

NEWSLETTER :

Canadian University Music Society

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2014-15 MUSCAN EXECUTIVE COMMITTEE

Joelle Welling	President, University of Calgary
Glenn Colton	Vice-President, Lakehead University
Mary Ingraham	Past President, University of Alberta
Jane Leibel	Secretary, Memorial University of Newfoundland
Roxane Prevost	Treasurer, Université d'Ottawa
Robin Elliott	<i>Intersections</i> English Editor, University of Toronto
Sophie Stévançe	<i>Intersections</i> French Editor, Université Laval
Troy Ducharme	Website Editor, Western University
Brian Power	Chair, Institutional Members, Brock University

The Newsletter of the Canadian University Music Society is published twice annually and is compiled and edited by the Vice-President of the Society. Please contact the Newsletter Editor for further information or corrections: Glenn Colton, Lakehead University, Glenn.Colton@lakeheadu.ca.

PRESIDENT'S REPORT ~ Joelle Welling, University of Calgary

Members of the MusCan board have been busy the past few months following through on business that arose during our meetings in May, including renewal of our management contract with Becker Associates, submission of a new SSHRC grant for *Intersections* and beginning preparations for our 2015 conference. Perhaps most importantly, the by-laws and articles of continuance that were approved at our AGM were submitted and accepted under the *Canada Not-for-profit Corporations Act* (NFP Act), allowing us retain our charitable status. My thanks go to Mary Ingraham for doing this important work on behalf the society.

As noted elsewhere in this newsletter, our new website (www.muscan.org) is now up and running thanks to the hard work of Eric Hung and Troy Ducharme. Please take some time to explore this new site and use it to disseminate news by sharing job postings, conference announcements and so on. Our goal is to have the website be a primary mode of communication with you and an important source of information for our colleagues.

Over the coming months, membership will be a primary objective for us. In an effort to lessen the financial burden on institutions hosting our annual conference, the board approved changes to the Guidelines for Host Institutions and cost-sharing arrangements at our September meeting. These changes will result in slightly increased registrations fees for our annual conference, but also make the income received through membership fees more important than ever. Please continue to support MusCan by renewing your membership for 2015 and encourage both your colleagues and students to join as well. With your support, we can continue to thrive as a society!

Evidence of our vitality and breadth of interests was on full display at our 2014 conference at Brock University. Program Committee Chair, Matthew Royal, and Local Arrangements Chair, Karin DiBella, along with their colleagues and students, were superb hosts and our thanks go out to them for everything they did to make the 2014 conference such a success. Thanks also to Aris Carastathis for his work as Composition Chair.

Our 2015 conference will take place at the University of Ottawa, June 3-5, and I hope to see you there! Many thanks to Murray Dineen and Roxane Prevost for taking on the roles of Program Committee Chair and Local Arrangements Chair, respectively, and to John Armstrong for chairing the Composition Committee. I extend sincere thanks, as well, to Lori Burns, Director of the School of Music, for supporting this endeavor. Calls for scores, concerts, presentations and awards are posted on our website, with deadlines beginning November 24, 2014. The Congress theme, "Capital Ideas," invites us to reflect on the power of ideas: ideas that captivate our hearts and minds, ideas that connect people, ideas that ignite discussion and debate, and ideas that spark discoveries. In support of this theme, a "Theory Pub" on innovative approaches to music theory is a new addition to our conference offerings. Its off-campus location is sure to spark lively discussion and ideas. I strongly urge you to consider submitting your work for inclusion in the 2015 program.

I am always open to ideas and suggestions for ways in which we can improve the reach and activities of the society, and we are always looking for people willing to assist. Please do not hesitate to contact me with your thoughts, or to volunteer!

Best wishes for a healthy and productive academic year,

Joelle Welling

~

PAST PRESIDENT'S REPORT ~ Mary Ingraham, University of Alberta

Since approving the new By-laws of the society at the AGM in St. Catharines last May, I am very pleased to report that we have now successfully submitted all documents for continuance of the society under the new Canada Not-for-Profit Corporations (NFP) Act. Our Articles of Continuance also have been sent to the Charities Directorate, so it is business-as-usual for the society, but now in full compliance with the new Act.

Although my term as President ended at last May, I agreed to see to completion two other projects I began last year on behalf of the society: negotiation of changes to awards titles in our Agreements with the SOCAN Foundation, and negotiation of a new three-year contract with Becker Associates. Effective immediately, the awards we administer for and with the SOCAN Foundation will use the bilingual short form of our society name of MusCan (rather than the previous acronym of CUMS-SMUC). We also now have in place a refreshed Contract for Services with Becker Associates that allows for increased oversight from the Executive Board as well as increased services from Becker Associates. The Board is fully 'on board' with their roles and responsibilities, and we all anticipate clearer lines of communication and interaction among the Board and with Becker Associates.

As Chair of the SOCAN Foundation/ MusCan Awards for Writings on Canadian Music again this year, I look forward to reading about the incredible work of young scholars in our community engaging in research on music in Canada. The deadline for papers is March 30, but don't forget also to submit your Abstract to present your research at the MusCan conference by November 24, 2014.

~

TREASURER'S REPORT ~ Roxane Prevost, Université d'Ottawa

A large part of MusCan's income is generated through membership dues. This income provides the means for the society to become more productive and to promote the activities of its members. Members are encouraged to renew their annual memberships, which extend from January to December, and to invite colleagues and students in their home institutions to join MusCan. The current rates are: full-time faculty (\$75) and part-time faculty, retired faculty, independent scholars (\$40). More information can be found on the website: <http://www.muscan.org/en/membership/join-us>. A subscription to the society's journal, *Intersections*, is included in the membership fee.

The Board of Directors is implementing strategies to ensure the future financial stability of the society. We anticipate that the next two years will be more challenging because of an increase in management fees and priorities that we have identified for the next three years. In 2015, any additional funds will be set aside to publish one extra issue of *Intersections* and to begin creating a small reserve fund. Although MusCan applies for SSHRC publication grants to cover most of the costs associated with the publication of the journal, the grants do not cover all of the expenses. Each issue costs MusCan approximately \$7,000 in addition to the funds from the grant. In our long-term planning, we would like to start building a small reserve fund (around \$3000) to help the Society deal with unexpected expenses more easily. Currently, the payment of some invoices is delayed one month, making it more difficult to function efficiently.

In 2016, additional funds will be set aside to publish a second extra issue of *Intersections*. This second additional issue will allow us to catch up with the SSHRC grant cycle. Finally, we will focus on building the capital in the John Beckwith Research Fund. The capital in the Beckwith Fund continues to grow, but a research award for emerging Canadian music scholars will be given out only when the Fund amasses enough capital to offer an award through the interest. Currently, the fund has accumulated \$9,070.05 through donations and interest. In 2017, building the fund will become our priority.

