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MEMORANDUM

ATTENTION	Senate	DATE	February 5, 2021
FROM	Wade Parkhouse, Chair Senate Committee on Undergraduate Studies	PAGES	1/2
RE:	Faculty of Communication, Art and Technology (SCUS 21-11)		



Action undertaken by SCUS on February 4, 2021 gives rise to the following recommendations:

Motion:

That Senate approve the following course changes, new course proposals and program changes for the major, honours and extended minor in music, in the School of Contemporary Arts within the Faculty of Communication, Art and Technology, effective Fall 2021.

COURSE CHANGES

- (i) Course deletions for CA 210, 248, 348, 412, 443, 447
- (ii) Equivalent statement changes for CA 316 and 416
- (iii) Equivalent statement and description change for CA 243
- (iv) Title, description and equivalent statement change for CA 140
- (v) Title change for CA 142
- (vi) Title, description, prerequisite and equivalent statement changes for CA 145, 146, 245, 246, 247, 340, 345, 346, and 446
- (vii) Title and equivalent statement changes for CA 341
- (viii) Prerequisite, description and equivalent statement changes for CA 343
- (ix) Title, description and prerequisite changes for CA 344
- (x) Title, description, units, prerequisite and equivalent statement changes for CA 347, 445

NEW COURSE PROPOSALS

- (i) New Course Proposals:
 - CA 143-3, Sound Fundamentals I
 - CA 144-3, Sound Fundamentals II
 - CA 240-3, Soundbox I
 - CA 241-3, Creative Coding Lab
 - CA 242-3, Ensemble in Residence Lab I
 - CA 342-3, Ensemble in Residence Lab II
 - CA 440-3, Soundbox II

- CA 448-3, Solo Performer and Electronics Lab
- CA 449-3, Installation/Sound Art Lab

PROGRAM CHANGES

(ii) Description, admission, upper and lower division requirement changes the:

- Music Honours
- Music Major
- Music Extended Minor

COURSE SUBJECT NUMBER TITLE

RATIONALE (must be included)

This course has been replaced with CA210W.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (enter in textbox)

PLEASE DO THE FOLLOWING:

1. Attach a program impact list along with your course deletion form. Contact the Senate and Academic Services Office (sfucal@sfu.ca) for a program impact list.
2. Once you have the program impact list, please review how deleting this course affects each program's requirements.
3. If more substantial changes are required to programs as a result of this deletion, please also submit a program modification form.
4. If no further changes other than deletion is required in program requirements, please list those programs in the box below:

5. Lastly, please conduct a course impact analysis, which reviews the effect of a course number change and/or course deletion on course prerequisites. For instructions on how to do a course impact analysis, please visit [our page](#) and click on "deleting a course" and review Step 2. Course Impact Analysis.

COURSE SUBJECT NUMBER TITLE

RATIONALE (must be included)

No current faculty can teach this course. It was a specialty of a retired faculty member.

The music area of Contemporary Arts is undergoing a major curriculum revision. We will be adding several new courses, and revising most other courses. We will also be submitting a Program modification for the Calendar for both the description and the courses.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (enter in textbox)

PLEASE DO THE FOLLOWING:

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2. Once you have the program impact list, please review how deleting this course affects each program's requirements.
3. If more substantial changes are required to programs as a result of this deletion, please also submit a program modification form.
4. If no further changes other than deletion is required in program requirements, please list those programs in the box below:

Music and Sound Major
Music and Sound Extended Minor
Music and Sound Honours

5. Lastly, please conduct a course impact analysis, which reviews the effect of a course number change and/or course deletion on course prerequisites. For instructions on how to do a course impact analysis, please visit [our page](#) and click on "deleting a course" and review Step 2. Course Impact Analysis.

COURSE SUBJECT NUMBER TITLE

RATIONALE (must be included)

No current faculty can teach this course. It was a specialty of a retired faculty member.

The music area of Contemporary Arts is undergoing a major curriculum revision. We will be adding several new courses, and revising most other courses. We will also be submitting a Program modification for the Calendar for both the description and the courses.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (enter in textbox)

PLEASE DO THE FOLLOWING:

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2. Once you have the program impact list, please review how deleting this course affects each program's requirements.
3. If more substantial changes are required to programs as a result of this deletion, please also submit a program modification form.
4. If no further changes other than deletion is required in program requirements, please list those programs in the box below:

Music and Sound Major
Music and Sound Extended Minor
Music and Sound Honours

5. Lastly, please conduct a course impact analysis, which reviews the effect of a course number change and/or course deletion on course prerequisites. For instructions on how to do a course impact analysis, please visit [our page](#) and click on "deleting a course" and review Step 2. Course Impact Analysis.

COURSE SUBJECT NUMBER TITLE

RATIONALE (must be included)

This course has been replaced with CA412W - Advanced Seminar in Art and Performance Studies.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (enter in textbox)

PLEASE DO THE FOLLOWING:

1. Attach a program impact list along with your course deletion form. Contact the Senate and Academic Services Office (sfucal@sfu.ca) for a program impact list.
2. Once you have the program impact list, please review how deleting this course affects each program's requirements.
3. If more substantial changes are required to programs as a result of this deletion, please also submit a program modification form.
4. If no further changes other than deletion is required in program requirements, please list those programs in the box below:

5. Lastly, please conduct a course impact analysis, which reviews the effect of a course number change and/or course deletion on course prerequisites. For instructions on how to do a course impact analysis, please visit [our page](#) and click on "deleting a course" and review Step 2. Course Impact Analysis.

COURSE SUBJECT NUMBER TITLE

RATIONALE (must be included)

All performance courses in the new music curriculum can be taken twice for credit; thus, CA 343 Gamelan II makes this course unnecessary.

The music area of Contemporary Arts is undergoing a major curriculum revision. We will be adding several new courses, and revising most other courses. We will also be submitting a Program modification for the Calendar for both the description and the courses.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (enter in textbox)

PLEASE DO THE FOLLOWING:

1. Attach a program impact list along with your course deletion form. Contact the Senate and Academic Services Office (sfucal@sfu.ca) for a program impact list.
2. Once you have the program impact list, please review how deleting this course affects each program's requirements.
3. If more substantial changes are required to programs as a result of this deletion, please also submit a program modification form.
4. If no further changes other than deletion is required in program requirements, please list those programs in the box below:

Music and Sound Major
Music and Sound Extended Minor
Music and Sound Honours

5. Lastly, please conduct a course impact analysis, which reviews the effect of a course number change and/or course deletion on course prerequisites. For instructions on how to do a course impact analysis, please visit [our page](#) and click on "deleting a course" and review Step 2. Course Impact Analysis.

COURSE SUBJECT NUMBER TITLE

RATIONALE (must be included)

This course is no longer required in the new curriculum, as it has been replaced by several courses with more focused content.

The music area of Contemporary Arts is undergoing a major curriculum revision. We will be adding several new courses, and revising most other courses. We will also be submitting a Program modification for the Calendar for both the description and the courses.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (enter in textbox)

PLEASE DO THE FOLLOWING:

1. Attach a program impact list along with your course deletion form. Contact the Senate and Academic Services Office (sfucal@sfu.ca) for a program impact list.
2. Once you have the program impact list, please review how deleting this course affects each program's requirements.
3. If more substantial changes are required to programs as a result of this deletion, please also submit a program modification form.
4. If no further changes other than deletion is required in program requirements, please list those programs in the box below:

Music and Sound Major
Music and Sound Extended Minor
Music and Sound Honours

5. Lastly, please conduct a course impact analysis, which reviews the effect of a course number change and/or course deletion on course prerequisites. For instructions on how to do a course impact analysis, please visit [our page](#) and click on "deleting a course" and review Step 2. Course Impact Analysis.

COURSE SUBJECT	CA	NUMBER	316	TITLE	Intermediate Selected Topics in Cinema Studies (4)
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input type="checkbox"/>
Title	<input type="checkbox"/>	Description	<input type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using ~~strike through~~, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

An intermediate course in critical studies in cinema addressing a variety of topics. This course can be repeated once for credit if the topic is different. Prerequisite: 9 units in CA (or FPA) courses including CA (or FPA) 136 or 137. Students with credit for CA (or FPA) 337 may ~~not~~ take this course for further credit if the topic is different.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

This is an error correction. As a special topics course, this course can be repeated once for credit.

COURSE SUBJECT	CA	NUMBER	416	TITLE	Advanced Seminar in Cinema Studies (4)
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input type="checkbox"/>
Title	<input type="checkbox"/>	Description	<input type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using ~~strike through~~, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Features intensive study and analysis of selected topics in film theory, history, criticism and aesthetics. Examples include: work of specific directors or periods; theories of narrativity; particular aspects of national cinemas, etc. This course can be repeated once for credit if the topic is different. Prerequisite: CA (or FPA) 316 (or 337) or CA (or FPA) 318 (or 335). Students with credit for CA (or FPA) 436 may ~~not~~ take this course for further credit if the topic is different.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

This is an error correction. As a special topics course, this course can be repeated once for credit.

COURSE SUBJECT	CA	NUMBER	243	TITLE	Gamelan I
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input type="checkbox"/>
Title	<input type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Practical and theoretical study of music for gamelan ensemble, based on, but not limited to, traditional Javanese music. This course is designed as an introduction to the study of the music of non-Western cultures and as a method of developing ensemble musicianship. May be of particular interest to students in other departments. Prerequisite: Prior approval. ~~Students with credit for FPA 243 may not take this course for further credit.~~ May be repeated once for credit.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

The course, like all performance courses, can be taken twice for credit, as the content will significantly shift between iterations, depending upon the instructor and/or focus of the particular course.

COURSE SUBJECT NUMBER TITLE

TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Music After 1900

~~An introductory survey of major historical trends and practices of music in the 20th and 21st centuries as revealed by the study of selected music examples. Critical issues fundamental to an understanding of contemporary composition will be examined (e.g. impressionism, twelve tone music, indeterminacy, the role of technology, improvisation). May be of particular interest to students in other departments. Students with credit for FPA 140 may not take this course for further credit. Breadth Humanities~~

Contexts in Creative Music and Sound Practice

Looks at the issues involved in being a creative musical artist in the 21st century. Topics include historical context, race and gender, the role and influence of politics, music and identity, appropriation, art music, functional music, and hybrid practices. May be of particular interest to students in other departments. Breadth-Humanities

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

RATIONALE (must be included)

The major revisions of this course are the result of decolonializing its content; much less emphasis is placed upon the “canon” of white European male composers, and much more on contemporary concerns that creative musical artists will face.

The content was used in fall 2020 and spring 2021, under the previous course name.

COURSE SUBJECT	CA	NUMBER	345	TITLE	Music Composition III
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

~~Music Composition III~~

~~This course is a continuation of CA (or FPA) 246. Prerequisite: CA (or FPA) 246 or 247, and prior approval. Students with credit for FPA 345 may not take this course for further credit.~~

Creative Sound Studio V

The continuation of CA 246. Prerequisite: CA 246.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

The course title reflects that we encourage all forms of creative music and sound practice.

COURSE SUBJECT	CA	NUMBER	142	TITLE	21 st Century Music Appreciation
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input type="checkbox"/>	Equivalent Statement	<input type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using ~~strike through~~, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Former title: ~~21st Century Music Appreciation~~

New title: Music Appreciation in the 21st Century

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021

RATIONALE (must be included)

Previous students in this course seem to expect a course ONLY on 21st century music. This title change clarifies that music prior to the 21st century is considered, and that the course is concerned with viewing **all** music from a 21st century perspective.

COURSE SUBJECT	CA	NUMBER	145	TITLE	Introduction to Music Composition and Theory
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Introduction to Music Composition and Theory

~~This course introduces basic concepts of music composition such as melody and pitch organization, harmony, rhythm and form. The fundamental principles of theory and acoustics (e.g. voice leading, overtone structure, metre) will be studied with particular reference to composition. Students will compose short works within given guidelines that address specific compositional issues. Prerequisite: CA (or FPA) 104. Students who have completed a music theory/notation course at another institution but who have not received transfer credit as CA (or FPA) 104 should seek a clearance/prerequisite waiver from the department. Students with credit for FPA 145 may not take this course for further credit.~~

Creative Sound Studio I

An introduction to the methods of creative composition in diverse contexts. A hands-on sound and music-making experience through the exploration of digital audio workstations, composing for performance featuring objects and DIY instruments, approaches to music annotation/scoring/scripting, as well as exposure to new work and artists via in-depth analysis and discussion. Students will be required to attend a weekly area-wide seminar where the practice of composition will be discussed. As CA 145 is a limited capacity studio course, first seats are reserved for accepted Music Majors but additional seats are available. If you are not a Music and Sound Major, but wish to take this course with the intention of considering the Major, please contact the SCA Undergraduate Academic Advisor at sca_adv@sfu.ca. Corequisite: CA 143.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021

RATIONALE (must be included)

Our program is now much less focused on the European tradition of “musical composition”, and more inclusive, acknowledging the opportunities and challenges young creative music and sound artists face. The description reflects how the course has been taught for the last two years.

The course title itself reflects that we encourage all forms of creative music and sound practice.

Students are required to take CA143 (Sound Fundamentals) at the same time.

