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1 The Faculty

1.1 Location

Strathcona Music Building
555 Sherbrooke Street West
Montreal, QC H3A 1E3
Canada

Telephone: (514) 398-4535
Fax: (514) 398-8061
Website: <http://www.music.mcgill.ca>

1.2 The Faculty Then and Now

The Conservatorium of Music was established in 1904 and the Faculty of Music in 1920. Formerly housed in various buildings belonging to the University, the Faculty moved in 1972 to one location, the Strathcona Music Building, formerly the main section of the Royal Victoria College.

The Strathcona Music Building houses a Performance Library of over six thousand titles; a Music Education Research Laboratory; an Electronic Music Studio; five individual Recording Studios; ample classroom, studio, and practice space, student-lounge and cafeteria; the 80-seat Clara Lichtenstein Recital Hall and the Pollack Concert Hall (capacity: 600) with its large stage (including an orchestra pit), a Recording Studio, projection room, and spacious back-stage facilities (dressing rooms, a large rehearsal room and storage space). In addition, the Faculty uses the 400-seat Redpath Hall, which houses the University organ, as a concert venue.

The Marvin Duchow Music Library is located across the street on the 11th floor of 550 Sherbrooke Street West. (For more information, refer to the Libraries website <http://www.library.mcgill.ca>.)

The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) is a network of twelve world-class Quebec researchers in science, engineering, medicine and music from four institutions – McGill University, l'Université de Montréal, l'Université de Sherbrooke, and the CÉGEP de Drummondville. These scientists will integrate their impressive body of expertise in a well-defined research program under the umbrella of the Centre's facilities to be located at the Faculty of Music at McGill. The new infrastructure, consisting of state-of-the-art laboratories and studios integrated via an electronic network and housed in a newly constructed building, will contribute to the establishment of the proposed multidisciplinary, multi-institutional research program. Via this modern, fully networked building that can be electronically reconfigured to respond to any application, a new paradigm for interdisciplinary collaboration will be created.

The current student enrolment is over 500 at the undergraduate level and over 150 at the graduate level. The teaching staff includes 43 full-time and over 100 part-time members. Students and staff generate a lively performance activity: over 450 concerts, as well as master classes and lectures, and other public events are given annually, including presentations by the symphony orchestra, choirs, jazz bands and ensembles, chamber ensembles, the opera studio, and recitals by staff and student soloists.

2 Staff

2.1 Dean's Office

DON MCLEAN, Mus.Bac., M.A., Ph.D.(Tor.)	Dean
DEAN JOBIN-BEVANS, B.Mus.(Tor.), M.Mus.(McG.)	<i>Development Officer</i>
AMY SAMSONOVITCH, B.A.(C'dia)	<i>Development and Alumni Relations Coordinator</i>
REISA LIPSYC, B.Mus.(McG.)	<i>Recruitment and Liason</i>
RUTH BENDZIUS, B.A.(C'dia)	<i>Dean's Secretary</i>
JOANNE NILES, B.A., M.A.(C'dia)	<i>Administrative Assistant to the Dean</i>
PATRICK WAEGELI	<i>Budget Officer</i>
KHANDAN MOVAFEGH, Cert. in Mgmt.(McG.)	<i>Payroll and Budget Co-ordinator</i>
DANA PIETRZAK	<i>Receptionist</i>

2.2 Associate Dean's Office

BRUCE MINORGAN, B.Mus.(U.B.C.), M.A.(Tor.)	Associate Dean (Administration)
EGIDIA DE MICHELE	<i>Secretary to the Associate Dean</i>

2.3 Graduate Studies

JULIE CUMMING	Director, Graduate Studies
HÉLÈNE DROUIN	<i>Secretary for Graduate Studies</i>

2.4 Academic Affairs

GORDON FOOTE, B.Sc., M.A.(Minn.)	Chair, Department of Performance
TRACY ROACH, B.Mus.(McG.)	<i>Department Secretary</i>
JENNIFER STEPHENSON, B.A.(McG.)	<i>Department Secretary (Scheduler)</i>
VICTOR HOULE, B.Mus.(Alta.)	<i>Ensemble Resource Manager</i>
TBA	Chair, Department of Theory
JOHANNE FRONCIONI	<i>Department Secretary</i>

2.5 Student Affairs

VERONICA SLOBODIAN	<i>Admissions Officer</i>
MARY DI STEFANO	<i>Admissions Secretary</i>
MARIA VIRGILIO	<i>Admissions Secretary</i>
MARIE MOSCATO	<i>Senior Academic Advisor</i>
EGIDIA DE MICHELE	<i>Senior Student Affairs Coordinator</i>

2.6 Building Management

JOHN FISHER	<i>Building Director</i>
PETER WIGHTMAN, L.Mus., B.Mus., M.Mus.(McG.)	<i>Assistant Building Director</i>
KERRY WAGNER, C.T.T.	<i>Piano Technician</i>
NICK ZERVOS	<i>A/V Technician</i>

2.7 Administrative Units

CONCERTS AND PUBLICITY

Pollack Concert Hall and Redpath Hall	
Box Office (weekdays: 12:00 to 18:00): (514) 398-4547	
Concert Information: (514) 398-4547 or 398-5145	
Bookings: (514) 398-8993	
LOUISE OSTIGUY, B.Mus.(Montr.), C.G.E.(H.E.C.)	<i>Director</i>
MARIANNE STADNYK, B.Mus.(McG.)	<i>Front-of-House Coordinator</i>
DIANA TONI DUTZ, B.Mus.(W.Ont.), Grad.Dip.(C'dia)	<i>Marketing and Publicity Co-ordinator</i>
KATHERINE SIMONS, B.Mus.(Wilfred Laurier)	<i>Production Co-ordinator</i>
SERGE FILIATRAULT	<i>Stage Manager (Pollack Hall)</i>
SYLVAIN MURRAY	<i>Assistant Stage Manager (Pollack Hall)</i>
CHRISTOPHER SMYTHE, B.Mus., M.Mus.(McG.)	<i>Stage Manager (Redpath Hall)</i>
JACQUELINE GAUTHIER	<i>Box Office Clerk</i>
MARIE POTHIER, B.Mus.(Montr.)	<i>Publicity Secretary</i>
FRANÇOIS ROBITAILLE	<i>Piano Technician</i>

MARVIN DUCHOW MUSIC LIBRARY

Telephone: (514) 398-4695	
CYNTHIA LEIVE, B.Mus.(Eastman), M.L.S.(SUNY, Geneseo), M.F.A.(Carl.)	<i>Librarian</i>
JOHN BLACK, B.A.(McG.)	<i>Audio Room Supervisor</i>
MELANIE PREUSS	<i>Library Assistant, Audio Room and Circulation</i>
GAIL YUSTER	<i>Library Assistant, Circulation and Serials</i>
DAVID CURTIS, B.Sc.(McG.)	<i>Library Assistant, Circulation and Reserves</i>

PERFORMANCE MATERIALS LIBRARY

Telephone: (514) 398-4553	
JULIE MASON, B.A.(McG.), B.L.S.(Tor.)	<i>Library Clerk</i>

OPERA MCGILL

Telephone: (514) 398-4535, ext. 0489	
DIXIE ROSS-NEILL, B.Mus.(N. Carolina), M.Mus.(Texas)	<i>Program Director</i>
ALEXIS HAUSER	<i>Artistic Director</i>
GORDON FOOTE, B.Sc., M.A.(Minn.)	<i>Executive Director</i>

ELECTRONIC MUSIC STUDIO

Telephone: (514) 398-4552	
ALCIDES LANZA, Graduate, Instituto Torcuato Di Tella (Buenos Aires)	<i>Director</i>
RICHARD MCKENZIE	<i>Technician</i>

RECORDING STUDIO

Telephone: (514) 398-4549

WIESLAW WOSZCZYK, M.A., Ph.D.(F. Chopin Academy of Music, Warsaw) *Director*TBA *Technician***MUSIC TECHNOLOGY RESEARCH LABORATORY**

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PHILIPPE DEPALLE, B.Sc.(Paris XI & ENS Cachan), D.E.A. (Le Mans & ENS Cachan), Ph.D.(Le Mans & IRCAM) *Director***MUSIC EDUCATION RESEARCH LABORATORY**

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JOEL WAPNICK, B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.), Ed.D.(Syr.) *Director***McGILL UNIVERSITY RECORDS**

Telephone: (514) 398-4537

JOEL WAPNICK, B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.), Ed.D.(Syr.) *Director***McGILL CONSERVATORY OF MUSIC**Telephone: (514) 398-4543 (Downtown Campus)
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Abdul Al-Khabyr, Muhammad; Instructor; Jazz Trombone.

Amirault, Greg; B.Mus.(McG.); Instructor; Jazz Guitar.

Amirault, Steve; Dip.(St. Frances Xavier); Instructor; Jazz Piano.

Antonio, Garry; B.Mus., M.Mus.(McG.), D.Mus.(Montr.), D.I.A.(C'dia); Instructor; Guitar Area Chair; Guitar, Guitar Techniques.

Bartlett, Dale; A.R.A.M.(Lond.), LL.D.(Leth.); Associate Professor; Piano, Piano Accompanying, Ensemble.

Beaudet, Jean; Instructor; Jazz Piano.

Beckett, Christine; Mus.Bac.(Tor.), L.Mus., M.A., Ph.D.(McG.); Instructor; Musicianship Area Chair; Musicianship.

Bergeron, Sylvain; B.Mus.(Laval); Instructor; Lute.

Berick, Yehonatan; B.Mus., Artist Dip.(Cinn.); Associate Professor; Violin, Orchestra, Chamber Music.

Bertrand, Elizabeth; B.Mus., M.Mus.(Sher.); Instructor; Musicianship.

Boisvert, Guy; Instructor; Jazz Bass.

Bolduc, Rémi; Instructor; Jazz Saxophone, Jazz Combo.

Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik (Hamburg); Assistant Professor; Composition, Orchestration, Contemporary Music Ensemble.

Box, James; Principal Trombone, Montreal Symphony; Instructor; Trombone.

Brault, Olivier; Instructor; Baroque Orchestra.

Burden, Douglas; National Arts Centre Orchestra; Instructor; Trombone.

Caplin, William; B.M.(S.Calif.), M.A., Ph.D.(Chic.); Associate Professor; Theory and Analysis.

Cazes, Alain; Premier Prix (Conservatoire de Montréal); Assistant Professor; Wind Symphony, Tuba, Instrumental Conducting.

Chappell, Eric; B.Mus.(McG.); Montreal Symphony; Instructor; Double Bass.

Chatel, Jean-Louis; Instructor; Trumpet.

Cherney, Brian; Mus.Bac., Mus.M., Ph.D.(Tor.); Professor; Composition Area Chair; Composition, Theory and Analysis, History and Literature.

Christensen, Peter; B.Mus.(Calg.), M.Mus.(McG.); Instructor; Early Music.

Clayton, Greg; Instructor; Jazz Combo, Jazz Guitar, Jazz Improvisation.

Cook, Peter; B.Mus., M.Mus.(McG.); C.B.C.; Instructor; Sound Recording.

Cossette, Isabelle; Premier Prix (Conservatoire de Montréal), M.Mus.(McG.), D.Mus.(Montr.); Instructor; Theory.

Costa-Giomi, Eugenia; Profesora Superior de Musica (National Cons., Buenos Aires), Ph.D.(Ohio); Associate Professor; Music Education.

Couture, Jocelyn; Instructor; Jazz Trumpet.

Couture, Johanne; Instructor; Continuo.

Crowley, Robert; B.M.(Eastman), M.M.(Cleveland); Principal Clarinet, Montreal Symphony; Instructor; Clarinet.

Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Berkeley); Associate Professor; History and Literature.

Daveluy, Raymond; O.C.; Instructor; Organ.

Davidson, Thomas; B. Mus.(Queen's), M.Mus.(McG.), Cert. of Advanced Study (R.C.M.), A.R.C.M., L.T.C.L.; Faculty Lecturer; Musicianship, Keyboard Proficiency Co-ordinator.

Dawson, Elizabeth; L.Mus.(McG.), L.R.S.M.(Lond.); Assistant Professor; Piano Pedagogy, Piano.

Dean, Kevin; B.M.E.(Iowa), M.Mus.(Miami, Fla.); Associate Professor; Jazz Area Chair; Jazz Performance Practice, Jazz Combo, Jazz Trumpet, Jazz Composition.

Del Campo, Eduardo; Instructor; Voice, Italian and French Diction.

Della Pergola, Edith; Graduate, Royal Conservatory (Bucharest); Emeritus Professor.

Denis, Marc; Instructor; Double Bass.

Depalle, Philippe; B.Sc.(Paris XI & ENS Cachan), D.E.A.(Le Mans & ENS Cachan), Ph.D. (Le Mans & IRCAM); Associate Professor; Music Technology Area Chair; Music Technology (*William Dawson Scholar*).

Desgagné, Alain; Instructor; Clarinet.

DeVuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Associate Principal, Montreal Symphony; Instructor; Trumpet, Ensemble.

Di Lauro, Ron; B.Mus.(McG.); Instructor; Jazz Trumpet, Jazz Band.

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Dubé, Martin; Voice Coach.

Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony; Instructor; Clarinet, Ensembles, Orchestra.

Epstein, Steven; Senior Executive Producer, Sony Classical; Instructor; Sound Recording.

Evans, Lucile; Dip.(Vincent d'Indy); Associate Professor; Voice. Ferguson, Sean; B.Mus.(Alta.), M.Mus., D.Mus.(McG.); Instructor; Composition.

Foote, Gordon; B.Sc., M.A.(Minn.); Associate Professor; Chair, Dept. of Performance; Jazz Saxophone, Jazz Materials, Jazz Band.

Forget, Normand; Instructor; Oboe.

Francis, Jeffrey; Instructor; Sound Recording.

Freeman, Peter; L.Mus., B.Mus., M. Mus.(McG.); Instructor; Saxophone, General Music Techniques, Ensemble.

Gaudreault, Jean; LL.L.(Montr.), Graduate, Conservatoire de Musique de Québec; Montreal Symphony; Assistant Professor; French Horn, Orchestra, Ensemble.

Gauthier, Michael; Instructor; Jazz Combo, Jazz Guitar.

Gibson, Robert; B.S., M.F.A., Ph.D.(Minn.); Professor; Winds and Percussion Area Chair; Trumpet.

Gilbert, Kenneth; D.Mus. honoris causa(McG.), O.C., F.R.S.C., HonRAM; Adjunct Professor; Organ, Harpsichord.

Gossage, Dave; Instructor; Jazz Flute.

Grant, Kelsley; B.Mus.(McG.), M.Mus.(Manhattan); Instructor; Jazz Trombone, Jazz Combo.

Gray, D'Arcy Philip; B.Mus., M.Mus.(McG.); Instructor; Percussion.

Grew, John; L.T.C.L.(Lond.), B.Mus.(Mt. All.), M.Mus.(Mich.), D.D.(U.T.C.), LL.D.(Mt.All.); University Organist; Professor; Organ Area Chair, Organ, Harpsichord.

- Gripp, Neal; B.Mus.(W.Ont.), M.Mus., D.M.A.(Juilliard); Montreal Symphony; Instructor; Viola.
- Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute, Early Music Ensemble.
- Gutknecht, Carol; M.Mus.(Northwestern); Associate Professor; Voice.
- Harel, Mathieu; Montreal Symphony; Instructor; Bassoon.
- Hashimoto, Kyoko; B.A.(Tokyo); Associate Professor; Piano.
- Hausner, Alexis; Associate Professor; Orchestra, Orchestra Conducting.
- Helmer, Paul; B.A.(Tor.), M.A., Ph.D.(Col.); Associate Professor; Co-ordinator, B.A.(Music) program; History and Literature.
- Howes, Heather; B.Mus., M.Mus.(McG.); Instructor; Flute, Ensemble.
- Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Prin.); Associate Professor; History and Literature.
- Hurley, Brian; Instructor; Jazz Bass, Jazz Combo.
- Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A. Hons.Mus.(Dal.); Principal Flute, Montreal Symphony; Associate Professor; Flute.
- Ingari, Robert; Instructor; Choral Ensemble.
- Janello, Mark; B.A.(Harv.), M.A.(Duke), Ph.D.(Mich.); Faculty Lecturer; Theory.
- Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip.(Berklee); Associate Professor; Jazz Composition; Jazz Improvisation, Jazz Combo, Jazz Piano.
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- Jennejohn, Matthew; Instructor; Baroque Oboe.
- Johnston, Jeffrey; Instructor; Jazz Piano, Jazz Combo.
- Jones, Kelsey; L.Mus., B.Mus.(Mt. All.), B.Mus., Mus.Doc.(Tor.); Emeritus Professor.
- Kavafian, Ani; Instructor; Violin.
- Kestenberg, Abe; Associate Professor; Instrumental Techniques, Professional Musicianship, Saxophone, Clarinet, Ensemble.
- Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice, Early Music Ensemble.
- Kirk, Douglas; B.S., B.A.Mus. Hons.(Iowa), M.M.(Texas at Austin), Ph.D.(McG.); Instructor; Cornetto, Early Music Ensemble.
- Klepko, John; B.F.A.(C'dia), M.Mus., Ph.D.(McG.); Assistant Professor; Sound Recording Area Chair; Sound Recording.
- Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Early Music Area Chair; Continuo, Harpsichord, Early Music Ensemble.
- Lacelle, Diane; Instructor; Oboe.
- Lagacé, Eric; Instructor; Jazz Bass.
- Laimon, Sara; B.Mus.(U.B.C.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook); Associate Professor; Piano.
- Laing, David; B.A.(McG.); Instructor; Jazz Drums, Jazz Combo.
- Lambert, Michel; Instructor; Jazz Drums.
- Ianza, Alcides; Graduate, Instituto Torcuato Di Tella (Buenos Aires); Professor; Director, Electronic Music Studio; Composition, Electronic Music, Theory and Analysis.
- Lawton, Richard; B.Mus.(McG.), M.Mus.(Ind.); Associate Professor; History and Literature.
- Lee, Rane; Instructor; Jazz Voice.
- Lee, Vivian; Montreal Symphony; Instructor; Trombone.
- Leroux, André; Instructor; Jazz Saxophone.
- Lesage, Jean; Concours, Diplôme d'études supérieures (Conservatoire de Montréal); Instructor; Composition.
- Lessard, Daniel; Instructor; Jazz Bass, Jazz Combo.
- Lévesque, Stéphane; Premier Prix(Conservatoire de Montréal), M.Mus.(Yale); Principal Bassoon, Montreal Symphony; Instructor; Bassoon.
- Levitz, Tamara; B.Mus.(McG.), M.A.(Technische Universität, Berlin), Ph.D.(Eastman); Associate Professor; History Area Chair; History and Literature.
- Lipszyc, Reisa; B.Mus.(McG.); Faculty Lecturer; Musicianship.
- Lizotte, Caroline; Instructor; Harp.
- Lozano, Frank; Instructor; Jazz Saxophone, Jazz Pedagogy.
- Lupien, Denise; B.M., M.M.(Juilliard); Concertmaster, Orchestre Métropolitain; Assistant Professor; Violin, Orchestra.
- Lysy, Antonio; P.P.(Royal Northern Coll.), Dip.(Menuhin Academy, Gstaad), Performer's Dip.(Maastricht Conservatorium, Netherlands); Associate Professor; Cello, Chamber Music.
- MacMillan, Betsy; B.Mus.(W.Ont.), M.Mus.(McG.); Instructor; Viola da Gamba, Early Music Ensemble.
- Mahar, Bill; B.Mus.(McG.); Instructor; Jazz Trumpet, Jazz Combo.
- Malashenko, Andrei; L.Mus.(McG.); Principal Timpani, Montreal Symphony; Instructor; Percussion.
- Mangrum, Martin; Montreal Symphony; Instructor; Bassoon.
- Manker, Brian; Principal Cello, Montreal Symphony; Instructor; Cello.
- Martin, David; Montreal Symphony; Instructor; Trombone, Ensemble.
- Massenburg, George; President and Owner, GML Inc., Instructor; Sound Recording.
- Mather, Pierrette; B.Mus.(Laval), B.A., Artist's Diploma(Tor.); Instructor; Musicianship.
- Maute, Matthias; Instructor; Recorder.
- McCann, Chris; Assistant Professor; Jazz Drums, Jazz Combo.
- McClain, Washington; Instructor; Baroque Oboe.
- McLean, Don; Mus.Bac., M.A., Ph.D.(Tor.); Associate Professor; Theory and Analysis.
- McMahon, Michael; B.Mus.(McG.), Graduate, Hochschule für Musik (Vienna); Associate Professor; Voice Coaching, Opera Coaching, Song Interpretation, English and German Diction.
- McNabney, Douglas; B.Mus.(Tor.), M.M.(W.Ont.), Mus.Doc.(Montr.); Associate Professor; Viola, Orchestra, Ensemble.
- Mdivani, Marina; Post-graduate Dip.(Moscow Cons.); Associate Professor; Piano, Ensemble.
- Merkelo, Paul; B.Mus. (Eastman); Principal Trumpet, Montreal Symphony; Instructor; Trumpet.
- Michaud, Nathalie; B.A.(Ott.), Cert. of Interpretation(The Hague), M.A.(Montr.); Instructor; Recorder, Early Music Ensemble.
- Miller, Dennis; Principal Tuba, Montreal Symphony; Assistant Professor; Tuba, Ensemble.
- Minorgan, Bruce; B.Mus.(U.B.C.), M.A.(Tor.); Associate Professor; Associate Dean (Information Systems and Technology); History and Literature, Music Technology.
- Mitchell, Geoffrey; B.Mus., M.Mus.(McG.); Instructor; Sound Recording.
- Molzan, Brett; Instructor; Violin.
- Morrison, Craig; B.Mus.(Vic. B.C), M.F.A.(York); Instructor; Popular Music.
- Morton, Dorothy; Graduate, Conservatoire de Musique de Québec; Emeritus Professor; Piano.
- Napper, Suzie; Instructor; Baroque Cello.
- Neidhöfer, Christoph; Graduate, Hochschule für Musik(Basel), Ph.D.(Harvard); Faculty Lecturer; Theory and Analysis.
- Neill, William; B.Mus., M.Mus.(Texas at Austin); Associate Professor; Vocal Area Chair; Voice.
- Palmer, Madeleine; B.A., M.A., L.Mus.(McG.); Instructor; Vocal Techniques.
- Pépin, Pierre; Instructor; Bass, Jazz Bass.
- Pietrarola, Joey; L.Mus., B.Mus., M.Mus.(McG.); Instructor; Basic Conducting Techniques.
- Plaunt, Tom; B.A.(Tor.), Graduate, Nordwestdeutsche Musikakademie (Detmold, