

Mount Allison
UNIVERSITY
DEPARTMENT OF MUSIC

Information for Applicants
2010

Music Application Form Enclosed

Audition / Interview / Assessment Dates:

Saturday, March 20, 2010

Friday, March 26, 2010

Saturday, March 27, 2010

Mount Allison University
Department of Music
134 Main Street
Sackville NB Canada E4L 1A6

Tel: 506-364-2374 / Fax: 506-364-2376

E-mail: music@mta.ca

You can find out more about music at Mount Allison
by visiting our Web site at

www.mta.ca/music

Introduction

Thank you for your interest in Music at Mount Allison! We have prepared this booklet to introduce you to our Department, to tell you about what we do, and to inform you about applying to study music at Mount Allison.

The study and performance of music have been an integral part of Mount Allison since its earliest days. Our first diplomas in music were awarded in 1874, making ours one of the oldest music schools in Canada. The Music Department presently welcomes both students who plan to make careers in music, as well as those who wish to study music on an elective basis or to participate in extra-curricular music-making. We also enhance the musical life of our extended community through the many concerts, recitals, master classes, workshops, and special lectures presented by our faculty, students, and guest artists.

In our Bachelor of Music, Bachelor of Arts (Honours and Major in Music), and Minor in Music programmes we strive to integrate academic and performance activities, to provide our students with a sound basis in the liberal arts as well as specialized musical training. Within the applied music area our Department offers a mix of performance specialties and opportunity for solo, small-group, and large-ensemble playing. We are aided by our relatively small size (around one hundred students in music programmes), our excellent facilities, our highly qualified faculty and staff, and the ambiance and collegiality of a small, residential, liberal arts university.

If you are searching for a university with an active musical life, you will find what you are looking for at Mount Allison. We invite you to contact us at any time, and we shall be pleased to answer any questions you may have regarding our programmes.

Elizabeth Wells, Ph.D.
Head, Department of Music

Table Of Contents

	Page
The Campus and the Conservatory.....	2
The Music Faculty and Staff	2
Degree Programmes in Music	4
Applications to Music Programmes.....	5
Musical Activities.....	7
Scholarships and Financial Aid	8
How Can You Prepare to Study Music at University?	8
A Sample Entrance Assessment.....	12

The Campus and the Conservatory

Mount Allison University is located in Sackville, New Brunswick, at the geographical centre of Canada's Maritime provinces. Sackville is built at the edge of the famous Tantramar Marshes, which have inspired artists, poets, and musicians for over 200 years.

Mount Allison's beautiful campus is situated on a hill in the heart of Sackville. Many university buildings are faced with red sandstone from local quarries and are set amid trees, shrubs, and flower beds. The scenic centre of campus is the swan pond, where swans and ducks swim under a cascading fountain. Its architectural centre is the University Chapel, one of the loveliest such buildings in Canada.

The focus of Mount Allison's musical activity is the Marjorie Young Bell Conservatory of Music, which was opened in 1966 and which provides outstanding facilities. The building houses a 350-seat recital hall, studios and offices, practice rooms, ensemble rehearsal rooms, a computer lab, classrooms, the Music Library, and separate choral and instrumental music collections. It is also home to the Atlantic regional office of the Canadian Music Centre.

The Alfred Whitehead Memorial Music Library holds thousands of books, recordings, videos, scores, and periodicals, as well as listening, video-viewing, and study areas. The University has an outstanding collection of special instruments including one harpsichord, two Casavant pipe organs, two Yamaha concert grand pianos, as well as numerous other instruments. Practice and performance facilities are readily accessible to students.

The "Conserv" is like a school within a school, and there is great camaraderie among faculty and students. The Student Music Society organizes variety shows, parties, banquets, and other events that contribute to the quality of our student life. The Conservatory is truly the "home away from home" for our students!

The Music Faculty and Staff

In keeping with our focus on the well-rounded musician, our faculty members show both versatility and depth in their areas of expertise. Whether your chief interest lies in musical performance, teaching, composition, or the history or theory of music, you will benefit from a close working relationship with Mount Allison's highly experienced faculty of professional musicians and music scholars.

