

## I. INTRODUCTION

This little handbook does not claim to contain everything that every music student might possibly need to know to succeed at Douglas College. Rather it holds only information that is not readily available elsewhere and is important for most, if not all, music students. Other valuable sources of information are:

### DOUGLAS COLLEGE WEBSITE

Go to [www.douglas.bc.ca](http://www.douglas.bc.ca) and follow the links.

The *Douglas College Calendar* [www.douglas.bc.ca/calhtm/](http://www.douglas.bc.ca/calhtm/) has detailed information on the Music Programs and Music Courses as well as College-wide information on deadlines, procedures and policies. Look here also for a list of Scholarships and their criteria.

The Music Department website [www.douglas.bc.ca/music](http://www.douglas.bc.ca/music) has information on music instructors, music department activities and an online version of this handbook.

The College has a wealth of support services for students. Look for Student Services at [www.douglas.bc.ca/students.html](http://www.douglas.bc.ca/students.html)

Curriculum Guidelines are online for all Douglas College courses at [www.douglas.bc.ca/cguides/](http://www.douglas.bc.ca/cguides/)

### NOTICE BOARDS

The large notice board in the office area is used regularly for important announcements affecting all students. The notice board by the lockers has general announcements of interest to music students as well as personal messages directed to individuals. The notice board in the main hallway before the double doors and the table below it have concert advertisements and other announcements of interest to students in the Faculty of Language, Literature and Performing Arts. Make it a habit at least once daily to  
**“Notice The Notice Boards.”**

### INSTRUCTORS’ COURSE OUTLINES

Instructors will distribute outlines for each course at the beginning of the semester. These outlines include important information on materials required for the course, methods of evaluation and the instructor’s policies on attendance and participation.

### PEOPLE

If you don’t know, ask someone! Your instructors, the Coordinator, Division Heads and the Performing Arts Assistant will all be happy to help you or direct you to someone who can.



## II. CONTACTS

### GENERAL

Mailing Address	P.O. Box 2503, New Westminster, B.C., V3L 5B2	
Fax (Language Literature & Performing Arts)	604-527-5528	
Main Switchboard	604-527-5400	
Security	604-527-5405	
Registrar's Office	604-527-5478	
Student Services	604-527-5486	
Learning Centre	604-527-5539	

### ADMINISTRATION

	<u>Office</u>	<u>Phone</u>	<u>Email</u>
David Duke Dean, Faculty of Language, Literature, and Performing Arts	3300A	604-527-5284	<a href="mailto:dukedg@douglas.bc.ca">dukedg@douglas.bc.ca</a>
Robert Caldwell Coordinator of Music Department and Community Music School	3200E	604-527-5694	<a href="mailto:caldwellr@douglas.bc.ca">caldwellr@douglas.bc.ca</a>

### STAFF

Holly Perkins Performing Arts Assistant	3200C	604-527-5495	<a href="mailto:perkinsh@douglas.bc.ca">perkinsh@douglas.bc.ca</a>
Angela Hubert Performing Arts Events Liaison	3200A	604-527-5723	<a href="mailto:huberta@douglas.bc.ca">huberta@douglas.bc.ca</a>
Erin Miller Community Music School	3200A	604-527-5469	<a href="mailto:commusic@douglas.bc.ca">commusic@douglas.bc.ca</a>
Sekhon, Barbara Administrative Officer, Dean's Office	3308	604-527-5447	<a href="mailto:sekhonb@douglas.bc.ca">sekhonb@douglas.bc.ca</a>

## FACULTY

	<u>Office</u>	<u>Phone</u>	<u>Email</u>
Barrington, Barrie	3233	604-527-5560	<a href="mailto:barringtonb@douglas.bc.ca">barringtonb@douglas.bc.ca</a>
Caldwell, Robert	3200E	604-527-5694	<a href="mailto:caldwellr@douglas.bc.ca">caldwellr@douglas.bc.ca</a>
Fedoruk, Brenda	3245	604-527-5274	<a href="mailto:fedorukb@douglas.bc.ca">fedorukb@douglas.bc.ca</a>
Fisher, Blair	3229	604-527-5272	<a href="mailto:fisherb@douglas.bc.ca">fisherb@douglas.bc.ca</a>
Glofcheskie, John	3243	604-527-5276	<a href="mailto:glofcheskiej@douglas.bc.ca">glofcheskiej@douglas.bc.ca</a>
Hannan, Eric	3231	604-527-5273	<a href="mailto:hannane@douglas.bc.ca">hannane@douglas.bc.ca</a>
Nikolova, Iliana	3247	604-527-5277	<a href="mailto:nikolovai@douglas.bc.ca">nikolovai@douglas.bc.ca</a>
Northcott, Erica	3225	604-527-5271	<a href="mailto:northcotte@douglas.bc.ca">northcotte@douglas.bc.ca</a>
Ollen, Joy	3241	604-527-5275	<a href="mailto:ollenj@douglas.bc.ca">ollenj@douglas.bc.ca</a>
Shier, Robin	3247	604-527-5277	<a href="mailto:shierr@douglas.bc.ca">shierr@douglas.bc.ca</a>
Silverman, Ellen	3223	604-527-5270	<a href="mailto:silvermane@douglas.bc.ca">silvermane@douglas.bc.ca</a>
Smith, Douglas	3235	604-527-5651	<a href="mailto:smithdo@douglas.bc.ca">smithdo@douglas.bc.ca</a>
Strutt, Michael	3239	604-527-5242	<a href="mailto:struttm@douglas.bc.ca">struttm@douglas.bc.ca</a>

## CONTRACT PRIVATE LESSON INSTRUCTORS

These instructors do not have offices on campus. Teaching studios will be assigned at the beginning of the school year. Contact the Performing Arts office for telephone numbers.

Alflatt, Rachel	Organ
Brady, Angus	Euphonium and Tuba
Cavadas, Angela	Violin
Chernoff, Marea	Oboe
Hutter, Patricia	Double Bass
MacDonald, Colin	Saxophone
Ramsbottom, Gene	Clarinet
Round, Sue	Cello
Sparkes, Douglas	Trombone
Walker, Heather	French Horn

### III. RESPONSIBILITIES

#### RESPONSIBILITIES OF REGULAR FACULTY

##### Division Heads

**History** John Glofcheskie

**Theory and Aural Skills** Joy Ollen

**Composition** Doug Smith

**Piano** Ellen Silverman

**Class Piano** Barrie Barrington

##### **Ensembles**

Instrumental Blair Fisher

Vocal Eric Hannan

##### **Private Lessons**

Piano Ellen Silverman

Voice Erica Northcott

Brass Blair Fisher

Percussion Robert Caldwell

Woodwinds Brenda Fedoruk

Guitar & Strings Michael Strutt

##### Recitals

Tuesday Student Recitals Erica Northcott

Thursday Showcase Recitals Ellen Silverman

The Arts at One Angela Hubert

##### Master Class Participation and

Concert Attendance Records Barrie Barrington

Scholarships Barrie Barrington

Music Technology Blair Fisher

Concerts and Workshops Robert Caldwell  
Brenda Fedoruk  
Angela Hubert  
Ellen Silverman

Music Department Website Barrie Barrington

Library Liaison John Glofcheskie

## STUDENT RESPONSIBILITIES

It is the student's responsibility to be aware of all policies, procedures and deadlines. This information appears in the *Douglas College Calendar* [www.douglas.bc.ca/calhtm/](http://www.douglas.bc.ca/calhtm/), the list of policies [www.douglas.bc.ca/policies/](http://www.douglas.bc.ca/policies/), this handbook and instructors' course outlines.

