

Music

Faculty

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Program Overview

The Department of Music offers a wide range of courses that provide a general introduction to the subject or that lead to a B.A. degree with either an Honours, Major or Minor in Music. Students also have the option to choose between the disciplines of Classical or Popular Music Studies. Two popular interdisciplinary programs are the B.A. in Arts Administration (Music Concentration) and the B.Ed. (Double Major in Secondary Education and Music). The Department also welcomes students from across campus to select from a wide range of courses geared to those with little or no background in music.

Courses leading to the B.A. in Music, following either the Classical or Popular Music stream, are drawn from four areas of study: the history and literature of music; theory and composition; lessons on both classical and jazz instruments or voice; and choral or instrumental ensemble. Courses in the history and literature of music include historical surveys, genre studies, and special interest courses on many topics. Basic theory courses are combined with theory skills classes (ear-training, sight-singing and keyboard harmony). Advanced courses in composition, harmony, form and analysis, counterpoint and orchestration are also available. Performance study is available in all orchestral, band and keyboard instruments, as well as voice. Instruction is provided by professional musicians who live and work in the region. Ensembles include the University Singers, Chamber Music Ensembles, Jazz Combos and Rock Bands. Numerous performing opportunities both on and off campus are available as early as the first semester of study for students.

The Department is housed in the gracious, 19th-century Norton Building. In addition to the acoustically superb, 165-seat Bandeen Recital Hall, facilities include studios for teaching and ensemble rehearsal, classrooms, a theory lab, a small recording studio and a number of practice rooms all equipped with Yamaha upright pianos. The Department also owns a Karl Wilhelm continuo organ, a 2-manual French Baroque harpsichord made by Montreal craftsman Yves Beaupré, two 7-foot Hamburg Steinway pianos and a 7-foot American Steinway piano. Students also have access to a 2-manual Wilhelm tracker organ in St. Mark's Chapel. As a general rule, students should possess their own instruments (with the exception of piano, double bass, harpsichord and organ).

As part of its academic role, the Department of Music is a centre of cultural activities for the University community and beyond. The Department offers a full series of concerts by Canadian and international musicians in Bandeen Hall, and co-sponsors a series of organ recitals in St. Mark's Chapel. Several Artists-in-Residence visit the Department each year to present concerts and master classes with Bishop's music students. A fully-staged musical is normally mounted each Spring semester, in collaboration with the Drama department.

Admission

Students seeking admission must satisfy the general requirements for admission to the university. In addition, the Music Department requests that each applicant submit details of previous musical studies and experience. An audition, either live or recorded in audio-video format, is required. Please contact the Admissions Office for details.

Programs

Honours in Music (60 credits) HONMUS

In addition to the requirements listed below for the Music Major, the following courses are required for students pursuing the Honours Program, whether in the Classical or Popular Music Studies stream.

Music Theory or Composition Option:

MUS 300	3 credits
Theory/Composition Elective	3 credits
MUS 435	6 credits

Music History Option:

MUS 300	3 credits
Music History Elective.....	3 credits
MUS 445	6 credits

Special Project Option:

MUS 300	3 credits
Elective related to topic	3 credits
MUS 455	6 credits

Performance Option:

MUS 300	3 credits
MUS 372 & MUS 373	4 credits
MUS 475	6 credits

Students intending to choose the Honours program should declare their intent in writing by the fourth full-time semester. An Honours thesis or recital proposal must be approved by the Department. An average of at least 70%, calculated on the marks obtained in all courses attempted in both the first and second 30-credit program years, is required. In performance, a grade of at least 80% is required in MUS 373 to continue in Honours Performance.

