors, Minors & Concen for:

FABMUS MPBMUS MPBMUSED BMUS EDBMUSED EDBMUSED BMUS FABMUSED
 MPBMUSED GFAMMCONDP GMPMMCONDP GMPMMPERFP MU C&I5 EMUS MUCR
 MUGY MUHI MUTH MUTR COND PERF
 NOT INCLUDING concurrent programs

| Maj/Min Level | LEVEL | DEG Type | Maj/MinLevelDetail | Fall 2012 | Fall 2013 | Fall 2014 | Fall 2015 | Fall 2016 | Fall 2017 | Fall 2018 | |
|---------------|------------|----------|-------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|---|
| Prog | Under grad | Bachelor | PROG EDBMUSED | 2 | 4 | 3 | 2 | 1 | | | |
| | | | PROG EDBMUSED BMUS | | | | | | | | 5 |
| | | | PROG FABMUS | 28 | 26 | 20 | 23 | 3 | | | |
| | | | PROG FABMUSED | 29 | 24 | 22 | 22 | 7 | 1 | | |
| | | | PROG MPBMUS | | | | | 18 | 23 | 24 | |
| | | | PROG MPBMUSED | | | | | 4 | 7 | 2 | |
| | Grad | Masters | PROG MPBMUSED BMUS | | | | | 9 | 20 | 29 | |
| | | | PROG GFAMMCONDP | | | | 2 | 2 | 2 | | |
| | | | PROG GMPMMCONDP | | | | | 1 | 1 | 2 | |
| | | | PROG GMPMMPERFP | | | | | | 1 | 4 | |
| Total | | | | 59 | 54 | 45 | 49 | 45 | 55 | 66 | |
| Major | Under grad | Bachelor | MJ1 First Major (EMUS) | 18 | 18 | 14 | 13 | 6 | 2 | 1 | |
| | | | MJ1 First Major (MU) | 3 | 1 | 3 | 2 | 7 | 7 | 4 | |
| | | | Total | 21 | 19 | 17 | 15 | 13 | 9 | 5 | |
| Minor | Under grad | Bachelor | MN1 Added Minor (EMUS) | 14 | 14 | 15 | 16 | 9 | 7 | 3 | |
| | | | MN1 Added Minor (MU) | 3 | 4 | 3 | | | 1 | 1 | |
| | | | MN1 Added Minor (MUHI) | | | | | | | 1 | |
| | | | Total | 17 | 18 | 18 | 16 | 9 | 8 | 5 | |
| Concen | Under grad | Bachelor | CN1 Added Concen (EMUS) | | | | | 4 | 4 | 6 | |
| | | | CN1 Added Concen (MU) | 11 | 5 | 5 | 3 | 2 | 2 | 1 | |
| | | | Total | 11 | 5 | 5 | 3 | 6 | 6 | 7 | |
| Grand Total | | | | 108 | 96 | 85 | 83 | 73 | 78 | 83 | |

for MU - Music

included Program Codes:

FABMUS MPBMUS MPBMUSED BMUS EDBMUSED
 EDBMUSED BMUS FABMUSED MPBMUSED
 GFAMMCONDP GMPMMCONDP GMPMMPERFP

| | | |
|----|---------------|------------------------------|
| GR | GFAMMCONDP | ~MMus COND Project |
| | GMPMMCONDP | MMus COND Project |
| | GMPMMPERFP | MMus PERF Appl Music Project |
| UG | EDBMUSED | Bach of Music Education |
| | EDBMUSED BMUS | Joint BMusED/BMus |
| | FABMUS | ~Bachelor of Music |
| | FABMUSED | ~Bachelor of Music Education |
| | MPBMUS | Bachelor of Music |
| | MPBMUSED | ~Bachelor of Music Education |
| | MPBMUSED BMUS | Joint BMusED/BMus |