It is also the student's responsibility to attend classes regularly, to keep his/ her work up to date, and to complete assignments as required. Final grades are based largely on complete assignments, tests and class participation. Students can be asked to leave a course if attendance is not regular. (See the statement on Student Responsibility in the *Douglas College Calendar*.)

### **Missed Tests and Examinations**

Missed tests and examinations will be administered only in cases of illness or extreme extenuating circumstances (such as death in the family). In cases of illness, a doctor's certificate must be presented. It is the student's responsibility to notify the instructor at the earliest possible time in order to make appropriate arrangements.

### **Assignments**

Assignments are to be handed in at the beginning of class on the date due. Submissions received anytime after that will be considered late and dealt with accordingly.

Assignments are to be submitted personally to the instructor or the Departmental Assistant. Assignments received in any other manner will not be accepted without prior approval of alternative arrangements. The student must accept full responsibility for improperly submitted assignments should they go astray.

### **Student Behaviour**

Douglas College is dedicated to the pursuit of knowledge. As a co-operative community, it relies upon the maturity and integrity of all its members to allow freedom for effective teaching and learning. Douglas College students are expected to behave as adults, and may expect to be treated as such. Unfortunately, however, it is necessary to remind some students of proper conduct in lectures and rehearsals.

Arrive punctually with all required books and materials. If you do arrive late, enter the classroom quietly. If late for a concert, wait until a break in the program before taking a seat. Anyone creating a disturbance will be asked to leave.

Contribute to the learning environment by listening attentively, volunteering answers when appropriate and participating in discussions.

Help to keep the facilities pleasant for all by cleaning up after yourself. Eating and drinking are only allowed in designated areas. Smoking is prohibited inside the building. Graduating students wishing to leave their mark on the back wall of the theatre may do so only by contacting Drew Young, Coordinator of Stagecraft, 604-527-5280.

Read the pamphlet titled *Douglas College is a respectful community*.

## IV. POLICIES AND PROCEDURES

See [www.douglas.bc.ca/policies/](http://www.douglas.bc.ca/policies/) for College policies.

### STUDENT STATUS IN MUSIC PROGRAMS

It is expected that most students will take a full program. Students may participate on a part-time basis subject to course admission requirements and seat availability. Private lessons are available only to full time music students. See the statement on **Program Duration** in the *Douglas College Calendar*.

**1. In order to be considered full time, music students must be taking a minimum of 11 credits, including all required music courses for which they are eligible.**

The core music courses are:

- concentration lessons
- ensemble
- music theory
- aural skills

Students whose concentration study is voice or an instrument other than keyboard and whose keyboard skills are at less than Grade 7 RCM must also take

- class piano

All students who meet the English assessment requirement must take

- music history

Those students who are not eligible for music history will need to enroll in another course, preferably English or English as a Second Language, in order to meet the 11-credit minimum.

The music faculty will check each music student's program on the first day of each semester to ensure that all core music courses are being taken.

**2. Students wishing to take a partial program will be allowed to do so only by special permission of the music faculty.** Requests for permission to take a partial program must be submitted in writing with a clear and complete rationale for each request. Requests based on personal or health grounds, on ESL needs, or on learning disabilities must be fully explained and include supporting documentation if appropriate. Requests based on failure in prerequisite courses must include a remedial plan (auditing a lower level course, for example). Requests based on work conflicts will not normally be considered. Faculty will review applications from students who have requested partial programs at the earliest possible date. Registration for part-time students is during the late registration period and is subject to seat availability in the courses requested.

**3. Music faculty will review the status of all program students at a special meeting after mid-term week.** Any student who is not participating satisfactorily in the program will be required to meet with the coordinator. Students with one or more grades below C- at the end of a semester will be interviewed by the Coordinator and placed on probation for the next semester.

- 4. A final grade of C- is required in a prerequisite course in order to proceed to the next level.** If a student receives a grade of P or F in a core music course, the following recommendations apply:
  - A A student may request to audit a course for a second time, or to audit the next level of a course (for which s/ he does not have the pre-requisite), subject to seat availability.
  - B If a student obtains a P or F in a course with a pre-requisite, and has received a grade of C or lower in the pre-requisite course, it is recommended that the student retake the pre-requisite course in order to upgrade, subject to seat availability. (For example, if a student fails MUSC 1210 or 1220, this student would take MUSC 1110 or 1120 in the next fall semester before retaking MUSC 1210 or 1220 in the next winter semester.)
  - C If a student obtains a P or F in a course with a pre-requisite, has received a grade of C+ or higher in the pre-requisite course, and does not have 11 required music credits available to him/ her in the subsequent semester, it is recommended that the student register in elective courses (music or other) up to a minimum of 11 credits in order to reach full-time music program status for that semester.
  - D If a student obtains P or F in a course without a pre-requisite, and does not have 11 required music credits available to him/ her in the subsequent semester, it is recommended that the student register in elective courses (music or other) up to a minimum of 11 credits, in order to reach full-time music program status for that semester.
- 5. A student may register for the same course as a credit or audit student a maximum of two times.**
- 6. Students who wish to withdraw from a core music course must speak to the instructor and to the Coordinator before doing so.** The student should be aware of all the implications of dropping a course and what alternatives there might be. Withdrawal from a core music course may jeopardize the student's status in other music courses, particularly private lessons.
- 7. Students who wish to withdraw from the program must inform the Coordinator before doing so.**

## ACADEMIC DISHONESTY

In keeping with the College's policies on Academic Dishonesty, the Music Department's practice will be as follows:

### **Cheating During an Examination**

Exams are highly formal events at which invigilators clearly set down the rules and regulations regarding allowable materials, etc. The environment is under the strict control of the instructor. Generally, students are cautioned in no uncertain terms that copying of answers from other students' papers or "cheat-sheets" is forbidden. In other words, there should be no grey area, no grounds for misunderstanding. Secondly, a single examination often counts for a much greater portion of a total grade than a single assignment. A student has considerably more to gain or to lose in an examination.

**Policy: If a student is caught or confesses to cheating during an exam, the student will immediately be withdrawn from the program and not allowed to re-register in the program for one full academic year.**

### **Cheating on Assignments**

Cheating on assignments is much more difficult to regulate and control than cheating on examinations. The assignments are usually done outside of the classroom and in the absence of the instructor. Moreover, the degrees or types of cheating on assignments often constitute more than straight copying of another's answers. It is often difficult for an instructor to detect the cheating solely from the writing on a page. Other factors often play a role in formulating the perception of misconduct. Finally, a grey area can result from the exchange of information among students. The degree to which students may discuss material is often a real problem. On the one hand, the college or university seeks to develop independent work; at the same time, active interchange of thoughts and ideas is encouraged. First-year students, some at least, truly must learn to differentiate.