Major in Music—Classical**(48 credits)****MAJMUS**

2 Music Literature Courses	6 credits
4 Music History Courses.....	12 credits
MUS 121, MUS 122 & MUS 221.....	3 credits
MUS 131, MUS 132 & MUS 231.....	9 credits
Any 2 from MUS 332, MUS 333, MUS 335, MUS 337.....	6 credits
4 Ensemble Courses	4 credits
MUS 172, MUS 173, MUS 272 & MUS 273	8 credits

Year 1 Recommended (20 credits)

2 Music Literature or History Courses.....	6 credits
MUS 121 & MUS 122	2 credits
MUS 131 & MUS 132	6 credits
Any 2 Ensemble Courses (taken from MUS 180 – MUS 189)	2 credits
MUS 172 & MUS 173	4 credits

Year 2 Recommended (19 credits)

2 Music History Courses.....	6 credits
MUS 221	1 credit
MUS 231	3 credits
MUS 332 or MUS 333 or MUS 335 or MUS 337	3 credits
Any 2 Ensemble Courses (taken from MUS 280 – MUS 289)	2 credits
MUS 272 & MUS 273	4 credits
Other Requirements (9 credits)	

These remaining music credits may be taken at any time during the student's stay at Bishop's. Majors and Minors may take more than the required number of music credits.

Major in Popular Music Studies—**Jazz , Pop/Rock (48 credits)****MAJMUP**

In addition to our Classical Music Program, the Music Department at Bishop's University offers an option to those interested in pursuing a career in popular music.

This program certain core courses. It is designed to cover both the practical and academic aspects of the contemporary music streams of popular culture.

Any from MUS 101, MUS 103, MUS 104, MUS 109, MUS 115, MUS 116, 203 & 204	12 credits
MUS 121, MUS 122, MUS 123 or MUS 221.....	3 credits
MUS 131, MUS 132 & MUS 231.....	9 credits
MUS 234	3 credits
Any 3 of MUS 291, 323, 376, 392 or other 300-level theory class	9 credits
4 Ensemble Courses	4 credits
MUS 172, MUS 173, MUS 272 & MUS 273	8 credits

Year 1 Requirements (20 credits)

Any 2 literature courses from the list above	6 credits
MUS 121 & MUS 122	2 credits
MUS 131 & MUS 132	6 credits
Any 2 Ensemble Courses (taken from MUS 180 – MUS 189)	2 credits
MUS 172 & MUS 173	4 credits

Year 2 Requirements (19 credits)

Any 2 literature courses from the list above	6 credits
MUS 123 or 221.....	1 credit
MUS 231	3 credits
MUS 234	3 credits
Any 2 Ensemble Courses (taken from MUS 280 – MUS 289)	2 credits
MUS 272 & MUS 273	4 credits
Other Requirements (12 credits)	

These remaining music credits may be taken at any time during the student's stay at Bishop's. Majors and Minors may take more than the required number of music credits.

Minor in Music—Classical**(24 credits)****MINMUS**

MUS 110 & one other Classical literature course...	6 credits
MUS 121	1 credit
MUS 130 & MUS 131 or MUS 131 & MUS 132	6 credits
Any 2 Ensemble Courses (taken from MUS 180 – MUS 189)	2 credits
MUS 172 & MUS 173	4 credits
Music Electives	5 credits

Minor in Popular Music Studies—**Jazz , Pop/Rock (24 credits)****MINMUP**

Any 2 from MUS 101, MUS 102, MUS 103, MUS 104, MUS 109, MUS 115, MUS 116 & MUS 203 or MUS 204 6 credits	
MUS 121	1 credit
MUS 130 & MUS 131 or MUS 131 & MUS 132	6 credits
Any 2 Ensemble Courses (taken from MUS 180 – MUS 189)	2 credits
MUS 172 & MUS 173	4 credits
Music Electives	5 credits

**Double Major: Secondary Education
and Music****MAJEMU**

Refer to page 57 in the calendar for course requirements.

Arts Administration:**Music Concentration****MAJAAM**

Refer to page 74 in the calendar for course requirements.

List of Courses

Theory and Composition

MUS 100 Making and Interpreting Music: A Foundation 3-3-0

This course is designed to introduce students to the study of Music. Some of the classes will examine music from various perspectives – Physics, Psychology, Philosophy, Religion, Politics, History, etc. – but a key part of the course experience will be performing music in class. We will learn how musical notation works and listen to a variety of musical genres, essential steps to understand how music works. Come prepared to sing and maybe play an instrument – every day! No previous study required.