-
- Belinda B. Code**, B.Mus., M.Mus. Associate Professor
Flute, Double Reeds, Woodwind Methods
- Michel Deschênes**, B.Mus. Instructor
Studio Percussion
- Danise J. Ferguson**, B.Mus., M.Mus. Associate Professor
Cello, String Bass, String Methods, Music Theory, Chamber Music,
Chamber Orchestra
- Wesley Ferreira**, B.Mus., M.Mus., Lecturer
Clarinet, Saxophone, Symphonic Band, Instrumental Conducting
- Copper Ferreira, B. A, M.A., M. Mus.**
Clarinet, Aural Skills, Conducting
- Monette Gould**, A.R.C.T., L.R.C.T. Opera Performance Diploma.
Instructor. Voice, Diction
- Peter Groom**, B.F.A., B.Mus., B.Ed., M.Mus.
Instructor. Voice
- Peter Higham**, L.R.A.M., M.Mus., M.L.S. Music Librarian.
Part-time Instructor, Guitar
- Alan Klaus**, B.Mus., M.Mus. Lecturer
Brass, Brass Methods, Brass Choir, Aural Skills, Chamber Music
- Alasdair MacLean**, B.Mus., M.Mus., Mus.Doc. Assistant Professor
Music Theory, Composition, Music Technology
- Gayle h. Martin**, B.Mus., M.Mus., D.M.A. Associate Professor
Music History, Organ, Choral Conducting, Choral Society,
Chamber Choir
- Helen M. Pridmore**, B.Mus., M.Mus., D.M.A. Associate Professor
Voice, Vocal Methods, Music History, Opera Workshop (on leave 2010-11)
- David Rogosin**, B.Mus., M.Mus., D.M.A. Associate Professor
Piano, Collaborative Keyboard, Music History
- Stephen Runge**, B.Mus., M.Mus., D.M.A. Assistant Professor
Piano, Keyboard Methods, Music History
- Gary Tucker**, B.Mus., M.A., Ph.D. Associate Professor,
Music Theory, Music History
- Nancy F. Vogan**, B.A., M.M., Ph.D. Pickard-Bell Professor of Music.
Music Education, Music History
- Elizabeth Wells**, Mus.Bac., M.A., PhD. Assistant Professor. Head of the
Department. Music History

Administrative and Support Staff

Bonnie Johnson, Department Secretary

Hannah MacNally, B.A. Music Library Assistant

Menjo Norden, Administrative Assistant

Degree Programmes in Music

The Department of Music offers four undergraduate degree programmes: Bachelor of Music (B.Mus.), which is without designated majors; Bachelor of Arts (B.A.) with Honours and Major in Music; and the Minor in Music which is open to students in any degree programme. These programmes offer you wide flexibility to shape the nature of your musical study.

Bachelor of Music

The Bachelor of Music programme combines Applied Music private studio instruction in your chosen instrument (piano, organ, voice, strings, winds, or percussion) with academic studies in music and non-music courses. This programme allows you much freedom to put emphasis on performance, music education, composition, music history, or music theory. The B.Mus. degree requires 121 credits: 52 from assigned, “core” music courses, 36–39 from personally chosen “elective” music courses, and 30–33 from non-music elective courses. The B.Mus. degree is suitable for those who contemplate any professional career in music.

Bachelor of Arts (Honours and Major in Music)

Our B.A. programmes emphasize the academic aspects of music and are designed for students who wish to combine their study of music with more non-music courses than are available in the B.Mus. curriculum. Although Applied Music study constitutes a small part of the Honours and Major in Music programmes, it is desirable that you have acquired at least some proficiency on an instrument or in voice prior to applying.

The B.A. (**Honours in Music**) programme is especially suitable for students considering graduate studies in musicology. The degree requires that 66 of your 120 course credits be in music. Music credits are taken from a mixture of core and elective courses. Three credits of Applied Music instruction are required, and more are possible, subject to studio availability. The University’s regulations governing honours degrees apply to this programme. These are given in the *University Calendar*.

In the B.A. (**Major in Music**) programme, 60 of your 120 course credits are taken in a mixture of core and elective music and related courses. Three credits of Applied Music instruction are required, and more are possible, subject to studio availability. This programme may lead to a career in music librarianship, publishing, instrument manufacturing, or to graduate work in musicology.

Minor in Music

In the Minor in Music programme, 24 of your 120 course credits are taken in a mixture of core and elective music courses. Credits in Applied Music are not normally available in this programme.