Although the Board of Directors is always looking for ways to cut expenses, we have few ways of increasing revenue. Please consider making a tax-deductible donation to MusCan and/ or to the John Beckwith Research

Fund. This is possible at any time online at <http://www.muscan.org/en/login> and you will receive a receipt for tax purposes. Your support will help MusCan reach its long-term goals and become a more effective society.

~

INTERSECTIONS ENGLISH EDITOR'S REPORT ~ Robin Elliott, University of Toronto

The next issue of *Intersections* is currently in production and should be available in December. There was an excellent response to the Call for Papers for a special Festschrift issue honoring the musicologist Carl Morey on the occasion of his 80th birthday. Guest editor Gordon E. Smith of Queen's University is shepherding this project through to completion, and it should be ready for publication early in 2015. We look forward to getting the publication date aligned with the calendar date in the near future. In order to help us accomplish that goal, please consider sending in your music research articles to *Intersections* for consideration for publication.

~

INTERSECTIONS FRENCH EDITOR'S REPORT ~ Sophie Stévanec, Université Laval

Écrire un éditorial a quelque chose de gratifiant, puisqu'il permet non seulement de faire l'éloge du travail accompli avec son équipe durant de longs mois, voire des années, mais aussi de transmettre un regard argumenté sur un fait d'actualité, lequel pourrait être digne d'intérêt pour le lecteur et, éventuellement, être un fil conducteur sur le contenu du numéro enfin achevé.

Dans le Volume 33/ 1 publié en mai 2014, j'ai tenté de répondre à ces deux objectifs, lesquels me viennent de celui qui, s'il l'avait souhaité, aurait pu lancer une tradition de l'éditorial à *Intersections*. Ainsi, pour chacun de mes éditoriaux, l'empreinte de Murray Dineen, rédacteur en chef d'*Intersections* de 2007 à 2010, est présente. Ses éditoriaux sont un modèle du genre pour moi : ils ne font pas qu'éclairer le contenu des articles qui le suivent, de près ou de loin. De « Nickel- and Dime-ing » (29/ 1, 2009, 3-5.) à « The Deer in the Headlights » (27/ 2, 2007, 3-7) en passant par « Separation » (28/ 2, 2008, 3-5) ou « How to win at SSHRC » (28/ 1, 2007, 3-10), ses éditoriaux apportent – non sans humour – un témoignage averti sur des situations qu'il jugeait suffisamment importantes pour (nous) être relatées. Par exemple, alors membre de comités au Social Sciences and Humanities Research Council of Canada entre 2007 et 2009, le rédacteur en chef, au demeurant Professeur et chercheur en musique à l'Université d'Ottawa, était bien placé – pour ne pas dire l'un des *mieux* placés – pour partager avec nous (un peu de) son expérience avec cet organisme subventionnaire. Murray l'a fait pour le CRSH, je l'ai fait, en quelque sorte, pour le FRQ-SC.

J'aurais d'ailleurs pu intituler mon précédent éditorial « How to win at FRQ-SC » et y relater mon expérience avec l'organisme, d'autant plus que certains de ses programmes sont (du moins à la lecture de leurs titres) en « recherche-crédation ». Cette discipline demeure un sujet d'actualité qui fait l'objet de débats au sein des organismes subventionnaires et des institutions universitaires, ici et ailleurs. Et puisque je suis, en tant que chercheur en musique, intéressée par cette discipline autant que le sont mes collègues avec qui je travaille, il m'a donc semblé très à-propos d'en discuter dans le cadre d'un éditorial; et si je tiens compte des témoignages que j'ai reçus depuis sa publication, je ne peux que me réjouir de l'avoir écrit car cela a permis de mieux comprendre les travaux, perspectives de recherche et approches méthodologiques des uns et des autres. Les comportements, aussi.

Ainsi, en nous penchant, comme nous souhaitons le faire à l'Université Laval depuis plusieurs années, sur les possibles caractéristiques de la recherche-crédation en musique en avançant l'hypothèse du projet et de la collaboration entre musicologues, chercheurs-crédateurs et musiciens, cela ne signifie pas – cela *n'insinue pas* – que notre approche exclut le cas de chercheurs-crédateurs travaillant individuellement et qui, par leur

formation ou leur expérience, combinent *a priori* les deux démarches, ni le fait que la démarche artistique puisse constituer une forme de connaissance à part entière en provoquant de nouveaux concepts et avenues méthodologiques. Mais le fait de ne pas vouloir exclure quiconque ne signifie pas pour autant que la recherche-cr ation, du moins en musique, est « la » discipline du chercheur-cr ateur, et encore moins celle du cr ateur en milieu universitaire o  il est d'ailleurs engag  en qualit  d'artiste. Car si l'approche bidirectionnelle propre   la recherche-cr ation en musique exige que le chercheur-cr ateur, lorsqu'il est porteur unique d'un projet, poss de une double expertise de musicien *et* de chercheur, les musiciens universitaires poss dant une comp tence de type musicologique pour mener la portion *recherche* d'un projet de recherche-cr ation restent   encourager. Dans ce cas, afin de respecter cette double expertise indispensable au domaine, l'approche que nous privil gions au sein de nos laboratoires (le [GRECEM](#), le [LARC](#)) implique le plus souvent de regrouper des musiciens (m me du milieu professionnel, comme Tanya Tagaq) et des chercheurs au sein d'un m me projet o  sont mises en commun, dans un esprit de collaboration, les expertises de chacun. « Imagine that, and you'll have come a long way, baby »,  crivait Murray (28/ 2, 2008, p. 5). Le dialogue doit  tre maintenu avec les organismes subventionnaires, en soumettant ses projets, en si geant sur les comit s, en expliquant ses positions, de mani re d sint ress e. Bref, en s'investissant de mani re constructive.

Mais arrive un jour o  survient, par on ne sait trop quelle porte, le jeu du politique, fait d'influences et de r seaux qu'il ne faudrait surtout pas risquer de contrarier, car il y a   boire et   manger. Dans ce cas, les moulins s'amuse(nt)   tourner – et surtout, *surtout*, dans le sens du vent. Pour paraphraser Murray (28/ 1, 2007, p. 10), dont la justesse des propos, la rigueur de l'argumentation, l'investissement et la libert  de pens e restent pour moi une source d'inspiration intarissable : « How to win at [FRQ-SC] ? That's simple. Just give it your constant support. Defend it loudly, criticize it constructively, use it. »

~

REPORT FROM THE WEBSITE EDITOR ~ Troy Ducharme, Western University

Our new website, muscan.org, has been up and running since August, and I would like to take this opportunity to officially announce its launch. When I joined the board in June, the process of designing the new website was already very nearly complete. My thanks go out to my predecessor, Eric Hung, for his contributions, to the rest of the board for their input and insight throughout the process, and to the team at Becker and Associates for implementing the plan. As we continue to refine the site, I invite all of our members to visit and explore, and I welcome any feedback on design features or content.

Our Facebook page remains an easy way to stay connected to MusCan. Please visit and “like” our page at <http://www.facebook.com/pages/Muscan/555477947844022>. I am very interested in posting – on our Facebook page and/ or on the website – any news you would like to share with the MusCan community: conferences, concerts, job postings, honours, awards, upcoming or recent publications or presentations, or other news from your field of study, department, school, or faculty.

All information that you would like to share, or any feedback on the website, can be sent to me at webeditor@muscan.org. I look forward to hearing from you!

2015 MEMBERSHIP FEES

Membership fees for the 2015 calendar year will be as follows:

Full-Time Faculty	\$75
Part-Time Faculty	\$40
Independent Scholar	\$40
Individual Member	\$75
Retired Faculty	\$40
Student	\$40
CAML	\$40

*Membership includes subscriptions to *Intersections* and the Canadian University Music Society Newsletter, and eligibility to participate in the society's conference and annual general meeting. Membership in MusCan provides opportunities to connect with a diverse network of colleagues across a wide spectrum of music-related disciplines. For students, membership offers attractive professional development opportunities and the option to apply for one or more of the society's student awards and prizes (please see the awards and prizes section below for further details).

Membership may be purchased or renewed via the website (www.muscan.org), or by contacting MusCan, c/ o Becker Associates, 10 Morrow Avenue, Suite 202, Toronto, ON, M6R 2J1; (416) 538-1650 (telephone); (416) 489-1713 (fax).

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NEW WEBSITE

As noted in the Report of the Website Editor, the Canadian University Music Society has migrated to a new domain name to reflect the new acronym of the society: [http:// www.muscan.org](http://www.muscan.org). (replacing the previous domain name, [http:// www.cums-smuc.ca](http://www.cums-smuc.ca)). Visit our new website to access the latest research published in *Intersections*, comprehensive information on the 2015 Ottawa conference, news items and job postings, a directory of Canadian university music programs, and membership purchases/ renewals, among other features.

MUSCAN ANNUAL CONFERENCE 2015 – School of Music, University of Ottawa, Wednesday, June 3 – Friday, June 5, 2015

Join us in the nation's capital for our annual conference at the University of Ottawa, June 3-5 2015! Once again, our conference will take place in conjunction with the Congress of the Humanities and Social Sciences, the theme of which is **Capital Ideas**. Proposals oriented to aspects of this larger theme are encouraged but not required.

A new event for the Ottawa conference will be MusCan's first "Theory Pub," a convivial forum for 20-minute presentations and discussion that will take place in the early evening at a nearby pub. The topic of the pub is **"Retooling Theories: Innovative Approaches and Adaptations of Existing Methodologies in Music Theory."** Those wishing to propose a paper to the Theory Pub must submit the following information by the conference proposal deadline: an abstract of 250 words maximum for consideration by the Theory Pub Subcommittee, an abridged abstract (150 words), and a biographical note (100 words). Abstracts should be sent via e-mail to the Program Committee Chair, Murray Dineen (conference@muscan.org), with the subject line "Theory Pub Abstract." A copy should also be submitted to muscan2015@gmail.com. For complete submission guidelines, please consult the Call for Papers, Sessions, and Roundtables, as posted on our website (www.muscan.org).

Submission deadlines for conference proposals are as follows:

Papers, Sessions and Round Tables (including the Theory Pub): November 24, 2014

Lecture-Recitals and Mini-Concerts (Solo and Ensemble): November 24, 2014

Scores for Performance: January 19, 2015

Registration and lodging details will be sent in the new year via the list-serve and will be included in the Spring 2015 newsletter. *Early booking of accommodations is highly recommended (in addition to hosting the Congress, Ottawa is one of the sites for the Women's World Cup of Soccer).

All calls, including complete submission guidelines, are available on the MusCan website: www.muscan.org

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2015 AWARDS

SOCAN FOUNDATION/MUSCAN AWARD OF EXCELLENCE FOR THE ADVANCEMENT OF RESEARCH IN CANADIAN MUSIC

The purpose of this award is to recognize, on an annual basis, a mature scholar who has established a nation-wide profile in the field of research into Canadian music and its composers. Canadian music is understood to include art music (vocal, instrumental, electroacoustic), folk, jazz, and popular (all genres). **The deadline for nominations for this award is February 16, 2015.** Nominations should be sent to the Award Chair, Robin Elliott, via e-mail (robin.elliott@utoronto.ca). Complete details are available on the website: www.muscan.org.

SOCAN FOUNDATION/MUSCAN AWARDS FOR WRITINGS ON CANADIAN MUSIC

This award consists of **two \$2500 prizes** (one for best English-language paper and one for best French-language paper), intended to encourage students' research and writing on Canadian music topics and music professors' mentorship of students in these endeavors. **The deadline for submission of papers is March 30, 2015.** Papers should be submitted to the Award Chair, Mary Ingraham, via e-mail (maryi@ualberta.ca). Complete details, including eligibility criteria and submission guidelines, are available on the website: www.muscan.org.

Graduate students applying for these awards are highly encouraged to submit a proposal to present their paper at the 2015 MusCan Conference. Conference proposals should be submitted to the Program Committee Chair, Murray Dineen, via e-mail (conference@muscan.org), in accordance with the November 24, 2014 deadline. A copy of the proposal should also be submitted to muscan2015@gmail.com.

SOCAN FOUNDATION/ GEORGE PROCTOR PRIZE

This award consists of **one prize of \$2,500**, awarded annually for an outstanding paper presented in French or English, by a graduate student, at the annual MusCan conference. **The deadline for submission of abstracts is November 24, 2014, Students whose proposals are accepted for the conference will be informed by February 23, 2015, with the completed papers due by March 30, 2015.** Abstracts should be submitted to the Program Committee Chair, Murray Dineen, via e-mail (conference@muscan.org). A copy should also be sent to muscan2015@gmail.com. Complete details are available on the website: www.muscan.org.

MUSCAN STUDENT COMPOSITION PRIZE

This award consists of a \$750 honorarium and a performance by faculty members and students from the School of Music, University of Ottawa. The competition is open to any university student who is a Canadian citizen or landed immigrant or who is studying at a Canadian institution, does not yet hold a doctorate and does not hold a full-time teaching position. **Compositions (6 to 10 minutes in duration) should be submitted via e-mail to the Competition Chair, John Armstrong (jarmstro@uottawa.ca), by January 19, 2015.** Complete details are available on the website: www.muscan.org.

2014 AWARD RECIPIENTS

Congratulations to our 2014 award recipients!

Dr. John Beckwith

SOCAN FOUNDATION/ CUMS AWARD OF EXCELLENCE FOR THE ADVANCEMENT OF RESEARCH IN CANADIAN MUSIC

Vanessa Blais-Tremblay (McGill University)

SOCAN FOUNDATION/ CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC

Best English-language paper: “Don’t Pocohontas Me: Modernity and Transnational Politics in Tanya Tagaq’s Throat Games with Concert Stage String Ensembles”

Erin Sheedy (University of Ottawa)

SOCAN FOUNDATION/ CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC

Best French-language paper: « Chanter la « mosaïque musicale » : Florence Glenn et les festivals du Chemin de fer Canadien Pacifique »

Maria Virginia Acuña (University of Toronto)

SOCAN FOUNDATION/ GEORGE PROCTOR PRIZE

Paper: “Expectation and Experimentation in the Zarzuela *Apolo y Dafne* (c. 1699)”

Rebecca Simms (University of Toronto)

CUMS STUDENT COMPOSITION PRIZE

Composition: *The Lonely Man Strikes With Absolute Rage*

**Canadian University Music Society
Annual General Meeting**

**Wednesday 28 May 2014; 15:15
Brock University
TH 242**

Minutes

Present:

Philip Adamson	University of Windsor
Geneviève Baccinet	University of Ottawa
Twila Bakker	Bangor University
Jean Boivin	University of Sherbrooke
Aris Caristathis	Lakehead University
Glen Carruthers	Wilfrid Laurier University
Lynn Cavanagh, Past-President	University of Regina
Glenn Colton	Lakehead University
Ariane Couture	Université de Laval
Patricia Debly	Brock University
Kenneth DeLong	University of Calgary
Dorothy de Val	Brock University
Troy Ducharme	University of Western Ontario
Mark Finch	Memorial University
Kate Galloway	Memorial University
Jon-Tomas Godin	Brandon University
Tom Gordon	Memorial University
James Harley	University of Guelph
Eric Hung, Website Editor	Westminster Choir College of Rider University
Mary Ingraham, President	University of Alberta
Kaleb Koslowski	University of Toronto
Jane Leibel, Secretary	Memorial University
Charlotte Leonard	Laurentian University
Susan Lewis	University of Victoria
Stephanie Lind	Queen's University
Colette Simonot-Maiello	Brandon University
Don McLean	University of Toronto
Deanna Oye	University of Lethbridge
Brian Power, Chair, Standing Committee	Brock University
Roxane Prevost, Treasurer	University of Ottawa
Colleen Renihan	Mount Allison University
Mark Richards	University of Lethbridge
William (Bill) Richards	Grant MacEwan University
Matthew Royal	Brock University
Paul Sanden	University of Lethbridge
Erin Scheffer	University of Toronto
Heather Sparling	Cape Breton University
Méira St-Laurent	Université de Laval
Jeremy Strachan	University of Toronto
William Thomas	York University
Chris Tonelli	University of Guelph
Jeff van den Scott	Northwestern University
Joelle Welling, Vice-President	University of Calgary

Regrets:

Robin Elliott, English Intersections, Editor	University of Toronto
Sophie Stévanca, French Intersections, Editor	Université Laval

Meeting called to order at 15:15 pm

1. Adoption of the Agenda

Jean Boivin moved adoption of the agenda. Seconded by Glen Carruthers. Carried.

2. Approval of the Minutes of 8 June 2013

Paul Sanden moved adoption of the minutes of 8 June, 2013. Seconded by Kenneth DeLong. Carried.

3. Items for Information

3.1 Winners of 2014 Awards

3.1.1 SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music (Robin Elliott)

I am pleased to announce that the winner of the 2014 SOCAN Foundation / CUMS Award of Excellence for the Advancement of Research in Canadian Music is John Beckwith, whose name and work is well known to anyone with an interest in music in Canada. The three letters of support that were solicited on behalf of the nomination of John Beckwith, and the comments from the three committee members who were judging the award this year, were among the warmest and most enthusiastic that I have ever read. The jury consisted of Beverley Diamond (the first winner of this award) from Memorial University of Newfoundland, Jonathan Goldman of Université de Montréal, and Allan Bell from University of Calgary. Among the comments were the following remarks: "John Beckwith's nomination for the SOCAN/CUMS award meets and indeed surpasses the criteria of the award." "I thought that I had some idea of what John Beckwith had contributed to research in Canadian Music, but, upon reading the CV, I found myself yet again feeling awe in the face of what he has contributed." "I fully support a decision to give John Beckwith this award ... His record of contributions is unparalleled." He is a member of the Order of Canada, and among the many other honors he has received in the course of his long and distinguished career are honorary degrees from five Canadian universities, and also honorary membership in both the Canadian University Music Society and the Société Québécoise de recherche en musique.

John Beckwith will be presented with this award at the Composer's Concert on Thursday night.

3.1.2 CUMS Student Composer Prize (Mary Ingraham)

Mary announced that this award will also be presented at the Thursday evening Composer's concert. The winner of this award is Rebecca Simms, University of Toronto, for her work *The Lonely Man Strikes With Absolute Rage*. This work, along a new work from the runner up in the competition and several other colleagues, will be given its premier at tomorrow night's concert.

3.1.3 SOCAN Foundation/CUMS Awards for Writings on Canadian Music (Mary Ingraham)

Mary Ingraham chaired this committee and announced that we have winners in both English and French writings this year. Presentations will be made individually to the students and winners will be announced with upcoming Press Releases.

3.1.4 SOCAN Foundation/George Proctor Prize (Joelle Welling)

Joelle Welling chaired this committee. Announcement of this award will be after the conference with Press Releases.

4. Reports

4.1 President's Report (Mary Ingraham)

This past year has been full of activities for the MusCan board as we worked through revisions to our Charitable Status documents, amended our Bylaws to comply with the new federal Not-For-Profit (NFP) Act, planned and implemented our new website (complete with a new URL to match our new short-form name of MusCan: www.muscan.org), completed the usual, active work in planning and implementing this year's annual conference in conjunction with CONGRESS (in partnership with our colleagues at Brock University), and coordinated the multiple awards and prizes that recognize and celebrate the work of our members.