MUS 121 Introduction to Musical Skills I 1-2-0

An introduction to the fundamental skills of musicianship, including ear-training, sight-singing and basic keyboard skills.

MUS 122 Introduction to Musical Skills II 1-2-0

Continuation of MUS 121

MUS 123 Introduction to Jazz Skills 3-3-0

An introduction to skills required for jazz performance, including understanding the modes, basic jazz harmony, and deciphering basic jazz charts.

Prerequisite: MUS 130 or equivalent, or permission of the instructor.

MUS 130 Rudiments of Music Theory 3-3-1

An introduction to basic musical literacy, including rhythmic notation, reading in all modern clefs; spelling scales, intervals and triads; and the structure of the tonal system.

MUS 131 Materials of Music I 3-3-2

Review of the rudiments of music—followed by the study of diatonic harmony, melody and voice-leading in the common-practice era.

Prerequisite: MUS 130 or equivalent, or permission of the instructor.

MUS 132 Materials of Music II 3-3-2

Continuation of MUS 131

MUS 221 Intermediate Musical Skills 1-2-0

Essential musicianship skills extended to chromatic language, including ear training, sight-singing and keyboard harmony.

MUS 231 Materials of Music III 3-3-0

This course will focus on advanced diatonicism and chromaticism in the common-practice era through a study of applied chords, modulation, mixture and other chromatic harmonies.

MUS 234 The Jazz Musician's Toolbox 3-3-0

This course offers a hands-on skills workshop for jazz musicians that will convert theoretical knowledge into practical performing skills. Understanding and hearing musical forms, converting scales, modes, chords and arpeggios into solos, transcribing pieces, understanding jazz etiquette and jargon will all be addressed in detail. Required for all students in the Popular Music programme.

Prerequisite: MUS 131 or permission of instructor.

MUS 238 Composition I 3-3-0

This course will focus on various approaches to writing music through the investigation of different pitch language systems. Contemporary uses of rhythm, form, texture, colour and dynamics will also be studied with the goal of creating an original work.

Prerequisite: MUS 131 or approval of instructor

MUS 291 Song and Instrumental Writing 3-3-0

This course provides the student with a history of the development of popular song styles from the early 20th century onward. There will be a study of the various stylistic approaches by different composers of this era as well as an introduction to the composition of songs in each style.

Prerequisite: MUS 132

MUS 293 The Music Profession 3-3-0

This course will introduce students to the practical side of the music business. Topics covered will include résumé building, recording a demo CD, gigging, grant applications and effective marketing techniques.

MUS 323 Materials of Popular Music 3-3-0

This course will focus on the development of theoretical knowledge as well as practical analytical and writing skills necessary for a deeper understanding of both the Jazz and Blues styles. Repertoire for study will include jazz standards as well as blues forms. The art of improvisation in each of these styles will also be introduced.

Prerequisite: MUS 132

This course is not available to students who have previously completed MUS 232.

MUS 332 Advanced Harmony 3-3-0

This course stresses both the writing and analysis of advanced chromaticism in the common-practice era and the twentieth century. Music of Schubert, Brahms, and beyond.

Prerequisite: MUS 231

MUS 333 Compositional Strategies in Formal Design 3-3-0

Principles of formal analysis. Small to large level form is examined with respect to properties of harmony, melody, voice-leading, rhythm, texture and timbre.

Prerequisite: MUS 131

MUS 335 Compositional Strategies in Counterpoint 3-3-0

An introduction to the writing of counterpoint. Fuxian species, Baroque dance forms, invertible counterpoint, motivic development, and the 2- and 3-part invention.

Prerequisite: MUS 132

MUS 337 Orchestration 3-3-0

An introduction to the art of orchestration which includes study of all the major orchestral instruments and how to effectively combine them.