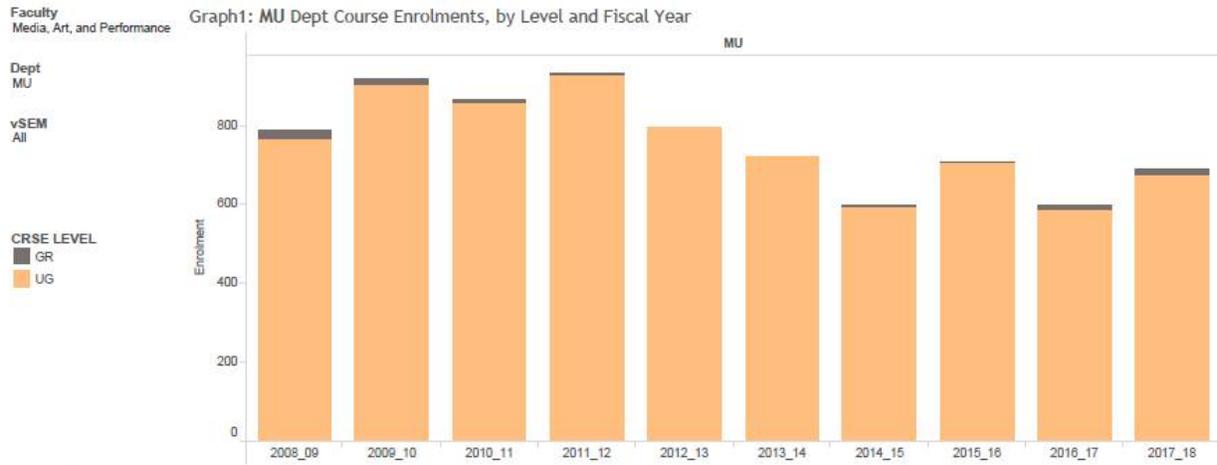
included Major/Minor codes:

MU C&I5 EMUS MUCR MUGY MUHI MUTH MUTR
 COND PERF

| | |
|------|---------------------------|
| C&I5 | ~Curriculum & Instr Music |
| COND | Conducting |
| EMUS | Music Education |
| MU | Music |
| MUCR | Music Comprehensive |
| MUGY | Musicology |
| MUHI | Music History |
| MUTH | Music Theory |
| MUTR | ~Music Theatre |
| PERF | Performance |

Census: Date Students: **MJDash**, data as of Oct. 3 2018, U Regina Office of Resource Planning, www.uregina.ca/orp note: Concen = Concentration, Concurr = concurrent program

6.2 Course Enrolments, by Course Year Level and Fiscal Year



Dept1: MU Dept Course Enrolments and Credit Hours, by Level and Fiscal Year

| Dept | CRSE LEVEL | 2008_09 | 2009_10 | 2010_11 | 2011_12 | 2012_13 | 2013_14 | 2014_15 | 2015_16 | 2016_17 | 2017_18 |
|-----------------------|------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Enrolment | MU GR | 21 | 12 | 6 | 3 | | | 1 | 5 | 8 | 14 |
| | MU UG | 768 | 906 | 860 | 927 | 798 | 722 | 597 | 704 | 589 | 676 |
| | Total | 789 | 918 | 866 | 930 | 798 | 722 | 598 | 709 | 597 | 690 |
| Enrolled credit hours | MU GR | 68 | 33 | 18 | 9 | | | 3 | 13 | 18 | 39 |
| | MU UG | 1,908 | 2,190 | 2,131 | 2,265 | 1,992 | 1,820 | 1,499 | 1,655 | 1,483 | 1,669 |
| | Total | 1,976 | 2,223 | 2,149 | 2,274 | 1,992 | 1,820 | 1,502 | 1,668 | 1,501 | 1,738 |