COURSE SUBJECT	CA	NUMBER	146	TITLE	Introduction to Music Composition and Theory II
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

~~Introduction to Music Composition and Theory II~~
~~A continuation of CA (or FPA) 145 where students compose short works for instruments within given parameters that address specific compositional issues.~~
~~Analysis of a wide range of music, score reading and recorded music of selected compositions will be included. Prerequisite: CA (or FPA) 140 and 145. Students with credit for CA (or FPA) 244 may not complete this course for further credit. Students with credit for FPA 146 may not take this course for further credit.~~

Creative Sound Studio II
The continuation of CA 145. Students will be required to attend a weekly area-wide seminar where the practice of composition will be discussed.
Prerequisite: CA 145; Corequisite: CA 144.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

The course title reflects that we encourage all forms of creative music and sound practice.

The description reflects the content of the course taught for the previous two years.

Students are required to take CA144 (Sound Fundamentals) at the same time.

COURSE SUBJECT NUMBER TITLE

TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

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Music Composition I

~~Composition for small instrumental groups, electroacoustic resources or combinations of instruments and electronics. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. In addition to individual composition lessons, students will be required to attend a composition seminar where the practice of composition will be discussed. Seminar topics will include orchestration, world repertoire, and issues of music technology. Prerequisite: CA (or FPA) 146. Students with credit for FPA 245 may not take this course for further credit.~~

Creative Sound Studio III

Project based composition tutorials, putting into practice personal tools accumulated in music/sound labs. Projects can engage any combination of resources/approaches, including DIY performance, fixed media, installation, live electronics, the Ensemble in Residence, or in collaboration with students in other disciplines. Students will be required to attend a weekly area-wide seminar where the practice of composition will be discussed. Prerequisite: CA 140, 144, and achieving a B (or higher) in CA 145 and CA 146.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

RATIONALE (must be included)

Our program is now much less focused on the European tradition of “musical composition”, and more inclusive, acknowledging the opportunities and challenges young creative music and sound artists face. The course description reflects the content of the course taught for the previous two years.

The course title itself reflects that we encourage all forms of creative music and sound practice.

This course also functions as a “gate” to the full program, and students require a specific grade from the prerequisite courses to continue. This grade is higher than the usual SCA GPA to continue within the major.

COURSE SUBJECT	CA	NUMBER	246	TITLE	Music Composition II
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Music Composition II

This course is a continuation of CA (or FPA) 245. Prerequisite: CA (or FPA) 140 and 245, and prior approval from the area. Students with credit for FPA 246 may not take this course for further credit.

Creative Sound Studio IV

The continuation of CA 245. Prerequisite: CA 245.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

The course title reflects that we encourage all forms of creative music and sound practice.

COURSE SUBJECT NUMBER TITLE

TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Electroacoustic Music I

The theory and practice of electroacoustic music technology and composition. The course will examine through lecture and studio work the following topics: analog and digital synthesis, microcomputer use, the multi-track studio, signal processing, communication protocols such as MIDI and sampling techniques. Prerequisite: CA (or FPA) 149. Students with credit for FPA 247 may not take this course for further credit. Quantitative

Fixed Media Lab

An introduction to the practice, techniques and concepts underlying contemporary electronic music fixed media composition, with an emphasis on facilitating a personal creative approach. Process-focused exercises will develop creative fluency in studio composition working with digital audio workstations, field recording, studio recording and editing techniques, digital audio processing, and sound synthesis. Exposure to new work and artists working in studio-related practices will serve as context and backdrop. Prerequisite: CA 140, 144, 146 or permission of instructor. Quantitative

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

RATIONALE (must be included)

Course name is updated to describe the specific aspect of electroacoustic music taught in the course. "Fixed Media" refers to electroacoustic works that are created in a studio, and have no live performance element to them.

Course description is updated to reflect the content currently taught.

Prerequisites are updated to reflect that it is now a required course in our program.

COURSE SUBJECT	CA	NUMBER	340	TITLE	Contemporary Music Performance II
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Contemporary Music Performance II

Performance of works from the contemporary music repertoire for instruments and voice. A range of material will be covered from more improvisational pieces to conventionally notated scores. Prerequisite: CA (or FPA) 104 and 45 CA (or FPA) credits. Students with credit for FPA 340 may not take this course for further credit.

Creative Ensemble Lab

Studio-based performance ensemble. An immersion in practices of live performance, focusing upon listening, interaction, and creating music for small groups or the entire ensemble, both through collaboration and individually. Offerings will focus upon a single model per term; models include hybrid acoustic/electronic ensembles, laptop ensembles, improvisation ensembles. Prerequisite: permission of instructor. May be taken twice for credit.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021

RATIONALE (must be included)

CA340 has not been offered for several years in its previous incarnation, but will be offered in spring 2021 in its new version (Hybrid Ensemble).

The previous version offered our students a studio course based mainly in performance with the potential for a combination for mixed acoustic and electronic instruments (a hybrid ensemble) and improvisation, as well as performing standard ensemble works of the 20th century. As the latter is no longer a focus in our school, the new course focuses on *either* hybrid performance of original student works, *or* improvisation, both of which are research specialties within our new faculty.

This upper level course will build upon material taught in CA 347 (Live Electronics Lab), and CA 240 (Soundbox); however, neither course are required as prerequisites, as permission via interview by instructor is much preferred as an entry mechanism.

The course, like all performance courses, can be taken twice for credit, as the content will significantly shift between iterations, depending upon the instructor and/or focus of the particular course. As the vast majority of the repertoire (i.e. its content) of this course is student created, this in itself will provide significant new material between iterations.

COURSE SUBJECT	CA	NUMBER	346	TITLE	Music Composition IV
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

~~Music Composition IV~~
~~This course is a continuation of CA (or FPA) 345. Prerequisite: CA (or FPA) 345.~~
~~Students with credit for FPA 346 may not take this course for further credit.~~

Creative Sound Studio VI
The continuation of CA 345. Prerequisite: CA 345.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

The course title reflects that we encourage all forms of creative music and sound practice.

COURSE SUBJECT

CA

NUMBER

446

TITLE

Senior Project in Music
Composition**TYPE OF CHANGES.** Please type 'X' for the appropriate revision(s):Course
number☐

Units

☐Prerequisite ☒

Title

☒Description ☒Equivalent
Statement ☒

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using ~~strike through~~, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Senior Project in Music Composition

~~Students will undertake a large-scale project in music composition as the culmination of their undergraduate composition studies. Prerequisite: CA (or FPA) 445. Students with credit for FPA 446 may not take this course for further credit.~~

Senior Project II

The continuation of CA 445. Prerequisite: CA 445.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

Our fourth year students will be free to pursue a variety of projects with individual mentorship/instructor with an music faculty during the term.