Prerequisite: MUS 131

MUS 338 Composition II 3-3-0

A study of advanced compositional techniques and forms. Students will compose for a variety of chamber music media in short exercises with the goal of creating an extended work as a major project.

Prerequisite: MUS 238

MUS 392 Arranging and Scoring for Jazz and Pop Music 3-3-0

This course will provide students with the skills that will enable them to arrange pop and jazz tunes for a variety of instrumental/vocal ensembles.

This course is not available to students who have previously completed MUS 292.

MUS 435 Thesis: Composition or Music Theory 6-3-0

An individual topic to be chosen by the honours student in consultation with the department. Concert music or jazz options are available.

MUS 438 Composition III 3-3-0

A continuation of MUS 338.

Prerequisite: MUS 338

Music Literature

MUS 101 Rock 101 3-3-0

This course offers a survey of rock music from its origins and covers the most important songs of the fifties, sixties and seventies. Influences from blues, pop and other genres will be investigated to gain a deeper understanding of how this phenomenal movement changed the music world forever.

MUS 102 Rock/Pop Music 1980 to Present 3-3-0

The course is designed to pick up where the existing MUS 101 leaves off. It will be of great interest to a wide body of students, since it will include the music they listen to at present. An effort will be made to explain how pop music is related to popular culture in a wider sense, and to contemporary society.

MUS 103 Classic Jazz 3-3-0

This course offers a chronological study of the different eras that have marked the evolution of Jazz in America. Analysis of form, melody, harmony, rhythm and improvisation techniques of the major works of the masters will be covered.

MUS 104 Modern Jazz 3-3-0

This course offers a study of the different genres that have marked the evolution of Jazz in America since 1945. Analysis of form, melody, harmony, rhythm and improvisation techniques of the major works of the masters will be covered.

MUS 106 Song 3-3-0

The singer's repertoire is surveyed and analysed. Special attention is given to German and French song literature of the nineteenth century as well as art song in England and France. Among the composers considered will be Schubert, Schumann, Brahms, Fauré, Duparc, Debussy, Britten and Ives.