6.3 Course Enrolments, by Subject and Fiscal Year

Dept2B: MU Dept Course Enrolments and Credit Hours, by Subject and Fiscal Year

| Dept | CRSE LEVEL | SUBJ CODE | SUBJ desc | Enrolment | | | | | | | | | Enroled credit hours | | | | | | | | | | |
|--------------|------------|-----------|------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|----------------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| | | | | 2008_09 | 2009_10 | 2010_11 | 2011_12 | 2012_13 | 2013_14 | 2014_15 | 2015_16 | 2016_17 | 2017_18 | 2008_09 | 2009_10 | 2010_11 | 2011_12 | 2012_13 | 2013_14 | 2014_15 | 2015_16 | 2016_17 | 2017_18 |
| MU | GR | MU | Music | 21 | 12 | 6 | 3 | | | 1 | 5 | 8 | 14 | 68 | 33 | 18 | 9 | | 3 | 13 | 18 | 39 | |
| | UG | MU | Music | 585 | 653 | 627 | 644 | 236 | 249 | 197 | 258 | 210 | 245 | 1,631 | 1,818 | 1,795 | 1,866 | 708 | 747 | 591 | 774 | 630 | 735 |
| | | MUBA | ~Music Baritone | 4 | 2 | 2 | | | | | | | | 6 | 3 | 3 | | | | | | | |
| | | MUBC | Music Bass Clarinet | 1 | | | | | | | | | | 2 | | | | | | | | | |
| | | MUBN | Music Bassoon | | | | 1 | | | 2 | | | | | | 2 | | | 4 | | | | |
| | | MUCL | Music Clarinet | 5 | 2 | 3 | 2 | 3 | 4 | 4 | 6 | 2 | 1 | 11 | 6 | 6 | 4 | 6 | 11 | 10 | 19 | 5 | 2 |
| | | MUCO | Music Composition | | | | | 25 | 22 | 10 | 3 | 5 | 6 | | | | | 63 | 54 | 21 | 9 | 15 | 18 |
| | | MUDB | Music Bass | 5 | 5 | 4 | 3 | 6 | 5 | 1 | 2 | | | 9 | 12 | 9 | 7 | 14 | 13 | 3 | 9 | | |
| | | MUEN | Music Ensemble | 81 | 154 | 138 | 179 | 135 | 122 | 101 | 161 | 110 | 127 | 92 | 162 | 140 | 162 | 136 | 125 | 103 | 108 | 111 | 130 |
| | | MUFL | Music Flute | 10 | 14 | 15 | 17 | 17 | 13 | 11 | 5 | 6 | 8 | 17 | 28 | 33 | 36 | 49 | 31 | 32 | 11 | 12 | 18 |
| | | MUGR | Music Guitar | 3 | 6 | 3 | 4 | 3 | 2 | | | | | 5 | 12 | 6 | 8 | 7 | 4 | | | | 6 |
| | | MUHI | Music History and Literature | | | | | 125 | 92 | 91 | 57 | 70 | 59 | | | | | 375 | 276 | 273 | 171 | 210 | 177 |
| | | MUHN | Music Horn | 2 | 4 | 3 | 3 | 1 | | | | | | 3 | 10 | 7 | 7 | 3 | | | | | |
| | | MUOB | Music Oboe | | | 2 | 2 | 2 | 2 | | | | | | | 4 | 4 | 4 | 5 | | | | 4 |
| | | MUOR | Music Organ | | | 2 | 2 | 3 | | | | | | | | 4 | 4 | 7 | | | | | 2 |
| | | MUPC | Music Percussion | 5 | 4 | 6 | 8 | 9 | 3 | 3 | 10 | 7 | 9 | 12 | 12 | 14 | 17 | 20 | 7 | 7 | 25 | 18 | 22 |
| | | MUPE | Music Performance | | | | | 24 | 26 | 33 | 17 | 25 | 21 | | | | | 64 | 74 | 87 | 45 | 75 | 63 |
| | | MUPI | Music Piano | 13 | 12 | 13 | 9 | 4 | 10 | 7 | 11 | 13 | 16 | 21 | 24 | 24 | 19 | 9 | 24 | 15 | 28 | 29 | 39 |
| | | MUSX | Music Saxophone | 16 | 11 | 7 | 7 | 3 | 3 | 3 | 9 | 6 | 9 | 27 | 21 | 14 | 14 | 7 | 6 | 7 | 18 | 13 | 21 |
| | | MUTB | Music Trombone | | 3 | 4 | 4 | 7 | 7 | 7 | 7 | 6 | 6 | | 6 | 8 | 8 | 15 | 15 | 14 | 16 | 15 | 14 |
| | | MUTH | Music Theory and Analysis | | | | | 107 | 88 | 63 | 100 | 73 | 101 | | | | | 321 | 264 | 189 | 300 | 219 | 303 |
| | | MUTP | Music Trumpet | 6 | 8 | 4 | 7 | 10 | 7 | 4 | 3 | 8 | 9 | 9 | 14 | 8 | 14 | 21 | 15 | 10 | 6 | 16 | 19 |
| | | MUTQ | Music Techniques | | | | | 51 | 43 | 39 | 33 | 30 | 35 | | | | | 102 | 86 | 78 | 66 | 67 | 86 |
| | | MUTU | Music Tuba | 5 | 5 | 2 | | | | | | | | 14 | 10 | 6 | | | | | | | 6 |
| | | MUVA | Music Viola | | | | 2 | | | | | | | | | 4 | | | | | | | |
| | | MUVC | Music Violoncello | | | | | 2 | 4 | 3 | 2 | 2 | | | | | | 4 | 8 | 9 | 6 | 9 | |
| | | MUVN | Music Violin | 8 | 5 | 3 | 5 | | | 1 | 1 | | | 18 | 14 | 7 | 12 | | | 2 | 2 | | |
| | | MUVO | Music Voice | 19 | 18 | 22 | 28 | 25 | 20 | 17 | 19 | 16 | 15 | 35 | 39 | 45 | 61 | 58 | 55 | 44 | 42 | 39 | 34 |
| Total | | | | 789 | 918 | 866 | 930 | 798 | 722 | 598 | 709 | 597 | 690 | 1,976 | 2,223 | 2,149 | 2,274 | 1,992 | 1,820 | 1,502 | 1,668 | 1,501 | 1,738 |