COURSE SUBJECT NUMBER TITLE

TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

~~World Music~~ Music and Culture

The relationship of music and culture, with emphasis on traditional and contemporary music in Asia, Africa, the Middle East, Latin America and the Caribbean, and indigenous cultures of North America. Specific cultural areas may be selected for intensive study in any particular term. May be of particular interest to students in other departments. Prerequisite: 45 units. ~~Students with credit for FPA 341 may not take this course for further credit.~~

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)



RATIONALE (must be included)

"World Music" is now considered a colonial term, separating out EuroAmerican music from the rest of the world. The new course title is much more sensitive and describes the contents of the course currently taught.

COURSE SUBJECT	CA	NUMBER	343	TITLE	Gamelan II
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Continuation of CA (or FPA) 243, with increased emphasis on the theoretical and ethnomusicological aspects of gamelan. Prerequisite: CA ~~(or FPA)~~ 243. ~~Students with credit for FPA 343 may not take this course for further credit.~~ May be taken twice for credit.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021



RATIONALE (must be included)

The course, like all performance courses, can be taken twice for credit, as the content will significantly shift between iterations, depending upon the instructor and/or focus of the particular course.

COURSE SUBJECT	CA	NUMBER	344	TITLE	Contemporary Music Analysis and Criticism
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TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Contemporary Music Analysis and Criticism

~~An in-depth investigation of selected social, critical and theoretical issues associated with contemporary music, with special emphasis on the period c. 1945 to the present. Issues discussed might include such theoretical concerns as integral serialism; indeterminacy; process music; timbral concerns; or new approaches to melody, harmony and tonality. Critical topics such as music and technology; popular music and the mass media; or critical issues connected with world music might also be considered. The material of the course will be presented through the study of scores, recorded examples and when possible, live concerts. This course can be repeated for credit. Prerequisite: CA (or FPA) 245.~~

Thinking and Writing About Sound

An in-depth investigation of selected social, political, philosophical, and theoretical issues associated with contemporary music and the sonic arts. Topics such as sound and technology, popular music and the mass media, or critical issues in non-western and indigenous musics might also be considered. This course can be repeated for credit. Prerequisite: CA 140 or permission of instructor.

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

Fall 2021

RATIONALE (must be included)

Course title and content updated to how we are currently teaching the course.

CA344 has always been the only scholarly seminar within our program, and will remain so. However, it will not focus upon European classical music, as it did in the past, and instead be much more inclusive of a variety of musical styles, genres, and cultures.

This course can be repeated for credit because it will only be offered every two years, and the content will shift significantly with each iteration of the course, based upon the instructor and/or focus of the offering.

COURSE SUBJECT NUMBER TITLE

TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input checked="" type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

Electroacoustic Music II (4)

An advanced examination of the aesthetics, technology, and compositional approaches of electroacoustic music. Topics may include computer music programming, performance systems, compositional strategies and their relationship to technology, synthesis and processing techniques and the analysis of works. Prerequisite: CA (or FPA) 247. Students with credit for CA (or FPA) 347 under its former title may take this course for further credit. Students with credit for FPA 347 may not take this course for further credit.

Live Electronics Lab (3)

A detailed study of historic and current systems and techniques of live electroacoustic performance, and their applications for creative use. Students will create personal electroacoustic performance systems/stations, working towards a focus upon gestural and expressive performance in both solo, duo, and ensemble situations. Prerequisite: CA 247 or permission of instructor. May be taken twice for credit

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

RATIONALE (must be included)

Our program formerly had two main electroacoustic music studio courses: CA247 and CA347. Since the retirement of Barry Truax from our school in 2010, the courses have focused upon the specialties of the existing faculty: studio composition (CA247) and live electronics (CA347). The course name is updated to describe the specific aspect of electroacoustic music currently taught in the course; similarly, the course description is updated to reflect the content currently taught.

We are lowering credits from 4 to 3 to be in line with other upper music and sound courses.

COURSE SUBJECT NUMBER TITLE

TYPE OF CHANGES. Please type 'X' for the appropriate revision(s):

Course number	<input type="checkbox"/>	Units	<input checked="" type="checkbox"/>	Prerequisite	<input checked="" type="checkbox"/>
Title	<input checked="" type="checkbox"/>	Description	<input checked="" type="checkbox"/>	Equivalent Statement	<input checked="" type="checkbox"/>

WORDING/DESCRIPTION EDITS. Indicate deleted or changed text using strike through, indicate added or new text using underline. If you need to enter more text than the box allows, drag the endpoint of the text box to make it bigger, as it will not automatically expand. Please review the "Equivalency statements" section under [Information about specific course components](#) if changing equivalent statement(s).

~~Music Composition V (4)~~

~~This course is a continuation of CA (or FPA) 346. Prerequisite: CA (or FPA) 346. Students with credit for FPA 445 may not take this course for further credit.~~

Senior Project I (5)

Students will undertake larger scale projects in a music/sound creative practice, as the culmination of their undergraduate composition studies. Prerequisite: CA 346

EFFECTIVE TERM AND YEAR FOR CHANGES

Fall, Spring, Summer and year (please enter in textbox)

RATIONALE (must be included)

Our fourth year students will be free to pursue a variety of projects with individual mentorship/instructor with an music faculty during the term.

Increasing credits from 4 to 5 to reflect nature of a senior project, in line with CA 446 (which already is 5 credits).

COURSE SUBJECT Contemporary Arts

NUMBER CA 143

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Sound Fundamentals I

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Sound Fundamentals I

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

A practical introduction to the foundations of sound and music from a variety of perspectives including but not limited to acoustics, psychoacoustics, western music harmony and ear training as well as the basics of sound synthesis and digital audio editing. Emphasis will be working towards a practical application in a creative/expressive context.

REPEAT FOR CREDIT ☐ YES ☒ NO Total completions allowed Within a term? ☐ YES ☐ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

Music needs to replace the current first year music fundamentals course (CA 104) with two courses (CA 143 and 144) that reflect the needs of the type of students entering our current program. Because CA104 is a large enrollment service course, offered 2x per year, it needs to remain as it is; as such, we require these new courses.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☐ Spring ☐ Summer ☒ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☒ Required ☐ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350.

OTHER IMPLICATIONS

Final exam required ☒ YES ☐ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT Contemporary Arts

NUMBER CA 144

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Sound Fundamentals II

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Sound Fundamentals II

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

The continuation of CA 143.

REPEAT FOR CREDIT ☐ YES ☒ NO Total completions allowed Within a term? ☐ YES ☐ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

Music needs to replace the current first year music fundamentals course (CA 104) with two courses (CA 143 and 144) that reflect the needs of the type of students entering our current program. Because CA104 is a large enrollment service course, offered 2x per year, it needs to remain as it is; as such, we require these new courses.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☒ Spring ☐ Summer ☐ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☒ Required ☐ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350.

OTHER IMPLICATIONS

Final exam required ☒ YES ☐ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT NUMBER

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

A collaborative creation-performance course in which students design and produce creative projects collectively in varied small/large group configurations. Forces involved can include any mix of instruments/objects/ electronics designed toward collective live performance, sound sculpture/installation, or any other type of sound-based experience. May be co-taught across other SCA areas as an interdisciplinary model.