- MUS 107 Opera 3-3-0**
Is it music or is it drama? The balance changes through the ages, but opera is always lyrical, emotional, sensational. This course will trace the evolution of opera from the earliest experiments in 1600 through the elaborate productions of the High Baroque; the birth of modern opera with Gluck and Mozart; the Golden Age of Italian bel canto from Rossini and Bellini through Verdi and Puccini; German opera from Beethoven to Wagner; and the new aesthetics of the 20th century, with Strauss, Berg and Britten.
- MUS 109 Music and Theatre 3-3-0**
This course will cover the field of popular musical theatre from its origins in 19th-century comic opera and operetta; to the Broadway musicals of Kern, Rogers and Hart/Hammerstein, Lerner and Loewe; the more sophisticated works of Bernstein and Sondheim; the spectacular shows of Andrew Lloyd Webber; and more recent Broadway offerings.
- MUS 110 The Art of Listening I 3-3-0**
An introduction to music for the non-major. After a brief study of elementary music theory—rhythm, scales, basic concepts and terms—we will put these ideas into more concrete terms in a guided survey of the best of Western art music, from Gregorian chant up to the time of Beethoven. We will study Palestrina, Monteverdi, Purcell, Vivaldi, Bach, Handel, Mozart and Haydn, among others, and see how they fit into our musical past. Special attention is paid to the art of listening to, interpreting and understanding, the music of these composers.
- MUS 111 The Art of Listening II 3-3-0**
A continuation of the survey begun in Music 110. We begin with the major Romantic composers, including Schubert, Schumann, Chopin, Verdi, Wagner, Brahms and Mahler. The course will continue with an examination of the 20th century, including early masters such as Debussy, Stravinsky, Schoenberg and Bartok, as well as more adventurous avant-garde fare: Cage, Varèse, Berio, Crumb and Steve Reich.
- MUS 112 Music for Orchestra 3-3-0**
Follow the history of music written for orchestra: concerto, symphony, symphonic poem and related genres. The concerto repertoire begins in 17th-century Italy with Corelli, evolves with Vivaldi and Bach, then passes through the matchless works by Mozart and into the great virtuosic creations of the 19th century. On the symphonic side, we move from Haydn and Beethoven to the great melodists and orchestrators of the Romantic era: Berlioz, Schumann, Brahms, Liszt, Strauss and Mahler. 20th-century creations by Bartok, Stravinsky and others will round out this survey.
- MUS 114 Recital Music 3-3-0**
This course will survey recital repertoire from the 17th to the 21st centuries. Included will be solo repertoire for harpsichord and piano, and chamber music such as the trio sonata, string quartet and related genres. Emphasis will be placed on the most important contributors to the repertoire: J.S. Bach, Mozart, Beethoven, Schubert, Chopin and Brahms, as well as on works of the 20th & 21st centuries. An effort will be made to coordinate course content with recitals given in the Music Department.
- MUS 115 Film Music I 3-3-0**
This course will survey the history of film music and its major composers beginning in the late 1920's and ending in the mid 1970's. Examples from many different genres - drama, Western, comedy, horror and animation will offer a well-rounded introduction to this fascinating art form.
- MUS 116 Film Music II 3-3-0**
This course is a continuation of MUS 115 and will survey the history of film music and its major composers beginning in the late 1970's and ending with the most recent releases. Examples from many different genres - drama, Western, comedy, horror and animated will offer a well-rounded introduction to this fascinating art form.
- MUS 200 Major Composers I 3-3-0**
An intensive analysis of the works, style and significance of one or more major composers of Western art music.
- MUS 203 The Blues 3-3-0**
This course traces the development of the blues genre from its beginnings in the Mississippi Delta to its modern-day manifestations. Perhaps the most influential popular music genre of the 20th century, blues underlines the foundations of jazz, swing, rock 'n' roll, rhythm & blues, hard rock and many pop forms. Study will be made of blues classics by Son House, Charlie Patton, Robert Johnson, Blind Lemon Jefferson, Bessie Smith, T-Bone Walker, Stevie Ray Vaughan, Eric Clapton and others.
- MUS 204 The Be-Bop Revolution 3-3-0**
This course takes an in-depth look at the major figures of the Be-Bop era including Charlie Parker, Dizzy Gillespie, Thelonious Monk and Miles Davis, Biographical profiles, song analysis, and historical/social relevance will also be studied in detail. This course will contain both a research and writing component.
Pre-requisite MUS 104 or permission of Instructor.
- MUS 205 Canadian Music 3-3-0**
Is there such a thing as Canadian music? Take this course and find out. We will look at music composed in Canada by the earliest French settlers; early concert life ; folk music saved in oral traditions across the country, as well as contemporary folk music that draws on this heritage; and composers of the 20th century who draw on both folk and contemporary art music traditions. Get to know your national musical heritage, including Joseph Quesnel, Calixa Lavalée, Willan, Champagne, Weinzweig, Jean Carignan, Natalie MacMaster Great Big Sea and Stan Rogers.
- MUS 206 Russian Music 3-3-0**
This course will survey the major composers involved in the development of Russian "classical" music beginning with Glinka in the nineteenth century and ending with composers of the post-Soviet era. Discussion of church and folk music will be included if time permits.
- MUS 210 Independent Studies: Literature/Theory I 3-1-0**
- MUS 211 Independent Studies: Literature/Theory II 3-1-0**
- PSY 292 Psychology of Music 3-3-0**