**Policy: For a first offence a student will be given a grade of zero on the assignment. If another student willingly participated in the offence by knowingly lending his/her work for copying, that student should receive the same penalty. For a second offence the student(s) should be withdrawn from the program and not permitted to re-apply for the program for one full academic year.**

### **Plagiarism**

Plagiarism is probably the most difficult to deal with in some ways because:

- 1) it is the least familiar to the student;
- 2) most students who are poor writers find it a struggle to produce a research paper in their own words;
- 3) we are dealing with increasing numbers of students whose native languages are not English.

Moreover, unlike cases of copying an author's text verbatim, students often have difficulty ascertaining when ideas must be acknowledged even if the students have paraphrased the wording.

Instructors should encourage students to seek guidance or assessment during the writing of a paper if they, the students, are uncertain of whether or not they are

plagiarizing. If offences still occur, the instructor must decide, with assistance of a colleague if necessary, the degree of the offence. The student should receive a failing or substantially reduced grade on the paper.

Revised May 13, 2002

## **TEXTBOOKS**

1. In music courses, students may not use used textbooks in which exercises and assignments have already been done.
2. In all music courses, students may not use photocopied textbooks, or photocopies of portions of textbooks, in the classroom.

Approved June 17, 2002

## **STUDENT/TEACHER RELATIONS**

Students are encouraged to communicate with instructors about anything which might affect their work in a course. Such matters will be held in the strictest confidence unless the student gives permission for the information to be shared with other instructors.

In the extreme case where a student experiences continuing difficulty with any music instructor during an academic year, the student should attempt to resolve the problem directly with the instructor as soon as possible. If this attempt is unsuccessful, the student should speak to the Music Coordinator, and/ or to the appropriate Music Department Division Head. For information on College procedures regarding Appeals, Petitions and Formal Complaints, please see the current *Douglas College Calendar*.

## **SECURITY**

Unfortunately there have been many thefts in the Performing Arts area. Do not leave valuables unattended in any area of the College. Do not leave instruments unattended in Practice Rooms. If at any time you suspect someone not affiliated with Douglas College is in the Performing Arts spaces, notify a member of the music faculty or Security (at the information booth on the Concourse or by phone at 604-527-5405). Go to the Safe Walk booth in the Concourse if you would like someone to walk you to your car or to the Skytrain.

## *Douglas College Music Scholarships*

*For detailed descriptions of the scholarships, please see the Douglas College Calendar.*

### **Policies and Procedures**

1. In order to be considered for a music scholarship, a student must be enrolled in a minimum of 11 credits, including all the core music courses (ensemble, private lessons, theory, history) for which s/ he is eligible.
2. In order to be considered for a music scholarship, a student should have performed solo in a Showcase Recital, a Divisional Recital, or a Master Class.
3. In order to receive a music scholarship, a student must have a grade of C- in no more than one core music course (ensemble, private lessons, theory, history) and no grade below C- in any core music course. For Music Entrance Scholarships, the previous academic records of candidates will be considered.
4. Unless otherwise designated, a music scholarship must be used for further music studies at Douglas College beginning in September of the calendar year in which the award is received.
5. A recipient of a music scholarship is expected to perform in the Scholarship Winners' Concert in the following academic year. Winners of the Laura Chestnut Music Theory/ History Scholarship may be exempt from this requirement.
6. Music Scholarships are awarded primarily on the basis of achievement and potential. Where the specified criteria for a scholarship are met equally by two or more candidates, consideration may be given secondarily to financial need and thirdly to contribution to the musical life of the department.
7. For each scholarship awarded, an alternate recipient will be designated. Should neither the designated or alternate recipient continue his/ her full time music studies in the subsequent academic year, the money will revert to the fund.
8. Where no suitable candidate is found a scholarship may not be awarded in that year.
9. Winners of music scholarships are selected by the Music Faculty (Committee of the Whole). Decisions are final.
10. Winners of scholarships are to pay their fees in full as required by the College registration process. Once the late registration date has passed and it has been determined that recipients or alternates have met the requirements as described above, the Accounting Department will be asked to issue cheques accordingly.

### **Music Entrance Scholarships**

Douglas College Music Scholarships  
Meiji University Mandolin OB Club Music Scholarship  
Hugh Livingston Maze Music Scholarships  
Performance-Based Scholarships

Students transferring from the Douglas College Basic Musicianship Program to the University Transfer Music Program will automatically be considered for entrance scholarships. No application is required. Winners of Music Entrance Scholarships must confirm their intention to attend Douglas College by June 15. Otherwise the scholarship will be offered to an alternate.

### **Music Scholarships**

Chestnut Music Theory/ History Scholarship  
David Peterkin Memorial Music Scholarship  
Dr. G. Herald Keefer Music (Organ) Scholarship  
Henry Waack Music Scholarships  
Len Whiteley Memorial Music Scholarship  
Silverman Music Scholarship  
Tatsuo Hoshina Voice Scholarship  
Walter G. Robertson Memorial Music Scholarship  
Music Student Recognition Awards

No application is required. The awards will be announced and distributed at the Annual Scholarship Benefit Concert at the end of the academic year.

### **Other Scholarships and Bursaries**

Music students are also eligible for other scholarships and bursaries. Application is required. Contact the Financial Aid Office for information. Note the following in particular:

Arts Council of New Westminster Scholarship  
Anna Raffle Memorial Bursary  
Bob Holroyd Memorial Bursary

## FACILITIES AND EQUIPMENT

### **Student Use of Performing Arts Facilities**

Douglas College offers some of the finest performing arts facilities in the province. In order that all users can enjoy a pleasant and productive working environment, it is essential that there be mutual respect and co-operation. To that end, please observe the following guidelines.

1. Spaces must be left in the original, tidy condition for the next users.
2. Eating, drinking, smoking and/ or consuming drugs or alcohol are not permitted.
3. Users of designated, specialized spaces—harpsichord practice room, percussion rooms, small ensemble room, large instrument storage room, band room, music technology lab—must have permission slips authorized by music faculty and issued by the Performing Arts Office.
4. Keys for specialized spaces are non-transferable and must be returned before a student's grades will be released by the Registrar's Office.
5. There must be no tampering with equipment. Any problems with equipment should be reported immediately to the Performing Arts Office or a member of the music faculty. Do not leave instruments unattended in Practice Rooms.
6. No equipment is to be moved without permission of music faculty.
7. No equipment is to be removed from the college premises.

### **MIDI/Recording Studio**

The studio is located in 3280, and is capable of digital recording from 2 - 24 tracks, MIDI sequencing and sampling, automated mix down, digital editing/ mastering and CD production. It is available for use by Douglas College students who are enrolled in the Music Technology or Audio Engineering course offered through the Community Music School, and is also available for recording recitals, audition tapes and other student projects. Please see the faculty member in charge of the studio for information and guidelines.

### **Practice Rooms**

During the first week of classes, blank timetables will be posted on the practice room doors. Students are to sign up for practice times in accordance with any posted directions.

During the week, practice rooms are unlocked by security personnel at 7 a.m. and locked again at 10 p.m. Students are expected to leave the building by closing time (10 p.m. on weekdays, 7 p.m. on weekends).

Students wishing to practice on weekends must get authorization specifying the room, the day of the week and the time. Authorization is issued by the Performing Arts Office.

Security has instructions to admit only students with authorization and current student cards.

### **Special Practice Facilities**

In addition to the regular practice rooms, two other rooms (3221 and 3219) are available for special practice purposes. These two rooms are booked first for teaching and, after two weeks, for harpsichord students, piano concentrators or ensembles. When authorized by one of the Performance Division Heads, the Departmental Assistant will book a time and provide authorization to Security. Students can then have Security admit them accordingly.

Rooms 3215 and 3217 are reserved for percussion students.

### **Lockers**

Lockers are available through the Student Society at a fee of \$10.00 per semester (i.e., \$20.00 per year). Because of their curricular needs, music students have first access to the lockers, particularly the large ones, in the performing arts area. Those lockers will be held for a period of two weeks at the beginning of the semester and then will be made available to any college student. In order to obtain a locker, present your student card along with an authorization slip signed by music faculty to the Student Society Office.

Since most music students re-register for spring semester it is not usually necessary to empty out lockers at the end of the fall semester. Under normal circumstances a simple renewal for the next semester is sufficient. Occasionally, however, in order to facilitate repainting and/ or repairs, students will be required to clean out lockers for a designated period of time. All students must clean out lockers at the end of the winter semester.

### **Large Instrument Storage**

In addition to the regular lockers, there are a number of special lockers for music students with larger instruments. These lockers are signed out for the entire year, on a first come, first-served basis. (Students must remain registered in the Music Program in order to retain their locker.)

Students who wish to sign up for one of these lockers must see the Band Director during the first week of classes, either in his office (3229) or in the Band Room (3285). These special music lockers will **not** be signed out by the Student Society. All rental proceeds will go towards D.C. Music Projects.

### **Instruments**

Please see the Band Director or the guitar instructor to sign out an instrument. Students are responsible for loss or damage. **Do not leave instruments unattended in the Practice Rooms.** Instruments must be returned before a student's grades will be released by the Registrar's Office.

## **PRIVATE LESSONS**

### **General Policies**

1. The duration of each lesson is as follows:  
Courses numbered 1150, 1155, 1250, 1255, 2350, 2450 - 50 minutes  
Courses numbered 1151, 1156, 1251, 1256, 2351, 2451 - 25 minutes
2. It is very important that the lessons occur on a regular basis (once a week) to ensure maximum benefit from the instruction.
3. All students taking private lessons must receive 12 sessions within the semester. Additional lessons or extended lesson time with the instructor may be arranged through the Douglas College Community Music School.
4. In order that the student and the teacher enjoy and profit from the lessons, it is essential that both parties be punctual at, and prepared for, each lesson. If there are any difficulties in administering or receiving lessons please notify the Music Coordinator immediately.
5. All lessons must be given at the College.

### **Cancelled and Missed Lessons**

1. If either student or instructor is unable to attend the lesson owing to illness or extenuating circumstances, the other party should be notified as soon as possible and arrangements should be made to reschedule the lesson at a mutually convenient time.
2. Lessons missed or cancelled by the student without a valid excuse or adequate notice will not be made up.
3. Occasionally, curricular activities (field trips, etc.) will conflict with lessons. It is the student's responsibility to notify the instructor of any such conflict as soon as such an activity is announced so that an alternate lesson time can be arranged.
4. Instructors who need to cancel two consecutive lessons must notify the Performance Division Head for their area. Under no circumstances may an instructor send a substitute without the expressed written consent of the Coordinator.

### **Instructor Assignment and Student/Instructor Relations**

1. At the beginning of music studies at Douglas College, Performance Division Heads will assign students to Douglas College staff instructors for private lessons. Under normal circumstances, it is expected that a student will continue to take lessons from the assigned instructor for the duration of his/ her performance studies at the College.
2. Where more than one staff instructor on an instrument or voice is available at Douglas College, a student may request a specific Douglas College instructor before the beginning of any academic year. Such requests should be made in writing and

addressed to the appropriate Performance Division Head, who will attempt to meet any requests as far as possible.

3. In the extreme case where a student experiences continuing difficulty with a music instructor during an academic year, the student should attempt to resolve the problem directly with the instructor as soon as possible. If this attempt is unsuccessful, the student should speak to the Music Coordinator, and/ or to the appropriate Music Department Division Head. For information on College procedures regarding Appeals, Petitions and Formal Complaints, please see the current *Douglas College Calendar* at [www.douglas.bc.ca](http://www.douglas.bc.ca).

### **Grading**

**University Transfer Music concentrators:** MUSC 1150, 1250, 2350, and 2450 will be evaluated on the following basis:

1. 70% percent of the total mark will be allotted by the instructor on the basis of weekly achievement in the various aspects of the course. This will be recorded by the instructor at the conclusion of each lesson on the Student Lesson Record form.

Factors to be considered include progress, punctuality and attendance, musicianship and completion of the minimum requirements.

2. 30% percent of the total mark will be based on a jury examination at the end of each semester. The student will be expected to demonstrate mastery of all aspects of the requirements.
3. Up to 10% of the total mark will be deducted for unsatisfactory participation in College recitals and master classes. (See section on Master Classes.)

**Secondary students:** MUSC 1151, 1251, 2351, and 2451 will be evaluated as follows:

1. Recital and master class participation will be counted as part of the concentration mark.
2. There are no jury exams for secondary lessons. The instructor's mark will constitute 100% of the grade.

**Basic Musicianship students:** MUSC 1155, 1156, 1255, and 1256 will be evaluated as follows:

1. There will be no jury exam at the end of the Fall semester. 100% of the total mark will be allotted by the instructor on the basis of weekly achievement in the various aspects of the course. This will be recorded by the instructor at the conclusion of each lesson on the Student Lesson form provided. Up to 10% of the total mark will be deducted for unsatisfactory participation in recitals and master classes.

2. The Spring semester will be graded on the same basis as University Transfer Music concentrators. There will be a jury exam at the end of the Winter semester.

### **Withdrawals**

Students withdrawing from the program must notify the office not less than 3 days prior to the next lesson. Should an instructor not receive at least 24 hours notice of a withdrawal before a lesson, he/ she will be paid for that lesson.

### **Loss of Lessons**

It is the policy of the department that students maintain satisfactory standing in other music subjects in order to receive lessons. Students' progress is reviewed regularly during the semester and if, in the opinion of the faculty, a student shows less than satisfactory standing, lessons may be withdrawn.

Revised June 24, 2002

## JURY EXAMINATIONS

1. Jury exam requirements may include pieces, studies, technical requirements, quick study and sight-reading. Specific requirements are set for each instrument and voice. Please consult your private lesson instructor for detailed information well before the exam date.
2. All jury exams will be held during the final examination period. Jury examinations are held at the end of each semester for University Transfer concentration lessons. Jury examinations for the Basic Musicianship program are held at the end of the Winter semester only. There are no jury exams for secondary lessons.
3. Basic Musicianship students may use their jury as an audition for the University Transfer Music Program. For further information, see the section on Transfer.
4. The two jurors will include at least one regular member of the music performance faculty and the instructor.
5. A schedule of jury examinations will be posted prior to the final examination period. It is the student's responsibility to consult the schedule and inform the Division Head of any conflicts immediately.
6. Students must be in attendance and ready 10 minutes before the scheduled time. Those students required to do Quick Studies must be present 30 minutes before the scheduled time.
7. Students are to bring to concentration jury exams the following:
  - a) A jury form with the top section filled out.
  - b) One extra copy of each of the pieces and studies being played on the exam for the use of the examiners. Photocopies are acceptable for this purpose.
8. It is the responsibility of the examination chairperson to:
  - a) Consult the course outline for jury requirements for each course level.
  - b) Obtain the students' files and extra jury forms prior to the exams.
  - c) Conduct the proceedings of the examination.
  - d) Provide sufficient copies of sight-reading and Quick Study material.
  - e) Ensure that the results of the examiners are recorded and a grade submitted.
9. The mark for the jury exam is the average of the marks submitted by the jurors. This mark constitutes 30% of the final grade for the course.
10. Recital and master class participation is to be considered at the jury examination (See section on Master Classes, Concerts and Recitals.)
11. Completed jury forms are placed in student files and are accessible to students. Copies are given to instructors. Students are encouraged to read the juror's comments and discuss them with their instructor.

## **MASTER CLASSES, CONCERTS AND RECITALS**

### **Participation**

All students taking private lessons for credit are required to attend all concerts in the Thursday The Arts at One concert series, all Tuesday student recitals, and designated master classes each semester.

Students are also required to perform in at least one student recital and/ or master class each semester on their concentration instrument. Students may choose to perform on their secondary instrument, too.

In addition, any student is welcome to attend any master class or presentation.

### **Grading**

Up to 10% of a student's concentration private lesson grade may be deducted for unsatisfactory participation in recitals and master classes. The following explains the grading calculation:

5% is deducted for failure to perform.

1% is deducted for each absence from The Arts at One Series.

1% is deducted for each absence from the required divisional recitals and master classes.

1% is added for each additional performance and/ or accompaniment above the minimum. This addition will only offset marks that have been deducted.

1% is deducted for B.Mus. piano concentrators who fail to meet the accompaniment requirement.

**No student can gain or lose more than 10% of his/her final grade for this requirement.**

### **Student Recitals**

On the last five or six Tuesdays of each semester there will be general music recitals. Recitals will begin at 1:30 pm. Master classes will start at 12:30 pm at the discretion of the instructors. Master classes may also be given at other times. Attendance will be taken at all events.

### **Student Showcase Recitals**

The instructors will choose students to perform at Student Showcase Recitals each semester. These take place as part of The Arts at One concert series on Thursdays at 1:00 p.m.

**N.B.: Any student wishing to be considered for a scholarship which has performance as one of the criteria must perform on a Student Showcase Recital.**

### **Stage Presence**

Performers' appearance and deportment should be appropriate for a recital of classical music in a concert hall.

### **Student Recital CDs**

CDs of all student recitals will be available online. Go to [www.douglas.bc.ca](http://www.douglas.bc.ca). On the left side there is an icon for MyDouglas. Click on this icon. Login to MyDouglas or click on **How do I get a user ID and PIN?** Inside MyDouglas go to **Groups** (top right hand corner). Click on **group index**, then **index**, then **service** and finally **DC Music Recitals**. The next page asks you to agree to the above statement. Agree by clicking in the appropriate 2 boxes. Go to **Links** (on the left hand side of the page. Click on the appropriate concert date. You can listen to the entire concert, download the entire concert and program.

### **Program Information**

Student recital forms may be picked up from the Performing Arts office. A recital form, complete with the instructor's signature and all program information in the proper format, should be handed in to the instructor in charge of the recital no later than TEN DAYS prior to the performance date. See "Responsibilities of Regular Faculty" for the name of the instructor in charge.

Students whose program information is not complete in time for printing will not be permitted to perform.

Please observe the procedures outlined in "Submitting Program Information" below and the various model formats on the following pages.

### **Submitting Program Information**

It is important that all program information be submitted in an accurate, consistent and legible form. Please **print all information clearly**, with special attention to foreign terms (including accents where appropriate). Check the spelling of composers' names; these can vary widely. Choose a standard spelling. Check composers' dates carefully. If you are not sure if a twentieth-century composer is still alive, check a recent biographical dictionary (such as the latest editions of *Baker's Biographical Dictionary of Musicians*, *The New Grove Dictionary of Music and Musicians*, or *The Encyclopedia of Music in Canada*) in the reference section of the Library, or search a reputable website. Remember, the quality of the information printed in the program reflects on your performance presentation.

MODEL FORMAT

The basic information required for a program is usually set up according to the model format shown, using flush left margin for the work, flush right margin for the composer, and indentations for movements or sections. The examples that follow show some ways of dealing with specific cases.

**Title of work, including Opus or  
Catalogue number (or date),  
(along with “Subtitle”), as appropriate**

**Standard full name of composer  
(birth-death dates, or  
birth date only if living)**

**Numbers and titles or tempo indications  
for individual movements or sections**

FORMAT FOR A COMPLETE MULTI-MOVEMENT WORK

**Sonata in C minor (“*Pathétique*”), Op. 13**

**Ludwig van Beethoven  
(1770-1827)**

- I     Grave; Allegro di molto e con brio**
- II     Adagio cantabile**
- III    Rondo. Allegro**

Notes on the example: The subtitle is placed in quotation marks; here it is also in italics because it is an uncommon foreign word. In the first movement, the tempo changes from the introduction to the main section; both markings are given, separated by a semi-colon. The third movement is a rondo in an allegro tempo; here a period is used to separate the form from the tempo.

FORMAT FOR A SINGLE-MOVEMENT WORK

**Etude in C minor, Op. 10 no. 12 (“*Revolutionary*”)**

**Fryderyk Chopin  
(1810-1849)**

**I leap through the sky with stars (1991)**

**Alexina Louie  
(b. 1949)**

Note: Both of these examples are piano pieces; the name of the instrument is usually not included in the title, but rather placed after the name of the performer. The spelling of Chopin’s first name is usually the French “Frédéric” but the Polish “Fryderyk” is becoming more common; either one can be considered “standard” here. Although this étude comes from a set of twelve, it is treated here as an independent work. Note the subtitle. Since the Louie piece has no opus number, a date is given in parentheses.

FORMAT FOR A SINGLE MOVEMENT FROM A LARGER WORK.  
ONE SONG FROM A SONG CYCLE. OR AN ARIA FROM AN OPERA

- |   |   |
|---|---|
| <p><b>From Sonata in B-flat major, H. XVI:41</b><br/> <b>I Allegro</b></p>                            | <p><b>Joseph Haydn</b><br/> <b>(1732-1809)</b></p>            |
| <p><b>From <i>Die schöne Müllerin</i>, D. 795</b><br/> <b>14. Der Jäger (The Huntsman)</b></p>        | <p><b>Franz Schubert</b><br/> <b>(1797-1828)</b></p>          |
| <p><b>From <i>Don Giovanni</i>, K. 527</b><br/> <b>Aria: Ah! fuggi il traditor (Donna Elvira)</b></p> | <p><b>Wolfgang Amadeus Mozart</b><br/> <b>(1756-1791)</b></p> |

Notes on the above examples: These three works are identified by their standard catalogue numbers (H.=Hoboken for Haydn, D.=Deutsch for Schubert, and K.=Köchel for Mozart). Both the Haydn and Schubert examples show which movement or number of the larger work is being performed. The titles of the Schubert song cycle and Mozart opera are given in italics. A translation of the title of the Schubert song is given in parentheses. The Mozart example includes in parentheses the name of the character who is singing the aria. The translation and character name are optional.

FORMAT FOR TWO OR MORE MOVEMENTS OR NUMBERS  
FROM A LARGER WORK

- |  |  |
|--|--|
| <p><b>From Carnival, Op. 9</b><br/> <b>2. Pierrot</b><br/> <b>3. Arlequin</b><br/> <b>9. Papillons</b></p>                                 | <p><b>Robert Schumann</b><br/> <b>(1810-1856)</b></p>        |
| <p><b>From <i>Messiah</i>, Part III</b><br/> <b>Recitative: Behold, I tell you a mystery</b><br/> <b>Aria: The trumpet shall sound</b></p> | <p><b>George Frideric Handel</b><br/> <b>(1685-1759)</b></p> |

Note the standard English spelling of Handel's name; some sources use the original German spelling.

FORMAT FOR A WORK WHICH HAS BEEN ARRANGED OR TRANSCRIBED

Place the name of the arranger (arr.) or transcriber (transcr., not "trans." which means translator) under the name of the composer. If the original work was for another medium (for example, a cello work arranged for guitar), indicate the medium of the

original work in the title; the medium of the arrangement will be evident when the name of the performer(s) and instrument(s) are given.

**From Suite no. 1 in G major for solo cello, BWV 1007**

- I. Prélude**
- IV. Sarabande**
- VI. Gigue**

**Johann Sebastian Bach**  
**(1685-1750)**  
**arr. Andrés Segovia**

Note: The title includes the standard Bach catalogue number (BWV=Bach-Werke-Verzeichnis).

## GRADING SYSTEM

Grade	Numerical Value	Achievement Level	Description
A+	4.33	95% and above	Outstanding Achievement
A	4.00	90% to 94%	
A-	3.67	85% to 89%	
B+	3.33	80% to 84%	Good Achievement
B	3.00	75% to 79%	
B-	2.67	70% to 74%	
C+	2.33	65% to 69%	Satisfactory Achievement
C	2.00	60% to 64%	
C-	1.67	55% to 59%	
P	1.00	50% to 54%	Marginal Achievement
F	0.00	49% and below	Unsatisfactory Achievement
UN	0.00	Student completed less than 70% of the total evaluation of the course, or missed more than 30% Of the evaluation of the classes where the Instructor's Course Outline specifies that attendance is a course requirement.	

**N.B.: A final grade of C- is required in a prerequisite course in order to proceed to the next level.**



## V. COMMUNITY MUSIC SCHOOL

Music students are welcome to supplement their college studies with non-credit music lessons or courses offered by the Douglas College Community Music School. Some possibilities which may be of special interest to music students are:

### **Private Lessons**

You may arrange for additional lessons or extended lesson time with your private lesson instructor or you could take lessons on a different instrument or voice.

### **Audio & Music Production Classes**

5 levels of audio & music production courses plus a sixth level of internship.

### **Recording Sessions**

Book a recording session for a Demo or CD.

### **Douglas College Choral Society**

### **Class Piano**

### **Guitar Basics**

### **Flute Choir**

### **Percussion Ensemble**

### **African Drumming**

### **Celtic Music Ensemble**

### **Korean Music Ensemble**

### **Rock Ensemble**

### **Music Theory: Rudiments**

### **Music History**

### **Your Career in Music**

Pick up a brochure outside the Community Music School Office (Room 3200A), telephone 604-527-5469, drop by during the office hours posted on the door, or visit [www.douglascollege.ca/cms](http://www.douglascollege.ca/cms)



## VI. TRANSFER INFORMATION

### TRANSFERRING FROM BASIC TO UNIVERSITY TRANSFER

It is important that Basic Musicianship students intending to enter Douglas College's University Transfer Program in the subsequent year consider policies and procedures well in advance. It is entirely the student's responsibility to make the necessary arrangements.

Enrolment in the Basic Musicianship Program does not constitute automatic acceptance into University Transfer. Rather, each student must do the following:

1. Advise his/ her private lesson instructor in the fall semester of the intention to audition in the spring, so that the instructor can program curriculum accordingly.
2. Advise the Music Coordinator of this intention as well.
3. Advise the jury examiners at the end of the winter semester that the jury exam for MUSC 1255 or 1256 is to constitute an audition for University Transfer.

N.B. THE MUSC 1255 OR 1256 JURY WILL NOT BE CONSIDERED AN AUDITION UNLESS REQUESTED. PASSING THE MUSC 1255 OR 1256 EXAM DOES NOT NECESSARILY MEAN THAT THE STUDENT IS OF UT ENTRANCE STANDARD IN PERFORMANCE.

Students who do not pass the audition may re-audition at a later date.

4. Receive a grade of C- or higher in MUSC 1101 or MUSC 1202. Students who do not get a grade of C- or higher in MUSC 1101 or MUSC 1202 may write the theory placement test.
5. Apply at the Registrar's Office for the University Transfer Music Program before the end of the winter semester, using the **Change of Program** form.

If there are any questions, students should not hesitate to speak with the Music Coordinator.

### TRANSFERRING TO UNIVERSITY

#### **Procedure**

It is the student's responsibility to initiate the process of transferring to a university for further studies. Although the process does vary somewhat depending upon the university, students are advised to follow the procedures outlined below. **IT IS ADVISABLE TO START PROCEDURES IN JANUARY OR FEBRUARY.**

1. Obtain an application form from the Douglas College Registrar's Office for the university or universities to which you intend to apply. Separate applications may be required for the university's Admissions Office and for the university's School of Music. (If forms are not available, write to the Registrar's Office of the university.)
2. Complete the application form and submit it along with other pertinent information (transcripts, etc.) as requested.

3. Send a letter of introduction and intent to the music school/ department of the university.

4. Request letters of reference directly from two faculty members of your choice. It is recommended that letters be requested from one performance instructor and one academic music instructor. The instructors will give these letters to the Departmental Assistant who will mail them and keep a record of all letters sent.

5. If you do not hear from the university or music school/ department within a reasonable period of time, follow up with a telephone call or another letter to ensure that your application did not get lost.

6. Students applying to transfer into a Bachelor of Music program must be not only accepted by the university but also by the university's school of music. In addition to transcripts and letters of recommendation, Bachelor of Music students must also audition and be interviewed. While all components of a student's application are considered carefully, in most cases the audition is by far the most important part.

**NOTE: Owing to the limited number of places for third- and fourth-year Bachelor of Music students in B.C., transfer students are encouraged to apply to universities outside the province as well. Students should also consider applying for transfer to a Bachelor of Arts (Music Major).**

### **Transfer Credit Guide**

For information on the transfer of Douglas College courses to universities in British Columbia, consult the BC Council on Admissions and Transfer's Online Transfer Guide.

[www.bccat.bc.ca](http://www.bccat.bc.ca)

### **Information on Universities**

University calendars are available for viewing at the Career Centre (Room 4600), the Douglas College library and online. Email transfer information is usually available on university websites.