This is the end of my second and final year as President of the Canadian University Music Society, and I wish to express my sincere thanks to current and past members of this volunteer board and to Becker Associates – all of whom have worked efficiently and professionally to bring the society to its current, vibrant state and to ensure our success for the future.

I would also like to thank the generous support of the SOCAN Foundation, with whom we continue to build a strong relationship for the support of music research in Canada, and for scholars of all ages. The 2014 Awards and Prizes will be announced in the coming days, and here I would like to acknowledge and congratulate the awards being presented (but not to divulge the winners!).

1. The SOCAN Foundation/CUMS Award for Writings in Canadian Music;
2. Le Prix foundation SOCAN/SMUC pour la recherche sur la musique canadienne
3. The SOCAN Foundation/CUMS Award of Excellence for Research in Canadian Music

and

4. The SOCAN Foundation/CUMS George Procter Prize.

In addition to these awards, we offer our congratulations to the winner of this year's Student Composition Prize, a joint award between MusCan and this year's host, Brock University, to Rebecca Simms, for the work *The Lonely Man Strikes With Absolute Rage*. This work, along a new work from the runner up in the competition and several other colleagues, will be given its premiers at tomorrow night's concert.

We continue to have difficulties with the CONGRESS registration and confusion over what these fees include. Membership to MusCan is separate from the CONGRESS registration, and the fee included with CONGRESS is simply to assist in costs related to hosting the conference. For full membership benefits (as well as entitlement to the "Member rate" at CONGRESS) I remind members to complete their annual membership application to the society online before submitting Abstracts or registering for the conference.

Priorities for the coming year include filing the new Bylaws and corresponding documentation, continuing to improve our website content, increasing membership, and enriching student and faculty engagement with the society. Some details regarding these activities will be heard in reports by board members, but we are all open to ideas from our members that might increase our capacity to fulfill our mandate and to increase MusCan's support of your work.

A new board will be elected at this meeting, and I will assume the role of Past President. But I will join my colleagues following this year's conference, at a Board Alignment workshop, at which we will all begin a new year of professional service. Thank you all for joining us at this year's conference, and for your continued dedication to university music in Canada.

Our annual meeting in 2015 will be in Ottawa, hosted by the University of Ottawa, and with a theme of "Capital Ideas". This theme "invites us to reflect on the power of ideas: ideas captivate our hearts and minds; ideas connect people and ignite discussions and debates; ideas create knowledge and spark discoveries" (CONGRESS2015.ca). Stay tuned for MusCan's Calls for your participation!

1. Mary Ingraham made the Motion to approve Bylaw #1, the new operating bylaw of the society. Seconded by Tom Gordon. Carried
2. Mary Ingraham made the Motion to approve the Special Resolution of Members, including the Articles of Continuance of the Corporation and the new general operating Bylaw #1. Seconded by Glenn Colton. Carried.

4.2 Vice-President's Report (Joelle Welling)

As Vice-President my primary roles are to compile, produce and disseminate the biannual newsletter in both languages, to serve as the primary contact for the grad student liaison to the board and the assist the president in the administration of the society.

To that end, then, two newsletters were produced this year, each containing reports from board members and other items of interest to the membership. While I think the newsletter works, the new VP may want to consider a new format for getting news to our members once the new website is up and running.

Ariane Couture (Université Laval) continued as the grad student liaison to the board and organized the annual grad student session for this conference – my thanks go out to her for all for doing this. This year's session takes place immediately following the AGM and will feature a panel discussion on alternatives to academia for PhD's, so please join us! I would also like to thank Deanna Oye from the University of Lethbridge for continuing to serve as moderator for the list-serve.

As always membership and recruiting will continue to be a focus for the society and I'm pleased to report that our membership numbers are currently higher than they were at this time last year! Please continue to encourage your colleagues [friends, relatives, and neighbors, too] to join MusCan and participate in our community. We need a healthy and vibrant membership in order to support all of our activities.

4.3 Past-President's Nominating Committee Report and election of new officers (Lynn Cavanagh)

This year's Nominating Committee consists of Karen Fournier (U. Michigan), Ryan MacClellen (U. Toronto) and Gregory Marion (U. Saskatchewan).

The following persons, recommended by the Committee, have agreed to let their names stand:

For a two-year term as Vice-President: Dr. Glenn Colton (Lakehead U.)

For a three-year term as Web site Editor: Dr. Troy Ducharme (Western U.)

For Secretary, Dr. Jane Leibel has agreed to let her name stand for another two-year term.

Also to be presented to the AGM: for Treasurer (for two more years of the 3-year term). Dr. Roxane Prevost (who was appointed by the Board following the 2013 AGM).

Lynn Cavanagh made the Motion to approve the slate of nominees. Seconded by Don McLean. Carried.

4.4 Treasurer's Report (Roxane Prevost) (financial statement attached)

1. Roxane Prevost made the Motion to approve the 2013 Financial Statements as prepared by Coperthwaite Mehta. Seconded by Ariane Couture. Carried.

2. Roxane Prevost made the Motion to appoint Coperthwaite Mehta as MusCan's auditors for 2014. Seconded by Thomas Godin. Carried.

4.5 Editors' Reports

4.5.1 *Intersections* Editors (Robin Elliott, Sophie Stévançe)

Mary Ingraham read Robin Elliott's report:

Members will have recently received vol. 33, no. 1 of *Intersections*, which has just been published. You will have seen that the publication date is "Fall 2012," which means that the publication date still lags almost two years behind the calendar date. We hope to catch up with the calendar within the next two years. Plans for a special Festschrift issue of the journal to celebrate the 80th birthday of Carl Morey, an emeritus professor from the University of Toronto, are well underway thanks to the efforts of the guest editor for this issue, Gordon E. Smith of Queen's University. There are also a good number of peer-reviewed articles in both English and French in the pipeline, ready to be sent for copy-editing for vol. 33, no. 2. One of the major sources of funding for *Intersections* is the SSHRC Aid to Scholarly Journals program. Thanks to Ed Jurkowski, my predecessor as English editor for *Intersections*, we applied successfully to this program in 2011 and received three years of funding. I am just now finishing off the application for another three years of funding from this same SSHRC program. I have just received internal approval from the University of Toronto to submit the application to SSHRC, whose deadline is Monday, June 2nd. Thank you to everyone who helped out with this application, especially Ed Jurkowski, who sent me a copy of his previous successful application, and Sophie Stévançe, for her help in supplying the required information and statistics for this year's application. Ed tells me that we should be hearing the results sometime in the Fall of 2014, so until then, keep your fingers crossed that we will again be successful in this application, which is absolutely crucial to the success of *Intersections*.