Music History

- MUS 240 Music in the Middle Ages 3-3-0**
The earliest written music of the European tradition up to about 1450. Gregorian chant and liturgy, early song traditions such as troubadours and Meistersingers, liturgical drama evolution of polyphonic sacred music and songs. The development of Musical notation, church modes, techniques of contrapuntal writing will also be examined.
- MUS 241 Music of the Renaissance 3-3-0**
Music from 1450-1600: the new humanist aesthetic of music. The evolution of the arts of counterpoint and imitation; the Golden Age of choral music, from Masses and motets to songs and madrigals; early developments in instrumental music. Dufay, Josquin, Palestrina, Lassus, Gesualdo, Byrd, Gabrieli, etc.
- MUS 242 Music of the Baroque 3-3-0**
The period from 1600 to 1750 sees the invention of opera, the emergence of instrumental music, and the development of national styles in Italy, France and Germany. Stress will be placed on new vocal techniques, analysis of new formal structures, new directions in counterpoint, and issues of performance practice. Genres include oratorio, cantata, trio sonata, concerto, dance suite, fugue. Monteverdi, Vivaldi; Lully, Rameau; Buxtehude and J.S. Bach; G.F. Handel.
- MUS 244 Music of the Early Twentieth Century 3-3-0**
The development of music from the turn of the century to the Second World War. The bewildering variety of musical styles in this era will be examined: impressionism, expressionism, neo-classical and neo-romantic, nationalist and radical; Debussy and Ravel, Schönberg and his followers, Stravinsky, Bartok, Hindemith, Prokofiev and Shostakovitch, Ives and Varèse
- MUS 245 Music since 1945 3-3-0**
A survey of the principal developments in Western art music since the Second World War. Included in this study are electronic music, computer music, aleatory, total serialism, minimalism and post-modernism.
- MUS 246 Classical Music 3-3-0**
This course will cover the period from 1740 up to the death of Beethoven. An investigation of the roots of Classical style will be followed by a study of the three greatest composers of the era—Haydn, Mozart and Beethoven—and their contemporaries. Particular stress will be placed on interpreting the new musical language, including classical harmony and formal structures, including sonata, rondo, and minuet; keyboard style of the piano; the new orchestra and string quartet; modern opera.
- MUS 247 Romantic Music 3-3-0**
We will analyse the new musical language of the 19th century: including chromatic harmony, cyclic construction, virtuoso performance, program music, and nationalist idioms. The music to be studied includes Schubert, Chopin, Schumann, Liszt, Brahms, Wagner, Verdi, Mahler, etc.

MUS 300	Introduction to Music Research and Bibliography	3-3-0	
A seminar course designed to introduce students to bibliography and research techniques in the fields of music history and literature. Practical thinking, writing and research skills are taught in association with an introduction to the library and its resources, as well as using online sources.			
<i>Required for all Honours students</i>			
MUS 310	Independent Studies I	3-1-0	
MUS 311	Independent Studies II	3-1-0	
MUS 445F	Thesis: Music History	6-1-0	
An individual topic to be chosen by the Honours student in consultation with the Department.			
MUS 455F	Thesis: Special Project	6-1-0	
An individual topic to be chosen by the Honours student in consultation with the Department.			
Ensemble			
Students may register for up to two ensembles in any given semester. Students outside the Music program may also participate in Ensembles and are encouraged to join.			
<i>See the Music Department chair for audition details.</i>			
MUS 180	Choral Ensemble I	1-3-0	
Large choral group that explores the classical repertoire from the 17th through the 20th century. Normally the Winter semester features a program of popular music. Choral ensemble is required for all incoming music students except those accepted into MUS 182, MUS 184, 186 or 188. Open to all campus and community members, by audition.			
MUS 181	Choral Ensemble II	1-3-0	
See description under MUS 180.			
MUS 182	Chamber Music Ensemble I	1-3-0	
Small chamber music groups that perform classical repertoire. Good reading skills are expected. Entry by audition only.			
MUS 183	Chamber Music Ensemble II	1-3-0	
See description under MUS 182.			
MUS 184	Jazz/Improvisation Workshop I	1-3-0	
Mixed instrumental ensemble exploring the repertoires of popular music and jazz. Entry by audition only.			
MUS 185	Jazz/Improvisation Workshop II	1-3-0	
See description under MUS 184.			
MUS 186	Chamber Orchestra I	1-3-0	
Formed fundamentally to explore the great repertoire for string orchestra, this group may also include winds, brass and percussion. Offered when numbers permit.			
MUS 187	Chamber Orchestra II	1-3-0	
See description under MUS 186.			
MUS 188	Rock/Pop Band I	1-3-0	
These courses provide experience rehearsing and performing in a rock/pop band. Repertoire will be chosen from the rock and pop repertoire. Entry by audition only.			
MUS 189	Rock/Pop Band II	1-3-0	
These courses provide experience rehearsing and performing in a rock/pop band. Repertoire will be chosen from the rock and pop repertoire.			
MUS 280	Choral Ensemble III	1-3-0	
See description under MUS 180.			
MUS 281	Choral Ensemble IV	1-3-0	
See description under MUS 180.			
MUS 282	Chamber Music Ensemble III	1-3-0	
See description under MUS 182.			
MUS 283	Chamber Music Ensemble IV	1-3-0	
See description under MUS 182.			
MUS 284	Jazz/Improvisation Workshop III	1-3-0	
See description under MUS 184.			
MUS 285	Jazz/Improvisation Workshop IV	1-3-0	
See description under MUS 184.			
MUS 286	Chamber Orchestra III	1-3-0	
See description under MUS 186.			
MUS 287	Chamber Orchestra IV	1-3-0	
See description under MUS 186.			
MUS 288	Rock/Pop Band III	1-3-0	
See description under MUS 188.			
MUS 289	Rock/Pop Band IV	1-3-0	
See description under MUS 188.			
MUS 380	Choral Ensemble V	1-3-0	
See description under MUS 180.			
MUS 381	Choral Ensemble VI	1-3-0	
See description under MUS 180.			
MUS 382	Chamber Music Ensemble V	1-3-0	
See description under MUS 182.			
MUS 383	Chamber Music Ensemble VI	1-3-0	
See description under MUS 182.			
MUS 384	Jazz/Improvisation Workshop V	1-3-0	
See description under MUS 184.			
MUS 385	Jazz/Improvisation Workshop VI	1-3-0	
See description under MUS 184.			
MUS 386	Chamber Orchestra V	1-3-0	
See description under MUS 186.			
MUS 387	Chamber Orchestra VI	1-3-0	
See description under MUS 186.			
MUS 388	Rock/Pop Band V	1-3-0	
See description under MUS 188.			
MUS 389	Rock/Pop Band VI	1-3-0	
See description under MUS 188.			
Practical Study			
Individual practical study, which consists of private lessons on an instrument or in voice, is divided into two categories: courses required for completion of an Honours, Major, or Minor in Music, and courses taken as an elective, either by music students, or students outside the program. Required lessons are one hour in length, while those taken as an elective are 45 minutes in length.			
<i>*For all practical study courses, there is a fee surcharge levied each term. Please see fee schedule "Music Practicum" under "Other Fees".</i>			
1. Required Performance Courses:			
These courses are open to Music Minors, Majors, and Honours students. An audition is required. There is no end-of-term jury for MUS 172, however all other required principle instrument performance courses include a jury exam.			
MUS 172	Principal Instrument I	2-1-5	
Performance instruction on any classical or jazz instrument or voice. Attendance at studio recitals and Music Department concerts is a required element of this course. <i>Co-requisite with MUS 180, MUS 182, MUS 184, MUS 186, or MUS 188.</i>			
MUS 173	Principal Instrument II	2-1-5	
Description as for MUS 172 above. End-of-term jury exam is required. <i>Co-requisite with MUS 181, MUS 183, MUS 185, MUS 187, or MUS 189</i> <i>Prerequisite: MUS 172</i>			
MUS 272	Principal Instrument III	2-1-5	
Performing in studio recitals, attendance at Music Department concerts and end-of-term jury exam are required. <i>Co-requisite with MUS 280, MUS 282, MUS 284, MUS 286, or MUS 288.</i>			
MUS 273	Principal Instrument IV	2-1-5	
Description as for MUS 272 above. <i>Co-requisite with MUS 281, MUS 283, MUS 285, MUS 287, or MUS 289</i>			
MUS 372	Principal Instrument V	2-1-5	
Description as for MUS 272 above. <i>Intended for Music students enrolled in Performance Honours.</i>			
MUS 373	Principal Instrument VI	2-1-5	
Description as for MUS 272 above.			

Intended for Music students enrolled in Performance Honours.

Prerequisite: MUS 372

MUS 375 Instrument Techniques 2-1-5

Introduction to performing, teaching, and maintenance techniques of orchestral instruments: strings, woodwinds, brass, percussion. Required for Double Majors in Music and Secondary Education (instrumental), and open to others with permission of the Department.

MUS 376 Improvisation 3-3-0

This course will develop the skills necessary for jazz/pop music improvisation. It is designed for students nearing graduation.

This course is not available to students who have previously completed MUS 290.

MUS 378 Introduction in Recording Technology 3-2-6

This course is designed to introduce the student to basic sound recording, using modern digital equipment. Instruction will be offered one-on-one. The course is project-based, and will be individually tailored to the student's knowledge and background. Enrolment limited to Music students, or others with the permission of the Department and instructor.

MUS 475F Recital 6-1-14

Description as for MUS 172 above.

Students in Honours Performance must present a full recital at the end of the academic year. A written work on a topic chosen by the student in consultation with the Department must also be presented.

Open only to Music Students enrolled in Performance Honours, who have completed MUS 373 (or MUS 273) with a grade of at least 80%

2. Elective Performance Courses:

These courses are open to all Music students, and to students outside of the Music program after an initial audition. End-of-term juries are required for all "71" courses.

**Non-music students must consult with the Music Department before they enrol in MUS 170.*

MUS 170 Elective Instrument I 1-3/4-5

Performance instruction for either a principal or second instrument, which is not a program requirement. No jury exam is required.

MUS 171 Elective Instrument II 2-3/4-5

A continuation of MUS 170. End-of-term jury exam is required.

MUS 270 Elective Instrument III 1-3/4-5

See description under MUS 170.

MUS 271 Elective Instrument IV 2-3/4-5

A continuation of MUS 270. Jury exam is required.

MUS 370 Elective Instrument V 1-3/4-5

See description under MUS 170.

MUS 371 Elective Instrument VI 2-3/4-5

A continuation of MUS 370. Jury exam is required.

MUS 265 Musical Theatre 6-12-6

In collaboration with the Drama department, a full musical play is mounted, normally in the Spring semester. Open, by audition only, to actors, singers, musicians and technical staff, as required for each show.

Co-listed as DRA 265.

Philosophy

Faculty

James Crooks,

B.Mus. (Mt. Allison), M.A., Ph.D. (Toronto); Professor
Chair of the Department

Don Dombowsky,

B.A. (Concordia), M.A. (New School for Social Research), Ph.D. (Ottawa)
Associate Professor

Bruce Gilbert,

B.A. (Toronto), M.A. (McGill), Ph.D. (Penn.State); Professor

Program Overview

Knowledge of the philosophical tradition is essential to a sound and liberal education. It lies at the heart of what Bishop's has understood historically and continues to embrace today as its educational mission.

In recognition of this, the Department of Philosophy offers a program designed to meet the needs of both specialists and those seeking to supplement their work in other disciplines. Honours and Majors follow a curriculum which emphasizes two broad areas: Continental European Philosophy and the Western Philosophical Tradition. Advanced students may also pursue independent studies of special topics in greater depth. These offerings are supplemented by a series of introductory and cross-disciplinary courses designed to provide the background, skills and tools for a thoughtful, critical approach to a wide variety of problems and issues and delivered, for the most part, at a level accessible to the non-specialist.

Programs

Honours in Philosophy (60 credits)

HONPHI

Candidates for the Honours program must obtain an average of 70% on the best 60 credits in Philosophy in order to graduate with the Honours degree. In addition, these students will be required to write an Honours thesis (PHI 400 / PHI 401, 6 credits).