REPEAT FOR CREDIT ☒ YES ☐ NO Total completions allowed Within a term? ☐ YES ☒ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

This course, together with its upper level continuation, CA440, have been taught successfully for three years as Special Topics.

This course will also serve as a 'linkable' course to other areas for co-teaching as its basic collaborative devising model lends itself easily to an interdisciplinary model. Our hope is to eventually schedule the class in tandem with classes in other areas that likewise lend themselves to such connection.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☐ Spring ☐ Summer ☒ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☒ Required ☐ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

Sabrina Schroeder, Mauricio Pauly

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE

CA 140, 144, 146



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350.

OTHER IMPLICATIONS

Final exam required ☐ YES ☒ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT NUMBER

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

An introduction to coding software for creative outcomes. Students will be introduced to basic algorithmic concepts used to generate and process music, sound, and fixed- and moving-image. Sensors and audio/video analysis will be introduced. The course will also include an introduction to practical applications in generative art processes.

REPEAT FOR CREDIT ☐ YES ☒ NO Total completions allowed Within a term? ☐ YES ☐ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

An introductory course for students across all majors in the School for the Contemporary Arts. Our students have been asking for a course that introduces sound, music, image, and video programming that is specific to creative practice, without the need for prerequisites in the university, or grade 12 high school math/science.

This course will use Max/MSP/Jitter, a standard programming environment used in fine arts schools throughout the world, as well as digital artists, to create audio and video artworks.

Versions of this course have been offered as group Directed Studies for many years.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☒ Spring ☐ Summer ☐ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☐ Required ☒ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350.

OTHER IMPLICATIONS

Final exam required ☐ YES ☒ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT NUMBER

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

Focuses on compositional projects specific to the school's current Ensemble in Residence. A compositional understanding of performance practice will be explored through the students' own projects, including chamber music performance, instrumental techniques, orchestration, notation, integration with optional amplification and electronics (if relevant), rehearsal and annotation techniques.

REPEAT FOR CREDIT ☐ YES ☒ NO Total completions allowed Within a term? ☐ YES ☐ NO**LIBRARY RESOURCES**

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

Each year, our program invites a specific group of musicians to form our Ensemble in Residence, which become an available resource to the entire program. This course allows for a detailed focus upon writing for the ensemble.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☐ Spring ☐ Summer ☒ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☐ Required ☒ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350.

OTHER IMPLICATIONS

Final exam required ☐ YES ☒ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT Contemporary Arts

NUMBER CA 342

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Ensemble in Residence Lab II

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Ensemble in Residence Lab II

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

The continuation of CA 242.

REPEAT FOR CREDIT ☐ YES ☒ NO Total completions allowed Within a term? ☐ YES ☐ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

Each year, our program invites a specific group of musicians to form our Ensemble in Residence, which become an available resource to the entire program. This course allows for a detailed focus upon writing for the ensemble.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☐ Spring ☐ Summer ☒ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☐ Required ☒ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

Mauricio Pauly, Sabrina Schroeder, Arne Eigenfeldt

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE

CA 242



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350.

OTHER IMPLICATIONS

Final exam required ☐ YES ☒ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT Contemporary Arts

NUMBER CA 440

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Soundbox II

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Soundbox II

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

A collaborative creation-performance course in which students design and produce creative projects collectively in varied small/large group configurations. Forces involved can include any mix of instruments/objects/electronics designed toward collective live performance, sound sculpture/installation, or any other type of sound-based experience. May be co-taught across other SCA areas as an interdisciplinary model.

REPEAT FOR CREDIT ☒ YES ☐ NO Total completions allowed 2 Within a term? ☐ YES ☒ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

This is a continuation of CA240, for upper level credit.

These two courses have been taught successfully for three years as Special Topics.

This course will also serve as a 'linkable' course to other areas for co-teaching as its basic collaborative devising model lends itself easily to an interdisciplinary model. Our hope is to eventually schedule the class in tandem with classes in other areas that likewise lend themselves to such connection.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☐ Spring ☐ Summer ☒ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☐ Required ☒ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken *(place relevant course(s) in the blank below (ex: STAT 100))* **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(Place relevant course(s) in the blank below (ex: STAT 100)) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for *(place relevant course(s) in the blank below (ex: STAT 100))* may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350.

OTHER IMPLICATIONS

Final exam required ☐ YES ☒ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT Contemporary Arts

NUMBER CA 448

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Solo Performer and Electronics Lab

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Solo Performer and Electronics Lab

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

A practical introduction to composing for instrument and electronics. Students compose short works for an acoustic instrument combined with live signal processing, fixed media, and interactive systems. Analysis of existing works will be included.

REPEAT FOR CREDIT ☐ YES ☒ NO Total completions allowed Within a term? ☐ YES ☐ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

This course that has been taught for three years as Special Topics, and has been well enrolled each time. The course prepares students once they graduate for the potential to compose works for professional solo performers; many young professional musicians are looking for new works by young composers, and no longer are interested in the old model of instrument+ piano; instead, they want to explore the use of electronic accompaniment to their performance. This course thus builds upon earlier courses in our program (CAx45/x46, CA247, CA347, CA242, CA342) and combines instrumental composition with electronic creation.

JULY



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Fall 2021

Term in which course will typically be offered

☐

Spring

☐

Summer

☒

Fall

Other (describe)

Will this be a required or elective course in the curriculum?

☐

Required

☒

Elective

What is the probable enrollment when offered? Estimate:

20

UNITS

Indicate number of units:

3

Indicate no. of contact hours:

Lecture

Seminar

Tutorial

Lab

Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

Mauricio Pauly, Sabrina Schroeder, Arne Eigenfeldt

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE

CA 247



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

Students with credit for CA 349 Selected Topics in Music under the same title may not take this course for further credit.

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

OTHER IMPLICATIONS

Final exam required ☐ YES ☒ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt

COURSE SUBJECT Contemporary Arts

NUMBER CA 449

COURSE TITLE LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Installation / Sound Art Lab

COURSE TITLE SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Installation / Sound Art Lab

CAMPUS where course will be normally taught: ☐ Burnaby ☐ Surrey ☒ Vancouver ☐ Great Northern Way ☐ Off campus

COURSE DESCRIPTION — 50 words max. Attach a course outline. Don't include WQB or prerequisites info in this description box.

An advanced studio course in creating sound art installations, as well as more general applications and explorations of sound art creation. These may involve generative processes, hardware hacking, Arduino prototyping, as well as sound, movement, and visual analysis

REPEAT FOR CREDIT ☐ YES ☒ NO Total completions allowed Within a term? ☐ YES ☐ NO

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by the email that serves as proof of assessment. For more information, please visit www.lib.sfu.ca/about/overview/collections/course-assessments.

RATIONALE FOR INTRODUCTION OF THIS COURSE

A course that broadly appeals to students in music, sound, visual art, filmmaking, theatre, and dance. Aspects of the course have been taught for years as Directed Studies.

The 20th century model of students composing only for ensembles in performance halls is only one small aspect of creative output once students graduate. This course prepares students to create works that involve sound and moving image for gallery presentation. The course will be beneficial to students outside the music area in our school, and is the only course in our school that focuses upon computation and programming for gallery work.



SCHEDULING AND ENROLLMENT INFORMATION

Effective term and year (e.g. FALL 2016)

Term in which course will typically be offered ☐ Spring ☐ Summer ☒ Fall

Other (describe)

Will this be a required or elective course in the curriculum? ☐ Required ☒ Elective

What is the probable enrollment when offered? Estimate:

UNITS

Indicate number of units:

Indicate no. of contact hours: Lecture Seminar Tutorial Lab Other; explain below

OTHER

FACULTY

Which of your present CFL faculty have the expertise to offer this course?

WQB DESIGNATION

(attach approval from Curriculum Office)

PREREQUISITE AND / OR COREQUISITE



EQUIVALENT COURSES [For more information on equivalency, see Equivalency Statements under [Information about Specific Course components.](#)]

1. SEQUENTIAL COURSE [is not hard coded in the student information management system (SIMS).]

Students who have taken (*place relevant course(s) in the blank below (ex: STAT 100)*) **first** may not then take this course for further credit.

2. ONE-WAY EQUIVALENCY [is not hard coded in SIMS.]

(*Place relevant course(s) in the blank below (ex: STAT 100)*) will be accepted in lieu of this course.

3. TWO-WAY EQUIVALENCY [is hard coded and enforced by SIMS.]

Students with credit for (*place relevant course(s) in the blank below (ex: STAT 100)*) may not take this course for further credit.

Does the partner academic unit agree that this is a two-way equivalency? ☐ YES ☐ NO

Please also have the partner academic unit submit a course change form to update the course equivalency for their course(s).

4. SPECIAL TOPICS PRECLUSION STATEMENT [is not hard coded in SIMS.]

FEES

Are there any proposed student fees associated with this course other than tuition fees? ☐ YES ☒ NO

COURSE – LEVEL EDUCATIONAL GOALS (OPTIONAL)



RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No library resources required. The course will be offered at SFU Goldcorp in GCA 4350

OTHER IMPLICATIONS

Final exam required ☐ YES ☒ NO

Criminal Record Check required ☐ YES ☒ NO

OVERLAP CHECK

Checking for overlap is the responsibility of the Associate Dean.

Each new course proposal must have confirmation of an overlap check completed prior to submission to the Faculty Curriculum Committee.

Name of Originator

Arne Eigenfeldt



Calendar Entry Change

Name of Program or Name of Faculty

Music Program, School for the Contemporary Arts, FCAT

Rationale for change:

The music area in the School for the Contemporary Arts has hired three new faculty in the past three years, and it feels the need to substantially alter our program to reflect the needs of music and sound students in the 21st century, and the research directions of the new faculty. The modifications below reflect the proposals (under separate cover) to add 9 new courses, delete 4 courses, modify 17 courses, and change the program name.

Effective term and year: Fall 2021

The following program(s) will be affected by these changes:

Music Honours

Calendar Change: “to” and “from” sections are not required. All deletions should be crossed out as follows: ~~sample~~. All additions should be marked by a **bold**.

Music Honours

BACHELOR OF FINE ARTS

(...)

~~At the upper division, students complete one of two streams: composition or electroacoustic. The requirements at the lower division are the same for all streams but students are advised to select their chosen stream as early as second year, so that the proper prerequisites can be completed.~~

Students whose interest in music is related primarily to its historical, critical, or theoretical aspects should consider the ~~Visual Culture and Performance Studies~~ **Art, Performance and Cinema Studies major** program which leads to a bachelor of arts degree. Contact the school's general office for information about entry to specific music courses.

Admission Requirements

Program and course admission is contingent upon University admission. Contact Student Services for admission procedures, requirements and deadlines. Entry to all programs and to

many courses is by audition, interview or application. Contact the school's office for information on procedures and deadlines or visit our website.

Although the University operates on a trimester system, most CA courses are planned in a two term (fall and spring) sequence. Consequently, students enter in the fall term (September) and are advised to contact the school in the preceding January for program entry and requirements information.

~~Entry to the music program requires that students read music staff notation at a good to excellent level and possess a solid understanding of music fundamentals. Students must pass the SFU Music Entrance exam with a grade of B (or better) OR take the course CA 104 Music Fundamentals and achieve a grade of B (or better). SFU Music Entrance exams are held regularly throughout the year, so prospective students should contact the School for information regarding this requirement.~~

Direct entry in first year is by interview. Intended majors and internal transfer students may apply for admission after completing CA 140, 143, 144, and achieving a B (or higher) in CA 145 and CA 146.

(...)

Lower Division Requirements

Students complete a minimum of ~~36~~**45** units, including

~~Three~~ **Two** core courses below:

~~CA 149 - Sound (3)~~

CA 186 - Art and the Moving Image (3)

CA 285 - Interdisciplinary Studio - Composition/Collaboration (3)

~~plus and one additional CA history/theory course outside their major+~~

and all of

CA 140 – ~~Music after 1900~~ **Contexts in Creative Music and Sound Practice (3)**

CA 143 – Sound Fundamentals I (3)

CA 144 – Sound Fundamentals II (3)

CA 145 – ~~Introduction to Music Composition and Theory~~ **Creative Sound Studio I (3)**

CA 146 - ~~Introduction to Music Composition and Theory II~~ **Creative Sound Studio II (3)**

CA 240 – Soundbox I (3)

CA 245 – ~~Music Composition I~~ **Creative Sound Studio III (3)**

CA 246 – Creative Sound Studio IV (3)

CA 247 – Fixed Media Lab (3)

and ~~three~~ **two** of

CA 241 - Creative Coding Lab (3)

CA 242 – Ensemble in Residence Lab I (3)

CA 243 - Gamelan I (3)

~~CA 246 – Music Composition II (3)~~

~~CA 247 – Electroacoustic Music I (3)~~

~~CA 248 – Conducting I (3)~~

CA 249 - Selected Topics in Music I (3)

~~CMNS 258 – History of Sound in Media (3)~~

and one additional CA studio course from outside the ~~major music discipline and~~ **and one additional CA history/theory course outside the major.**

+See advisor for course options.

Upper Division Requirements

Students complete a minimum of 48 units, **including**

~~Composition Stream~~

~~Students who choose this stream will complete~~

all of

~~CA 345 – Music Composition III~~ **Creative Sound Studio V (4)**

~~CA 346 – Music Composition IV~~ **Creative Sound Studio VI (4)**

~~CA 445 – Music Composition V~~ **Senior Project I (5)**

CA 446 - Senior Project ~~in Music Composition II~~ **(5)**

and **five of** ~~a minimum of 11 units chosen from~~

CA 315 - Sound Art: history and concepts (3)

CA 340 – Creative Ensemble Lab (3)

CA 341 - ~~World Music~~ **Music and Culture (3)**

CA 342 – Ensemble in Residence Lab II (3)

CA 343 - Gamelan II (3)

CA 344 - ~~Contemporary Music Analysis and Criticism~~ **Thinking and Writing About Sound (3)**

CA 347 – ~~Electroacoustic Music II~~ **Live Electronics Lab (3)**

~~CA 348 – Conducting II~~

CA 349 - Selected Topics in Music II (3)

CA 386 - Film Music: An Overview of the Relationship between Music and Moving Pictures (3)

CA 440 – Soundbox II (3)

~~CA 443 Gamelan III~~

~~CA 447 – Computer Music Composition~~

CA 448 - Solo Performer and Electronics Lab (3)

CA 449 - Installation / Sound Art Lab (3)

and a minimum of six CA units chosen from outside of the major (~~CMNS 358 or 359 may be substituted~~)

and the remaining required units chosen from CA upper division courses (placement is based on prerequisites and/or permission of the instructor). See advisor for course options.

~~Electroacoustic Stream~~

~~Students who choose this stream will complete all of~~

~~CA 347 – Electroacoustic Music II (4)~~

~~CA 447 – Computer Music Composition (4)~~

~~and a minimum of 17 units chosen from~~

~~CMNS 358 – Sound Recording: Theory and Design (4)~~

~~CMNS 359 – The Culture and Politics of Sound (4)~~

~~CA 341 – World Music (3)~~

~~CA 343 – Gamelan II (3)~~

~~CA 344 – Contemporary Music Analysis and Criticism (3)~~

~~CA 345 – Music Composition III (4)~~

~~CA 346 – Music Composition IV (4)~~

~~CA 348 – Conducting II (3)~~

~~CA 349 – Selected Topics in Music II (3)~~

~~CA 386 – Film Music: An Overview of the Relationship between Music and Moving Pictures (3)~~

~~CA 443 – Gamelan III (3)~~

~~CA 445 – Music Composition V (4)~~

~~and a minimum of six CA units chosen from outside the major.~~

~~and the remaining required units chosen from CA upper division courses (placement in courses is based on prerequisites and/or permission of the instructor). See advisor for course options.~~



Calendar Entry Change

Name of Program or Name of Faculty

Music Program, School for the Contemporary Arts, FCAT

Rationale for change:

The music area in the School for the Contemporary Arts has hired three new faculty in the past three years, and it feels the need to substantially alter our program to reflect the needs of music and sound students in the 21st century, and the research directions of the new faculty. The modifications below reflect the proposals (under separate cover) to add 9 new courses, delete 4 courses, modify 17 courses, and change the program name.

Effective term and year: Fall 2021

The following program(s) will be affected by these changes:

Music Major

Calendar Change: “to” and “from” sections are not required. All deletions should be crossed out as follows: ~~sample~~. All additions should be marked by a **bold**.

Music Major

BACHELOR OF FINE ARTS

(...)

~~At the upper division, students complete one of two streams: composition or electroacoustic. The requirements at the lower division are the same for all streams but students are advised to select their chosen stream as early as second year, so that the proper prerequisites can be completed.~~

Students whose interest in music is related primarily to its historical, critical, or theoretical aspects should consider the ~~Visual Culture and Performance Studies~~ **Art, Performance and Cinema Studies** major program which leads to a bachelor of arts degree. Contact the school's general office for information about entry to specific music courses.

Admission Requirements

Program and course admission is contingent upon University admission. Contact Student Services for admission procedures, requirements and deadlines. Entry to all programs and

to many courses is by audition, interview or application. Contact the school's office for information on procedures and deadlines or visit our website.

Although the University operates on a trimester system, most CA courses are planned in a two term (fall and spring) sequence. Consequently, students enter in the fall term (September) and are advised to contact the school in the preceding January for program entry and requirements information.

~~Entry to the music program requires that students read music staff notation at a good to excellent level and possess a solid understanding of music fundamentals. Students must pass the SFU Music Entrance exam with a grade of B (or better) OR take the course CA 104 Music Fundamentals and achieve a grade of B (or better). SFU Music Entrance exams are held regularly throughout the year, so prospective students should contact the School for information regarding this requirement.~~

Direct entry in first year is by interview. Intended majors and internal transfer students may apply for admission after completing CA 140, 143, 144, and achieving a B (or higher) in CA 145 and CA 146.

(...)

Lower Division Requirements

Students complete a minimum of ~~36~~ **45** units, including all of

~~Two~~ **Three** core courses below:

~~CA 149 – Sound (3)~~

CA 186 - Art and the Moving Image (3)

CA 285 - Interdisciplinary Studio - Composition/Collaboration (3)

~~plus one additional CA history course from outside of the music discipline*~~

and all of

CA 140 – ~~Music after 1900~~ **Contexts in Creative Music and Sound Practice** (3)

CA 143 – **Sound Fundamentals I** (3)

CA 144 – **Sound Fundamentals II** (3)

CA 145 – ~~Introduction to Music Composition and Theory~~ **Creative Sound Studio I** (3)

CA 146 – ~~Introduction to Music Composition and Theory II~~ **Creative Sound Studio II** (3)

CA 240 – **Soundbox I** (3)

CA 245 – ~~Music Composition I~~ **Creative Sound Studio III** (3)

CA 246 – Creative Sound Studio IV (3)

CA 247 – Fixed Media Lab (3)

and ~~three~~ **two** of

CA 241 - Creative Coding Lab (3)

CA 242 – Ensemble in Residence Lab I (3)

CA 243 - Gamelan I (3)

~~CA 246 – Music Composition II (3)~~

~~CA 247 – Electroacoustic Music I (3)~~

~~CA 248 – Conducting I (3)~~

CA 249 - Selected Topics in Music I (3)

~~CMNS 258 – History of Sound in Media (3)~~

and one additional CA studio course from outside the major **and one additional CA history course from outside the major.**

~~*See advisor for course options.~~

Upper Division Requirements

Students complete a minimum of ~~45~~ **39** units, including ~~the requirements for one of the following two streams.~~

Composition Stream

~~Students who choose this stream will complete a minimum of 34 units, including~~

all of

~~CA 345 – Music Composition III~~ **Creative Sound Studio V (4)**

~~CA 346 – Music Composition IV~~ **Creative Sound Studio VI (4)**

~~CA 445 – Music Composition V~~ **Senior Project I (5)**

~~CA 446 – Senior Project in Music Composition II (5)~~

and **five of** ~~a minimum of 11 units chose from~~

CA 315 - Sound Art: History and Concepts (3)

CA 340 – Creative Ensemble Lab (3)

~~CA 341 – World Music~~ **Music and Culture (3)**

CA 342 – Ensemble in Residence Lab II (3)

CA 343 - Gamelan II (3)

~~CA 344 - Contemporary Music Analysis and Criticism (3)~~ **Thinking and Writing About Sound (3)**

~~CA 347 - Electroacoustic Music II~~ **Live Electronics Lab (3)**

~~CA 348 - Conducting II~~

~~CA 349 - Selected Topics in Music II (3)~~

~~CA 386 - Film Music: An Overview of the Relationship between Music and Moving Pictures (3)~~

CA 440 - Soundbox II (3)

~~CA 443 - Gamelan III~~

~~CA 447 - Computer Music Composition~~

CA 448 - Solo Performer and Electronics Lab (3)

CA 449 - Installation / Sound Art Lab (3)

and a minimum of six CA units chosen from outside of the **major** music discipline (~~CMNS 358 or 359 may be substituted~~)

Electroacoustic Stream

~~Students who choose this stream will complete a minimum of 32 upper division units including all of~~

~~CA 347 - Electroacoustic Music II (4)~~

~~CA 447 - Computer Music Composition (4)~~

and a minimum of 18 units chosen from

~~CMNS 358 - Sound Recording: Theory and Design (4)~~

~~CMNS 359 - The Culture and Politics of Sound (4)~~

~~CA 341 - World Music (3)~~

~~CA 343 - Gamelan II (3)~~

~~CA 344 - Contemporary Music Analysis and Criticism (3)~~

~~CA 345 - Music Composition III (4)~~

~~CA 346 - Music Composition IV (4)~~

~~CA 348 - Conducting II (3)~~

~~CA 349 - Selected Topics in Music II (3)~~

~~CA 386 - Film Music: An Overview of the Relationship between Music and Moving Pictures (3)~~

~~CA 443 - Gamelan III (3)~~

~~CA 445 - Music Composition V (4)~~

~~CA 446 - Senior Project in Music Composition (5)~~

and a minimum of six CA units chosen from outside of the music discipline



Calendar Entry Change

Name of Program or Name of Faculty

Music Program, School for the Contemporary Arts, FCAT

Rationale for change:

The music area in the School for the Contemporary Arts has hired three new faculty in the past three years, and it feels the need to substantially alter our program to reflect the needs of music and sound students in the 21st century, and the research directions of the new faculty. The modifications below reflect the proposals (under separate cover) to add 9 new courses, delete 4 courses, modify 17 courses, and change the program name.

Effective term and year: Fall 2021

The following program(s) will be affected by these changes:

Music Extended Minor

Calendar Change: “to” and “from” sections are not required. All deletions should be crossed out as follows: ~~sample~~. All additions should be marked by a **bold**.

Music Extended Minor

(...)

~~Entry to specific courses that are required for the extended minor in music is by interview, usually scheduled for early spring and late summer. Contact the general office to make an appointment.~~

Admission Requirements

Program and course admission is contingent upon University admission. Contact Student Services for admission procedures, requirements and deadlines. Entry to all programs in the School for the Contemporary Arts is by audition, interview or application. Contact the school's office for information on procedures and deadlines or visit our website.

Although the University operates on a trimester system, most CA courses are planned in a two term (fall and spring) sequence. Consequently, students enter in the fall term (September) and are advised to contact the school in the preceding January for program entry and requirements information.

~~Entry to the Music Extended Minor is on the basis of grades and an interview. Contact the general office for further information.~~

Students may apply for admission to the Music and Sound Extended Minor after completing CA 140 143, 144, and achieving a B (or higher) in CA 145 and CA 146.

A minimum 2.4 SCA GPA and 2.0 CGPA is required to remain in good standing in the program.

(...)

Lower Division Requirements

Students complete a minimum of ~~36~~ **45** units, including

Two ~~Three~~ core courses below:

~~CA 149 – Sound (3)~~

CA 186 - Art and the Moving Image (3)

CA 285 - Interdisciplinary Studio - Composition/Collaboration (3)

~~plus one additional CA history course from outside of the music discipline~~

and all of

CA 140 – ~~Music after 1900~~ **Contexts in Creative Music and Sound Practice (3)**

CA 143 – Sound Fundamentals I (3)

CA 144 – Sound Fundamentals II (3)

CA 145 – ~~Introduction to Music Composition and Theory~~ **Creative Sound Studio I (3)**

CA 146 – ~~Introduction to Music Composition and Theory II~~ **Creative Sound Studio II (3)**

CA 240 – Soundbox I (3)

CA 245 – ~~Music Composition I~~ **Creative Sound Studio III (3)**

CA 246 – Creative Sound Studio IV (3)

CA 247 – Fixed Media Lab (3)

and ~~three~~ **two** of

CA 241 - Creative Coding Lab (3)

CA 242 – Ensemble in Residence Lab I (3)

CA 243 - Gamelan I (3)

~~CA 246 – Music Composition II (3)~~

~~CA 247 – Electroacoustic Music I (3)~~

~~CA 248 – Conducting I (3)~~

CA 249 - Selected Topics in Music I (3)

~~CMNS 258 – History of Sound in Media (3)~~

and one additional CA studio course from outside the extended minor.

and one additional CA history course from outside the extended minor

Upper Division Requirements

Students complete a minimum total of 15 units, including three of

CA 315 - Sound Art: history and concepts (3)

CA 340 - Creative Ensemble Lab (3)

~~CA 341 – World Music~~ **Music and Culture (3)**

CA 342 – Ensemble in Residence Lab II (3)

CA 343 - Gamelan II (3)

~~CA 344 – Contemporary Music Analysis and Criticism~~ **Thinking and Writing About Sound (3)**

~~CA 345 – Music Composition III~~ **Creative Sound Studio V (4)**

~~CA 346 – Music Composition IV~~ **Creative Sound Studio VI (4)**

~~CA 347 – Electroacoustic Music II~~ **Live Electronics Lab (3)**

~~CA 348 – Conducting II (3)~~

CA 349 - Selected Topics in Music II (3)

CA 386 - Film Music: An Overview of the Relationship between Music and Moving Pictures (3)

CA 440 – Soundbox II (3)

~~CA 443 – Gamelan III (3)~~

~~CA 445 – Music Composition V~~ **Senior Project I (5)**

CA 446 - Senior Project in ~~Music Composition II~~ (5)

~~CA 447 – Computer Music Composition (4)~~

CA 448 - Solo Performer and Electronics Lab (3)

CA 449 - Installation / Sound Art Lab (3)

and six additional units in upper division CA courses. Additional ~~M~~**music and Sound** courses may be used to fulfil this requirement.