4.5.2 Website Editor (Eric Hung)

The current website worked well for most of the past year. There had two types of problems:

- (1) We faced some hacking issues from some pharmaceutical companies because of our old acronym. This problem should be solved as we move to muscan.org; and
- (2) We lost some content when we upgraded the software, but we believe that we have now reposted everything that disappeared.

We currently have 100 "likes" on our Facebook page. Here we post interesting stories about music in Canada, in addition to links to new material on the website. Due to some unexpected workload, I was not as active as I would like to be on the Facebook page, but this situation should improve significantly over the next year.

Most of my efforts this past year have been working with Becker Associates to develop a new website and logo. We now have a new mockup of the website, and are working on a few minor changes in the design. The board is also now working on some new content for the site, including blogs and interviews with members who have interesting new research and performances. If you see Mary with a camera in the hallway, please smile. She is taking photos for the front page. One of the goals of the new website is online submissions for the conference. Unfortunately, this function won't be available for next year. At this point, the cost that Becker Associates want to charge for setting this service up each year is a bit high, but we are working on alternatives. I look forward to working with Troy Ducharme, the MusCan's just elected Website Editor, to bring the new website to fruition.

Thank you to all the board members I have worked with over the past three years. They have been tremendously helpful and supportive even when I have struggled with the website. I particularly want to thank Mary for answering my many last-minute questions and Skype meetings, and an anonymous donor for generously supporting the new website.

4.6 Report from the chair of the Standing Committee of Institutional Members (Brian Power)

No report at this time; report is deferred.

Deanna Oye made a motion to accept the reports received by the directors of MusCan board. Seconded by Glenn Colton. Carried

5. Items for Action

Pat Debly asked if MusCan has liability insurance. Mary said that she will look into that question and thanked Pat for reminding us of this. Regarding MusCan membership recruitment: Pat Debly suggested sending the newsletter to university faculty that are not members of MusCan. Mary replied that she will bring this to our board discussions on Saturday. Pat suggested sending the newsletter to dean/directors to pass along to full-time and part-time faculty at their institutions. Aris gave word of caution for in-coming spam law. Mary remarked that these were all good points. Mary added that we will have to request permission to contact people on MusCan membership forms. She concluded that we would be happy to hear from the membership with comments at any time.

6. Announcement of 2015 Conference and 2015 AGM

Mary Ingraham announced that the 2015 Conference and 2015 AGM will take place: June 3rd- June 5th in Ottawa, Ontario. We will send out the notice of the AGM in due course.

Joelle Welling thanked Mary Ingraham for her able leadership these past two years, especially wading through the Bylaws and not for profit materials. Joelle added that she doesn't think anyone else could have done this as well and as patiently as Mary. The membership gave a round of applause to Mary.

7. Adjournment

Kenneth DeLong moved that the meeting be adjourned at 4:20 p.m.

Respectfully submitted by Jane Leibel

NEWS FROM MEMBERS AND MEMBER INSTITUTIONS

Achievements: Members are asked to send *short synopses* of their own and fellow members' recent achievements. Submissions should adhere to the style of this section of this Newsletter and may be condensed for reasons of space limitations. Approved submissions will be included only in the language(s) in which they are received.

Conferences & Events: Institutional and individual members are asked to submit announcements and reviews of events of concern to our members, *in abbreviated form* and adhering to the style of this section.

The Spring 2015 issue of the MusCan Newsletter will contain news submitted by April 1, 2015 to: glenn.colton@lakeheadu.ca.

The following represents all items received for inclusion from members and member institutions, and reflects the diversity of activities in the MusCan community.

ACHIEVEMENTS

Honoured

Dr. John Burge, Professor of Composition and Theory at Queen's University, has been included on the list of new Fellows to be inducted in 2014 to the Royal Society of Canada. Dr. Burge has also recently been commissioned to compose a short one-act opera for the Canadian Opera Company's Ensemble Program to tour schools in the Toronto area, their first such commission in fifteen years.

~

Dr. Beverley Diamond, Canada Research Chair in Ethnomusicology at Memorial University of Newfoundland, has been awarded SSHRC's prestigious Gold Medal for 2014. The Gold Medal is SSHRC's highest research honour. It is awarded to individuals whose sustained leadership, dedication and originality of thought have inspired students and colleagues alike. Recipients' achievements in research will have significantly advanced understanding in their research fields in the social sciences and humanities. The exceptional quality of their research, the impact of their work and their ongoing efforts to share the results of this work will have greatly enriched Canadian society and contributed to social, cultural, economic and intellectual life in Canada and/ or internationally.

~

Dr. Andrew Staniland, Assistant Professor of Composition at Memorial University's School of Music, has been named to the inaugural Royal Society College of New Scholars, Artists and Scientists. Membership in the Royal Society is considered one of the highest honours for an academic in Canada. The College is Canada's first national system of multidisciplinary recognition for the emerging generation of Canada's intellectual leadership. Among his other accomplishments, NAXOS will release a CD of Staniland's compositions in 2015.

Concerts, Publications & Recordings

A new work for solo guitar, *Ut re mi fa sol la*, by **Dr. John Beckwith**, received its first performances by Peter Higham, guitarist, at Mount Allison University on 13 September and at the University of Moncton on 14 September, as part of an all-Canadian-music program prepared by members of the Mount Allison music department. Other composers represented were Kevin Morse, W. L. Altman, Omar Daniel, and Michael Parker. *Ut re mi fa sol la* was commissioned with the support of the Marjorie Young Bell Fine Arts and Music Fund.

~

Dr. Glenn Colton, Associate Professor and Chair, Department of Music, Lakehead University, has authored a new book entitled *Newfoundland Rhapsody: Frederick R. Emerson and the Musical Culture of the Island* (McGill-Queen's University Press, 2014, 428p.).

~

Dr. Mary Ingraham, Interim Chair and Professor of Musicology, Department of Music, University of Alberta, is co-presenting (with P. Boechler) a paper entitled "The Cognition of Listening: A cognitive framework for the blended delivery of music curriculum," at the London International Conference on Education, November 10-12, 2014 (published proceedings forthcoming). Dr. Ingraham has also authored the following forthcoming articles: "Noble Savage/ Indigène Sauvage: Staging First Nations in early Canadian operas," *Nineteenth Century Music Review*, Vol. 11, No. 2 (December 2014); and "Deterritorializing Spirituality: Intercultural encounters in Chan's *Iron Road*," in *East-West Musical Encounters*, M. Saffle and H. Yang, eds. (University of Michigan Press, in press).

~

Dr. Elaine Keillor, Distinguished Research Professor Emeritus, Carleton University, has recently completed two major projects. NAXOS has just released the CD 9.70126, *When Music Sounds: Canadian Cello Music*. This recording by Joan Harrison, cello, and Elaine Keillor, piano, includes works by Jean Coulthard, Violet Archer, Alberto Guerrero, and John Weinzweig. In 2013, Greenwood/ ABC-CLIO published the *Encyclopedia of Native American Music of North America*, for which Elaine Keillor was the principal author (with collaboration from Timothy Archambault and John Medicine Horse Kelly).

~

Dr. Frédéric Léotar, Université de Montréal, has authored a new book entitled *La steppe musicienne, analyses et modélisation du patrimoine musical turcique*, Vrin, 2014, 304p. This is the first large-scale ethnomusicological study of Eurasian music. Through material collected throughout the region and from diverse cultures, the author proposes a systematic examination of the cultural and structural contexts that frame this rich and exotic tradition.

~

Dr. Robert Rival, Adjunct Assistant Professor in Composition and Theory, School of Music, Queen's University, received a double world premiere of his *Delights & Discords* for chorus and wind ensemble, May 2-4, 2014, with simultaneous performances by the Edmonton Symphony Orchestra and the Kitchener-Waterloo Symphony.

UPCOMING CONFERENCES & EVENTS

John Roberts and music in Canada

Symposium 1-2 October 2015; Call for graduate student papers issued 17 October 2014

The School of Creative and Performing Arts (Faculty of Arts) and the Taylor Family Digital Library are pleased to announce a call for papers for a Symposium entitled 'John Roberts and music in Canada'. It will take place on Thursday and Friday, 1-2 October 2015 in the Rozsa Centre of the University of Calgary.

The Symposium is part of a series of events to mark the acquisition of the John Roberts fonds, housed in Special Collections of Libraries and Cultural Resources, University of Calgary. It will reflect on John Roberts's contributions to the development of music in Canada and beyond during the second half of the twentieth century. Between 1957 and 1975, Roberts worked as a producer and served as 'Head of CBC Radio Music' in Toronto. Under his direction the CBC commissioned hundreds of works by Canadian composers. He was also a close friend of Glenn Gould and facilitated his transition from a concert artist to a ground breaking recording artist. Topics will include: art and identity politics; building cultural infrastructure; aesthetic choices and compositional voices at the CBC; music and electronic media; the rise of Toronto as a cultural centre; John Roberts on the international scene.

Presentations should be no longer than twenty minutes. A ten-minute question period will follow each presentation. Abstracts can be no longer than 350 words and must contain no information that could identify you or your institution. All abstracts will be evaluated anonymously and should be suitable for publication in the conference program. Proposals should be sent electronically to Regina Landwehr, Associate Archivist, Special Collections, Libraries and Cultural Resources, University of Calgary (rlandweh@ucalgary.ca). Submissions must be received by **23:59 (MST) on Friday 5 December 2014**. The chosen presenters will be notified on or before 15 January 2015.

~

Music and Change: A Graduate Student Conference Presented by the University of Toronto Music Graduate Students' Association

March 28–29, 2015, Faculty of Music, University of Toronto

Call for Papers (Due Dec. 8, 2014)

Keynote Speaker: Dr. Mark Butler, Northwestern University

The University of Toronto MGSA is pleased to announce our annual Graduate Student Conference for 2015. We invite graduate students from all disciplines to propose twenty-minute presentations of papers, compositions, or performances (with a ten minute discussion to follow), or thirty-minute performance-lectures. Suggestions for possible topics include (but are by no means limited to):

- changes in technology and instrument design and their influence on musical developments
- music as a motivating force in social and/ or cultural change
- bodily change—due to age, illness, accident, etc.—and musical (adapt)ability
- changing performance and/ or audience practices

- processes of change within a musical work
- the changing face of global markets and effects on music circulation
- changing pedagogical practices and/ or tools
- changing analytic apparatuses and the shifting priorities of music theory
- stylistic change—of a composer’s output, or within a particular genre or culture

Proposals for papers or performances, in the form of 300-word abstracts, should be emailed to kyle.hutchinson@mail.utoronto.ca no later than December 8, 2014. Please include in the email the name(s) and institutional affiliation(s) of the presenter(s) as well as a list of audio/ video equipment requests.

*A piano will be provided. Performers must supply all other instruments, mixers, amplifiers, etc.

JOB POSTINGS

The Department of Music at the University of Alberta invites applications for a tenure track appointment at the rank of **Assistant Professor in Ethnomusicology**.

Applicants should hold a PhD or be close to completion and will have a superior teaching and research/ publication record relevant to the field. The successful candidate will demonstrate potential for excellence in research as well as teaching, and be prepared to teach at all levels, to supervise both undergraduate and graduate students, to participate in administrative work including service on departmental and university committees, to participate in the multifaceted activities of the Canadian Centre for Ethnomusicology, to contribute to the development of undergraduate and graduate programs built on the active interaction of ethnomusicology, popular music studies, music theory, and historical musicology, and to complement or supplement the existing strengths in the department.

Founded in 1965, the Department of Music has an established international reputation for excellence with its vibrant programs in the study, performance, and composition of music. Its overarching goal is to contribute to musical creation and scholarship and prepare students to thrive in a multicultural and rapidly developing musical world in a way that contributes vitally to the community, and to our standing as one of the world’s leading universities. With 17 full-time faculty members and approximately 50 contract instructors, the Department offers study and performance opportunities ranging from early music to contemporary and world music, and supports multiple degree programs including performance degrees (BMus, BMus/ BEd, MMus, DMus) and academic degrees (BA major and minor, BA Honours, MA, PhD, and Certificate in World Sound Arts). Enrollments total approximately 250 undergraduate majors and minors, and approximately 60 graduate students. (www.music.ualberta.ca)

Ethnomusicology at the University of Alberta includes the Canadian Centre for Ethnomusicology; the folkwaysAlive! initiative, supported by the Office of the Provost, in partnership with the Smithsonian Institution; a range of undergraduate and graduate course offerings; and three world music ensembles. Besides graduate programs in ethnomusicology at the MA and PhD levels, undergraduates may also study ethnomusicology through major, minor, and honours degrees, or through enrollment in a Certificate in World Sound Arts.

The University of Alberta aims to be one of the world's great universities, by transforming learning, leading ground-breaking research, and uplifting society through new knowledge, leadership, and service. The University plays a key role in the cultural, educational, and business life of the province of Alberta and Canada as a whole, through the impact of its integrated mandate of teaching, research, and community service. It serves over 39,000 students in close to 400 undergraduate, graduate and professional programs (www.ualberta.ca). The Faculty of Arts is the oldest faculty on campus and one of the largest research and teaching centres in western Canada (www.arts.ualberta.ca). The University's main campus is located in Edmonton, the vibrant, cosmopolitan capital of the province of Alberta. The Edmonton metropolitan area is the sixth largest in the country with a population of approximately one million (www.edmonton.ca) and an outstanding quality of life. It is located only a few hours' drive from Banff and Jasper National Parks, which offer skiing in winter and excellent hiking and sightseeing in summer.

To apply online, please submit a cover letter (include the names of three referees), a curriculum vitae, a teaching dossier, if available (please attach under the statement of teaching/ research interests option), and a writing sample to a maximum of 20 pages (please attach under the list of publications option). Further, applicants are expected to contact their referees and arrange to have them send their letters of reference to the attention of the Interim Chair, Dr. Mary I. Ingraham. These letters can be submitted via email to the Executive Assistant at music@ualberta.ca.

In accordance with the Faculty Agreement, this full-time tenure track position offers a comprehensive benefits package and annual salary range of \$75,403-\$104,827.

For further information concerning the position or the Department prior to December 31, 2014, please contact the Interim Chair, Dr. Mary I. Ingraham, at maryi@ualberta.ca.

Business address:
 Department of Music
 3-82 Fine Arts Building
 University of Alberta,
 Edmonton, AB
 Canada, T6G 2C9

The position will remain open until a suitable candidate is located, however, applications will start to be reviewed as of November 17, 2014.

Note: Online applications are accepted until midnight Mountain Standard Time of the closing date.

All qualified candidates are encouraged to apply; however, Canadians and permanent residents will be given priority. If suitable Canadian citizens or permanent residents cannot be found, other individuals will be considered.

The University of Alberta hires on the basis of merit. We are committed to the principle of equity in employment. We welcome diversity and encourage applications from all qualified women and men, including persons with disabilities, members of visible minorities, and Aboriginal persons.

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The Department of Music at the University of Alberta invites applications for a tenure track appointment at the rank of **Assistant Professor in Popular Music and Media Studies**.

Applicants should hold a PhD or be close to completion and will have a superior teaching and research/ publication record relevant to both fields. Candidates should demonstrate expertise in the academic study and teaching of popular music as a global phenomenon and from diverse perspectives. In addition, it is expected that candidates would have demonstrable expertise in various, related areas of cutting-edge digital media research, culture, and practice. Candidates should have emerging reputations at both national and international levels and be willing to create new, progressive links and cross-disciplinary research collaborations within the University of Alberta and beyond.

The successful candidate will be expected to serve as a full member of the Music Department, and required to teach courses in popular music (including introductory popular music and media studies courses) as well as to contribute to a range of additional courses at both undergraduate and graduate levels. The candidate will also be expected to supervise masters and doctoral students across the department and to serve on departmental, faculty, and university-wide committees. The successful candidate will maintain an active research profile, and be able to contribute to the diversity and excellence of our academic community.

Founded in 1965, the Department of Music has an established international reputation for excellence with its vibrant programs in the study, performance, and composition of music. Its overarching goal is to contribute to musical creation and scholarship and prepare students to thrive in a multicultural and rapidly developing musical world in a way that contributes vitally to the community, and to our standing as one of the world's leading universities. With 17 full-time faculty members and approximately 50 contract instructors, the Department offers study and performance opportunities ranging from early music to contemporary and world music, and supports multiple degree programs including performance degrees (BMus, BMus/ BED, MMus, DMus) and academic degrees (BA major and minor, BA Honours, MA, PhD, and Certificate in World Sound Arts). Enrollments total approximately 250 undergraduate majors and minors, and approximately 60 graduate students. (www.music.ualberta.ca)

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To apply online, please submit a cover letter (include the names of three referees), a curriculum vitae, a teaching dossier, if available (please attach under the statement of teaching/ research interests option), and a writing sample to a maximum of 20 pages (please attach under the list of publications option). Further, applicants are expected to contact their referees and arrange to have them send their letters of reference to the attention of the Interim Chair, Dr. Mary I. Ingraham. These letters can be submitted via email to the Executive Assistant at music@ualberta.ca.

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Audio Programming and Computing –Tenure-Track

The University of Lethbridge, Faculty of Fine Arts, Department of Music invites applications for a tenure-track appointment at the rank of Assistant Professor, effective July 1, 2015. The position is subject to the approval of the Board of Governors.

Our Bachelor of Music Digital Audio Arts (DAA) program, implemented in 2008, seeks an individual to teach such courses as Introduction to Digital Audio, Acoustics, Data Structures and Algorithms, and Audio Synthesis. Expertise in computational sound is highly desirable. Teaching duties in other areas of the Music Department may be assigned depending upon the candidate's secondary proficiencies. While the successful candidate should possess a terminal degree in her/ his field of expertise, industry experience would be considered a definite asset.

Active contribution to the Department of Music and the Faculty of Fine Arts, and to the ongoing development of the Bachelor of Music, Digital Audio Arts major, is expected. The University aspires to hire individuals who have demonstrated excellence in teaching, research and scholarship.

The Faculty of Fine Arts, housed in the Centre for the Arts with state-of-the-art equipment and facilities, offers degree programs in Music, Art, Drama and New Media within the liberal arts education context and focuses on excellence in teaching and research/ creative activity. For more information about the University of Lethbridge and our Digital Audio Arts Program, please visit our websites at:

www.uleth.ca
www.uleth.ca/finearts/music

Applicants should submit a letter of interest describing all areas of teaching expertise and professional activity, along with a current curriculum vitae, statement of teaching philosophy, and samples of recent research. Please have three letters of reference from qualified referees sent directly to the Dean of Fine Arts by the closing date. Any electronic documents, images, audio, or video must be submitted on a disc or be available online throughout the period of the search.

Applications must be received by the closing date of **December 8, 2014**.

Address applications by email, fax, or regular mail to:

Dr. Edward Jurkowski, Dean
Faculty of Fine Arts
The University of Lethbridge
4401 University Drive
Lethbridge, AB T1K 3M4
Tel: (403) 329-2155
Fax: (403) 382-7127
email: angela.luck@uleth.ca

The University is an equal opportunity employer. The position is open to all qualified applicants, although preference will be given to Canadian citizens and permanent residents of Canada. The University is an inclusive and equitable campus encouraging applications from qualified women and men including persons with disabilities, members of visible minorities and Aboriginal persons.