Enrolment and Enroled credit hours broken down by sFisc, Yr vs, Dept, CRSE LEVEL, SUBJ CODE and SUBJ desc. The data is filtered on vSEM and Faculty. The vSEM filter keeps 10, 20 and 30. The Faculty filter keeps Media, Art, and Performance. The view is filtered on Dept and CRSE LEVEL. The Dept filter keeps MU. The CRSE LEVEL filter keeps GR and UG.

6.4 Department Budget and Staffing Data

| Music Department | | | | | | |
|-------------------------|-------------|---------------|-----------------|--------------|--|--|
| Expenditure Budget | | Faculty/Staff | | | | |
| ORG 2230 | | Academic | Lab Instructors | Non-Academic | | |
| 2018-19 | \$974,818 | 5 | 0 | 1 | | |
| 2017-18 | \$907,952 | 5 | 0 | 1 | | |
| 2016-17 | \$1,115,077 | 7 | 0 | 1 | | |
| 2015-16 | \$1,146,934 | 8 | 0 | 1 | | |
| 2014-15 | \$1,191,014 | 8 | 0 | 1 | | |
| 2013-14 | \$1,007,091 | 8 | 0 | 1 | | |
| 2012-13 | \$932,595 | 9 | 0 | 1 | | |
| 2011-12 | \$912,047 | 8 | 0 | 1 | | |
| 2010-11 | \$918,181 | 9 | 0 | 1 | | |
| 2009-10 | \$824,029 | 9 | 0 | 1 | | |