The *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* is a very useful resource. It may be consulted in the Performing Arts Office.

### **BC Universities with Music Programs**

The University of British Columbia	Vancouver	<a href="http://www.music.ubc.ca">www.music.ubc.ca</a>
University of Victoria	Victoria	<a href="http://www.finearts.uvic.ca">www.finearts.uvic.ca</a>
Simon Fraser University	Burnaby	<a href="http://www.sfu.ca/sca">www.sfu.ca/sca</a>
Trinity Western University	Langley	<a href="http://www.twu.ca">www.twu.ca</a>
Capilano University	N. Vancouver	<a href="http://www.capilanou.ca">www.capilanou.ca</a>
Vancouver Island University	Nanaimo	<a href="http://www.mala.ca">www.mala.ca</a>

### **BC Colleges offering Music Degrees**

Vancouver Academy of Music	Vancouver	<a href="http://www.vam.bc.ca">www.vam.bc.ca</a>
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**Canadian Universities Outside BC with Music Programs - English Speaking Only****Alberta**

University of Alberta	Edmonton	<a href="http://www.ualberta.ca">www.ualberta.ca</a>
The University of Calgary	Calgary	<a href="http://www.ffa.ucalgary.ca/ffa">www.ffa.ucalgary.ca/ffa</a>
The University of Lethbridge	Lethbridge	<a href="http://home.uleth.ca/sfa">home.uleth.ca/sfa</a>

**Saskatchewan**

The University of Regina	Regina	<a href="http://www.uregina.ca">www.uregina.ca</a>
University of Saskatchewan	Saskatoon	<a href="http://www.usask.ca">www.usask.ca</a>

**Manitoba**

Brandon University	Brandon	<a href="http://www.brandonu.ca">www.brandonu.ca</a>
The University of Manitoba	Winnipeg	<a href="http://www.umanitoba.ca">www.umanitoba.ca</a>

**Ontario**

Brock University	St. Catharines	<a href="http://www.brocku.ca/music">www.brocku.ca/music</a>
Carleton University	Ottawa	<a href="http://www.carleton.ca">www.carleton.ca</a>
Huntington College		
Laurentian University Campus	Sudbury	<a href="http://www.huntington.laurentian.ca">www.huntington.laurentian.ca</a>
Lakehead University	Thunder Bay	<a href="http://www.lakeheadu.ca">www.lakeheadu.ca</a>
McMaster University	Hamilton	<a href="http://www.mcmaster.ca">www.mcmaster.ca</a>
Queen's University	Kingston	<a href="http://www.queensu.ca">www.queensu.ca</a>
Wilfrid Laurier University	Waterloo	<a href="http://www.wlu.ca">www.wlu.ca</a>
York University	North York	<a href="http://www.yorku.ca">www.yorku.ca</a>
The Glenn Gould Professional School of the Royal Conservatory of Music	Toronto	<a href="http://www.rcmusic.ca">www.rcmusic.ca</a>
University of Guelph	Guelph	<a href="http://www.uoguelph.ca/sofam">www.uoguelph.ca/sofam</a>
The University of Ottawa	Ottawa	<a href="http://www.uottawa.ca">www.uottawa.ca</a>
The University of Toronto	Toronto	<a href="http://www.utoronto.ca/music">www.utoronto.ca/music</a>
Conrad Grebel University College		
University of Waterloo	Waterloo	<a href="http://www.grebel.uwaterloo.ca/music">www.grebel.uwaterloo.ca/music</a>
University of Western Ontario	London	<a href="http://www.music.uwo.ca">www.music.uwo.ca</a>
University of Windsor	Windsor	<a href="http://www.uwindsor.ca">www.uwindsor.ca</a>

**Quebec**

Bishop's University	Lennoxville	<a href="http://www.ubishops.ca">www.ubishops.ca</a>
Loyola Campus		
Concordia University	Montreal	<a href="http://www.concordia.ca">www.concordia.ca</a>
McGill University	Montreal	<a href="http://www.mcgill.ca/music">www.mcgill.ca/music</a>

**New Brunswick**

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Mount Allison University                      Sackville                      [www.mta.ca](http://www.mta.ca)

**Nova Scotia**

Acadia University                      Wolfville                      [www.acadiau.ca](http://www.acadiau.ca)

Dalhousie University                      Halifax                      [www.dal.ca](http://www.dal.ca)

St. Francis Xavier University                      Antigonish                      [www.stfx.ca](http://www.stfx.ca)

**Newfoundland**

Memorial University of Newfoundland St. John's                      [www.mun.ca](http://www.mun.ca)

**SOURCES OF INFORMATION ON FURTHER MUSICAL STUDIES**

The Reference Section of the Library contains a collection of Calendars from post-secondary institutions as well as a number of books with information on places of music study. These include:

REF                      Music Directory Canada.

ML 21                      This annual publication contains information on competitions, music camps,

C2                      financial aid, as well as music schools (see "music education") and many

M88                      other aspects of musical life in Canada.

REF                      Uscher, Nancy. The Schirmer Guide to Schools of Music and Conservatories

ML 12                      Throughout the World.

U82                      New York: Schirmer Books, 1988.

1988                      This book is especially useful if you are considering music study outside  
Canada.

## VII. OTHER RESOURCES DOUGLAS COLLEGE LIBRARY

### Books on Practicing and Performing Music

ML 3838      Bruser, Madeline. *The Art of Practicing. A Guide to Making Music from the Heart*. New York: Bell Tower, 1997.  
B783  
1997

This clearly-written and practical book presents techniques for cultivating free and natural movement for both instrumental and vocal performers, as well as advice on preparing for musical performance with imagination and insight.

ML 3820      Green, Barry, with W. Timothy Gallwey. *The Inner Game of Music*. New York: Doubleday, 1986.  
G734  
1986

This book takes principles used in the main author's popular books on sports (tennis, skiing, and golf) and applies them to music. The emphasis is on the learning of natural techniques that can enhance musical expression.

ML3830      Salmon, Paul G., and Robert G. Meyer. *Notes from the Green Room. Coping with Stress and Anxiety in Musical Performance*. New York: Lexington Books, 1992.  
S148  
1992

This book merges contemporary psychological theories of stress and anxiety with a consideration of pragmatic aspects of becoming an effective performer. The authors show how performers can refine their skills and learn to cope with stress.

### Video

Creative Practice Techniques: A practical guide to developing productive, enjoyable practice on any instrument. 45 minutes.  
Chicago: Master Class productions, 1985.

### Books on Music Careers and the Music Business

The following books contain much practical information and advice on finding and succeeding in music careers:

ML 3795      Coxson, Mona. Some Straight Talk About the Music Business.  
C87              2nd ed. Toronto: CM Books, 1988.  
1988

ML 3795      Field, Shelly. Career Opportunities in the Music Industry.  
F543              2nd ed. New York: Facts on File, 1990.  
1990

ML 3795      Green, Thomas, Patricia Sauerbrei and Don Sedgwick, ed.  
C373              Careers in Music: A Guide for Canadian Students.  
1986              Oakville: The Frederick Harris Music Co., 1986.

ML 3795      Uscher, Nancy. Your Own Way in Music: A Career and Resource Guide.  
U828              New York: St. Martin's Press, 1990.  
1990

## CANADIAN MUSIC CENTRE

The Canadian Music Centre is a wonderful resource for performers, teachers, students or anyone with an interest in Canadian concert music. You may borrow music free of charge from the library of 15,000 scores or purchase CDs, scores and books from the boutique. You can look up biographical information about more than 500 Associate Composers and listen to over 4,000 recordings of their music.

Students are also encouraged to consult the John Adaskin Project Publications available through the Canadian Music Centre. These books include guides to Canadian music for string orchestra, band, brass ensembles, French horn, free bass accordion, violin, jazz ensemble, unaccompanied flute, trombone, and clarinet.

Drop in to the BC regional office in person, borrow music via mail order or visit the website.

837 Davie Street  
Vancouver, BC  
V6Z 1B7

Phone 604-734-4622  
FAX 604-734-4627  
Email [bcregion@musiccentre.ca](mailto:bcregion@musiccentre.ca)

Website [www.musiccentre.ca](http://www.musiccentre.ca)

## VIII. 2008/2009 EVENTS

### THE ARTS AT ONE CONCERT SERIES

The Arts at One Concert Series is funded by the Douglas College Music Department with the assistance of the Music Performance Trust Fund of the Vancouver Musicians' Association. These concerts are held on Thursdays at 1:00 pm in the Laura C. Muir Performing Arts Theatre.

#### Fall 2009

- September 10**    **Jazz Standards**  
                          Jared Burrows, guitar  
                          Steve Maddocks, voice
- September 17**    **The Golden Violin**  
                          Calvin Dyck, violin  
                          Betty Suderman, piano
- September 24**    **Parlour Music: Celebrating the Music of Old New Westminster**  
                          Bob Silverman, piano  
                          Ellen Silverman\*, piano  
                          Adele Clark, soprano  
                          Kevin Barrington-Foote\*, narrative
- October 1**        **The People United**  
                          Corey Hamm, piano
- October 8**        **Classical Guitar Recital**  
                          Aquizamin Garcia, guitar
- October 15**      **Beethoven Trio Op. 38 (After the Septet)**  
                          The Vancouver Trio  
                          Keiko Alexander, piano  
                          Bo Peng, cello  
                          Gene Ramsbottom\*, clarinet
- October 22**      **Celebrating the Music of the Royal City**  
                          EnChor Chamber Choir  
                          Diane Loomer, director
- October 29**      **Keyboard Kaleidoscope**  
                          Da Young An, piano
- November 19**    **Student Show case**
- November 26**    **Student Show case**
- December 3**     **Student Show case**

*\*Douglas College faculty member*

**Winter 2010**

<b>January 7</b>	<b>Faculty Concert</b>
<b>January 14</b>	<b>UBC Opera</b>
<b>January 21</b>	<b>Flute Recital</b> Brenda Fedoruk*
<b>January 28</b>	<b>Ad Mare</b>
<b>February 11</b>	<b>Scholarship Winners' Concert</b>
<b>March 4</b>	<b>Percussionworks!</b>
<b>March 11</b>	<b>Student Show case</b>
<b>April 1</b>	<b>Student Show case</b>
<b>April 8</b>	<b>Douglas College Ensembles' Concert</b>
<b>April 15</b>	<b>Scholarship Winners' Concert</b>

*\*Douglas College faculty member*

### ENSEMBLE CONCERTS

Friday, November 27, 2009 Douglas College Chorus & Chorale	7:30 pm	Laura C. Muir Performing Arts Theatre free
Monday, November 30, 2009 An Evening of Jazz	7:30 pm	Laura C. Muir Performing Arts Theatre free
Wednesday, December 2, 2009 Douglas College Concert Band	7:30 pm	Laura C. Muir Performing Arts Theatre free
Saturday, December 5, 2009 Student Composition Concert	7:30 pm	Laura C. Muir Performing Arts Theatre free
Friday, April 9, 2010 Annual Scholarship Benefit Concert College Chorus, Chorale and Concert Band	7:30 pm	Laura C. Muir Performing Arts Theatre \$10 general, \$5 students and seniors Douglas College students free
Saturday, April 10, 2010 Student Composition Concert	7:30 pm	Laura C. Muir Performing Arts Theatre \$10 general, \$5 students and seniors Douglas College students free
Monday, April 12, 2010 An Evening of Jazz	7:30 pm	Laura C. Muir Performing Arts Theatre \$10 general, \$5 students and seniors Douglas College students free

### STUDENT GENERAL RECITALS

These recitals are held on Tuesdays at 1:30. Sign up sheets will be posted on the notice board.

October 27, 2009	Laura C. Muir Performing Arts Theatre
November 3, 2009	Band Room (3285)
November 17, 2009	Laura C. Muir Performing Arts Theatre
November 24, 2009	Laura C. Muir Performing Arts Theatre
December 1, 2009	Laura C. Muir Performing Arts Theatre

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December 8, 2009	Laura C. Muir Performing Arts Theatre
March 9, 2010	Laura C. Muir Performing Arts Theatre
March 16, 2010	Band Room (3285)
March 23, 2010	Band Room (3285)
March 30, 2010	Laura C. Muir Performing Arts Theatre
April 6, 2010	Laura C. Muir Performing Arts Theatre
April 13, 2010	Laura C. Muir Performing Arts Theatre

## **FIELD TRIP**

### **Vancouver Symphony Orchestra Rehearsal**

All full-time students in the Basic Musicianship and University Transfer Programs are required to attend an open rehearsal of the Vancouver Symphony Orchestra at the Orpheum Theatre in Vancouver on Friday, September 25, from 10 a.m. to 12:30 p.m. Part-time music students are also welcome to attend, but non-music students or guests are not able to participate because of the cost involved. The cost of attending the rehearsal is covered by the Music Department, but students are responsible for their own transportation.

All regular music classes will be cancelled from 8:30 a.m. to 2 p.m. on that date. Students who have conflicts with non-music classes should inform their music history or theory instructor in advance. Students who have conflicts with private lessons should arrange for another lesson time well in advance. Students who are unable to attend the rehearsal will be given an alternate assignment.

The rehearsal will be conducted by VSO Music Director, Bramwell Tovey. The works scheduled to be rehearsed include Tchaikovsky's Fourth Symphony and a new piece, Blues 'n Riff—The Spectacular Tale of Katy Caboose, by VSO Composer-in-Residence, trombonist Scott Good. An orchestra member will meet with students during the rehearsal break to provide information about the VSO Student Access Pass and to answer questions about the rehearsal or the orchestra.

In preparation for the field trip, Scott Good will discuss his music on Tuesday, September 22, from 1 – 2 p.m. at Douglas College, as part of the Composer Tuesdays series.

## **COMPOSER TUESDAYS**

Three local composers have been invited to talk about their music and creative processes. Attendance is mandatory and will count as part of students' theory grade. All three sessions will be held from 1 – 2 p.m. The location will be announced by your theory instructor.

September 15      Colin McDonald

September 22      Scott Good

September 29      Jocelyn Morlock



# DOUGLAS COLLEGE MUSIC DEPARTMENT

## HANDBOOK

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