Individual Music Courses

Music courses are also available to students studying for other degrees. Included are courses in music history and literature and in music theory; Applied Music courses are not normally available, owing to limitations on studio space. MUSC 2001 (Introduction to Music) and MUSC 2011 (Survey of Western Music) are courses in the study and appreciation of music designed especially for students not in our programmes. Similarly, MUSC 1001 and 1011 (Fundamentals of Music I and II) are courses in basic music theory and aural skills which require no previous background in music. Some of our Selected Topics (MUSC 3211) courses are also suitable and attractive to students in non-music programmes. We also invite all university students to audition for our ensembles (which are credited courses) and to attend our many concerts and recitals.

Courses and Credits

In Mount Allison's credit system, most music courses are three credits; three-credit courses run either for a single term or, at a reduced schedule, for both terms. Music ensemble courses run for two terms and are valued at one credit each. You can find more details on our programmes and descriptions of all music courses in Mount Allison's *University Calendar*.

Applications to Music Programmes

General Admission Requirements

Before being admitted to a music programme, you must meet the general admission requirements of Mount Allison University. For information on

general University admissions, visit Admissions Web site at <http://www.mta.ca/prospective.html> .

In addition to a general University application form, you should also submit a Music Application Form. A copy of this form is included with the present brochure. Please complete the form and send it **to the Music Department** by **Monday, February 15, 2010**.

Auditions

If you are a prospective B.Mus. or B.A. (Honours or Major in Music) student, you must audition as part of your application. You should be prepared to play three pieces from different style periods of music (Baroque, Classical, Romantic and Twentieth-century). Percussionists need not perform music from the earlier periods, but they should be prepared to demonstrate ability on the snare drum, timpani, and mallet instruments. We recommend that vocalists sing at least one piece in a language other than English. Those needing piano accompaniment may either provide their own accompanist or – giving us reasonable notice – have us provide one for a fee of \$40. This fee will not be refunded unless cancellations are made within 48 hours prior to your audition. Your audition will take approximately 20 minutes, during which time some or all of your prepared repertoire will be heard.

You may audition on two or more instruments; we shall schedule multiple auditions at separate times on the same audition day. If your audition is successful on more than one instrument, you will be asked to inform the Department of your choice of Applied Music instrument.

An audition is not required of applicants for the Minor in Music programme.

Interviews and Entrance Assessments

If you are applying for the B.Mus. or B.A. (Honours or Major in Music) programme, you must also have a short personal interview with a member of our faculty. An interview is not required of applicants for the Minor in Music programme.

If you are applying to any of our programmes, including the Minor in Music, you must take a written Entrance Assessment. We present information about this Assessment, suggestions for your university preparation, and a sample Assessment paper in the final two sections of this booklet.

Dates of Auditions, Interviews, and Assessments

We normally expect applicants to our programmes to come to Mount Allison for their auditions, interviews, and/or assessments, and we set aside certain days for this purpose. Our dates for those seeking admission in Fall 2010 are

Saturday, March 20, 2010

Friday, March 26, 2010

Saturday, March 27, 2010

After we receive your application, we shall contact you to arrange a time on one of these dates. (Applicants for the Minor in Music programme may write the Entrance Assessment when they arrive at Mount Allison in the fall, or do the Assessment by mail.)

We make every effort to ensure that your day here is an enjoyable one! We shall try to arrange overnight accommodation if you require it. We invite you and your parents to gather in the Conservatory Lounge for light refreshments while waiting for your audition, interview, or assessment, and to meet some of our students.

Applications Submitted by Mail

If you cannot arrange to come to Mount Allison for a personal audition, you may submit a high-quality video or audio recording instead. We cannot accept poor-quality recordings, and we must admit that live auditions are often more effective.

You may also take the written Entrance Assessment by mail. To do so, please send us promptly the name and address of your music teacher or other designated person, to whom we shall mail the materials and who will supervise your Assessment.

Our deadline for receiving your taped auditions and your Entrance Assessment by mail is **Friday, March 19, 2010**.

Late Applications

We have a limited enrollment in our programmes, and we shall consider late applications only if places are still available.

Admission

Once you have been admitted to a music programme, we shall offer you guidance during the summer registration period; you will have a faculty advisor, who can serve as a personal source of guidance and advice to you.

Musical Activities

The Music Department presents numerous performances each year, including recitals by faculty members, students, and guest artists, and concerts by large and small ensembles. Our performances are held in several locations on campus including Brunton Auditorium, the 1500-seat Convocation Hall, the University Chapel, and the Owens Art Gallery. Our faculty and students also perform at other venues in Sackville and throughout the Maritime provinces.

Convocation Hall is home to the Mount Allison Performing Arts Series, where internationally renowned touring artists, including soloists, chamber ensembles, orchestras, and ballet companies provide outstanding performances. A brochure giving performance details and subscription prices is available each September.

We set aside an hour each Wednesday afternoon throughout both terms for our *Collegia* and *Colloquia Musica*. The former are free public concerts that provide frequent opportunities for our students to perform. They are a forum in which student performers encounter both the high standards and the rewards of the concert experience. We schedule special *collegia* for student compositions, chamber music performances, as well as our light-hearted Christmas Collegium, a favorite with both students and townspeople. The *Colloquia Musica* are lectures, presentations, and workshops by faculty members, students, and guests on a wide variety of musical topics.

Finally, we sponsor master classes and workshops on many aspects of musical study. These are often presented by artists from the Performing Arts Series or by master teachers whom we invite to visit us.

Scholarships and Financial Aid

Mount Allison has a generously funded scholarship and bursary programme to assist deserving students. For information regarding general university scholarships, please consult the University's application form for admission. All information is handled through the University's Student Services Office.

We also have a generous and growing programme of scholarships reserved for music students. All applicants to our programmes are automatically under consideration for these music scholarships; there is no need to apply separately.

If you are admitted to Mount Allison but not awarded an entrance scholarship, please note that you may be eligible to receive a scholarship in your second, third and/or fourth years if you are ranked among the top students in your programme.

For information on bursaries and the Canada Student Loan Plan, please contact the Student Services Office.

How Can You Prepare to Study Music in University?

Studying music at university is a wonderfully enriching cultural experience. It's also a challenging educational one. University-trained musicians are expected to have much knowledge of their art. At Mount Allison we are committed to helping you reach the highest standards of today's professional musicians. Not surprisingly, our expectations of you are also high. We often find that the better a student's preparation before coming to university, the greater the student's success while here.

Below, we offer guidelines in a number of areas of preparation we consider important. We realize, of course, that students come to our programmes with a wide diversity of backgrounds. You may find that your knowledge of the areas detailed below is already far advanced. Or you may be just beginning to explore some of these areas. Either way, you should take these guidelines not as hurdles to be overcome, but as encouragement to further your musical experience.

1. Music theory

You should know the rudiments of music, at least up to the Grade 2 standard of the Royal Conservatory of Music, Toronto. Indeed, you may well find it beneficial to prepare for and write the RCM Grade 2 Rudiments exam. Doing so is an excellent way to give direction to your university preparation in music theory.

You should have knowledge in the following areas.

- ◆ **Notation.** Fluency in reading music in treble and bass clefs; accidentals; note and rest values; duplets, triplets, and other “tuplets”; simple and compound time signatures and normal groupings of note values.

- ◆ **Intervals.** The ability to name by sight, and to notate, all intervals from the unison to the octave in all qualities (major, minor, perfect, diminished, augmented); the inversion of intervals.
- ◆ **Scales and keys.** All major and minor (harmonic and melodic) scales; the names of scale degrees (tonic, supertonic, etc.); all major and minor key signatures.
- ◆ **Chords.** The structure of triads and seventh chords; triad qualities (major, minor, diminished, augmented); roots; inversions of triads and seventh chords and their figured-bass symbols.
- ◆ **Harmony.** The functions of diatonic chords and their roman-numeral symbols (I, II, III, etc.); types of cadences.

Here are some useful preparatory texts for music theory:

Wharram, Barbara. *Elementary Rudiments of Music*. 1969. Harris.

Younger, John B. *Elementary Rudiments Answer Book* [accompanies Wharram's book]. 1985. Harris.

2. Aural musicianship skills

We consider the following abilities important in students beginning their university study in music.

- ◆ **Intervals.** The ability to recognize all diatonic intervals, from the unison to the octave, in both melodic (ascending and descending) and harmonic form.
- ◆ **Rhythm.** The ability to recognize rhythmic patterns of up to two measures in length, in 2/4, 3/4, 4/4, and 6/8 metres, containing regular division and subdivision of the beat as well as duplets and triplets.
- ◆ **Melodic patterns.** The ability to recognize a diatonic melody of up to two measures in length involving steps and leaps of no more than an octave.
- ◆ **Chords.** The ability to recognize the quality (major, minor, and diminished) of triads played in four parts, close or open position.

Keyboard skills. Even if you are not a pianist or organist, your study of music will benefit a great deal from having some ability at the keyboard. If you do not yet play keyboard at all, you should consider taking some beginning lessons.

Here are some useful preparatory materials for aural skills:

Comprehensive Ear Training. 2000. Keystroke Publishing

[A series of graded materials available with cassette tapes, CDs, and MIDI disks, based on the Royal Conservatory curriculum.]

Berlin, B. and Markow, A. *Ear training for practical examinations. Melody playback/singback*, vol. 1; *Rhythm clapback/singback*, vols.1 and 2. 1986-91. Harris.

3. Music terminology

Music has its own body of fundamental concepts with which musicians should be acquainted. It also has a stock of common terms (most of them Italian) that appear in written music. You should attempt to familiarize yourself with the following concepts and terms.

Musical concepts

- ◆ melody, range, phrase, cadence, climax
- ◆ rhythm, beat, accent, metre (duple, triple, quadruple, simple, compound), syncopation
- ◆ pitch, interval, consonance, dissonance, octave, scale, diatonic, chromatic
- ◆ harmony, chord, triad,
- ◆ tonality, tonic, major mode, minor mode, key
- ◆ texture, monophonic, homophonic, polyphonic, imitation, timbre
- ◆ form, variation, binary, ternary, theme, sequence, motive

Italian terms

- ◆ tempo, grave, largo, adagio, andante, moderato, allegro, vivace, presto, prestissimo, accelerando, rallentando, ritardando, a tempo, tempo rubato, tempo primo, meno mosso, più mosso
- ◆ pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, decrescendo, diminuendo
- ◆ legato, staccato, tenuto, sforzando, fermata, arco, pizzicato, con sordino
- ◆ agitato, animato, cantabile, con brio, con espressione, dolce, espressivo, giocoso, grazioso, leggero, maestoso, marcato, pesante, scherzando, tranquillo,
- ◆ da capo, dal segno, fine, attacca
- ◆ alla, assai, ben, col/colla/con, e/ed, ma, meno, molto, non, più, poco, poco a poco, primo, quasi, secondo, sempre, senza, subito, troppo

4. The history of western art (“classical”) music

Music also has a rich stylistic history, and the study of music’s evolution will be a core part of your university training. Some high-school music programmes include an introduction to notable composers and important music genres; many others do not. Certainly a basic acquaintance with the subject is a very valuable preparation for your university study.

5. A listener’s knowledge of art music

This may be the most important point of all. For a musician, there is simply no substitute for having some music in the ears. The more music you are

familiar with, the more meaning musical concepts will take on – and the better you will be able to play, listen to, and enjoy other music.

An excellent way to address points 3, 4, and 5 is to study a music appreciation text. One book we recommend is *The Enjoyment of Music* by Joseph Machlis. This colourful and well written book is widely used in school and university music appreciation courses (including our own). It is available in a few different versions; the “Shorter Edition” would be fine for your purpose. If you decide to purchase this book, you should obtain the CD’s that go with it; these contain recordings of the pieces of music that Machlis discusses. *The Enjoyment of Music* is available or can be ordered from many music stores.

The Entrance Assessment

All students seeking admission to our programmes must complete our Entrance Assessment, which is usually taken when you visit Mount Allison for your audition and/or interview.

The Assessment is *not* a pass-or-fail examination. Rather, we want to appraise your knowledge and skills in the areas detailed above. You should keep in mind, of course, that competition for entrance to our programmes is keen. You should try to make a strong showing on the Assessment to support your application. You should also be aware that if the Assessment reveals your knowledge and skills to be weak, we may require you to take our preparatory Fundamentals of Music course before proceeding to our regular Materials of Music courses.

Publishers and Music Stores

Here are the addresses and telephone numbers of the publishers and music stores mentioned in the preceding pages. Links to internet sources for music study are also available on our Web site.

The Frederick Harris Music Co. Ltd.
529 Speers, Rd. / Oakville ON L6K 2G4
1-800-387-4013 / (905) 845-2487 / fax: (905) 845-1208

Keystroke Publishing
P.O Box 249, / Sicamous BC V0E 2V0
(250)-836-3992 / fax: (250)-836-3992

The Royal Conservatory of Music,
273 Bloor Street West / Toronto ON M5S 1W2
(416) 408-2824

A Sample Entrance Assessment

Our Entrance Assessment is in two parts:

1. **Aural Musicianship Skills**, in which we assesses your proficiency at a number of basic aural skills; and
2. **Musical Knowledge**, in which we assesses your knowledge of theory rudiments, of common Italian musical terms, and of basic musical and historical concepts.

The sample Assessment below is shorter than the actual one - it has fewer examples - but it is otherwise quite similar. A full-length sample Assessment is available on our Web site, one that includes sound files for the Aural Musicianship Skills part, as well as answers.

Part 1: Aural Musicianship Skills

Question 1: Melodic Interval Recognition

You will hear melodic intervals (eight in the actual Assessment). For each interval four choices are given, as in the single example below. Select and circle the correct one. (Each interval, and all other aural examples, will be played twice.)



Question 2: Harmonic Interval Recognition

You will hear eight harmonic intervals. For each interval four choices are given, as in the single example below. Select and circle the correct one.



Question 3: Rhythmic Pattern Recognition

You will hear four rhythmic patterns. For each pattern three choices are given, as in the single example below. Select and circle the correct one.



d) Add the correct time signatures to the following passages.

1. 3 2.

Question 2: Scales

Write the scales below in both ascending and descending patterns. **Do not** use key signatures, but use accidentals as necessary. Assume that each accidental affects only the note it directly precedes.

A-flat major

B melodic minor

Question 3: Chords and Cadence Types

Identify the chords (using roman-numeral and figured-bass symbols) and identify the types of cadences found in the following examples.

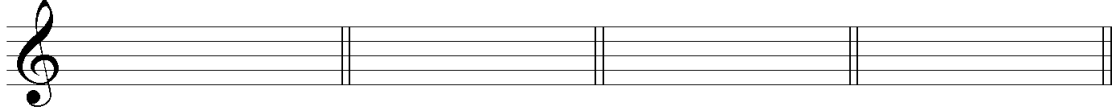
	major key	minor key	major key	major key

chords: _____

cadences: _____



Question 4: Key Signatures and Scale Degrees

Write the correct key signatures and the indicated scale degrees for the following keys.

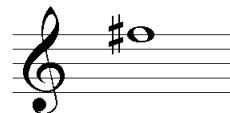
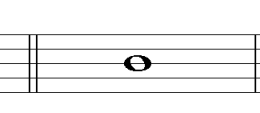
F minor	B major	B-flat major	C-sharp major
			
dominant	mediant	tonic	submediant

Question 5: Written Intervals

a) Write notes at the following intervals **above** the given notes. Do not alter the given notes.

	
minor sixth	augmented fourth

Write notes at the following intervals **below** the given notes. Do not alter the given notes.

	
minor third	diminished fifth

Question 6: Italian Musical Terms

Match each Italian term in the left column with **one** English definition in the right column (Not all definitions in the right column have matches in the left.)

<i>vivace</i>	-----	a) humorously, joyously
<i>giocosu</i>	-----	b) strongly accented
<i>dal segno</i>	-----	c) from the sign
<i>legato</i>	-----	d) sweetly
		e) smoothly
		f) quick, lively

Question 7: Musical and Historical Concepts

Match each term in the left column with **one** definition in the right column. (Not all definitions in the right column have matches in the left.)

binary form	-----	a) the best-known Italian opera composer of the 19th century
fugue	-----	b) music in which elements are left to chance
syncopation	-----	c) an upsetting of the normal metre or beat
Giuseppe Verdi	-----	d) two-part (A B) form with each part normally repeated
symphonic poem	-----	

- e) an 18th-century Italian composer of symphonies
- f) a polyphonic form in which one or more themes are developed using imitation
- g) a single-movement orchestral piece inspired by an extra-musical subject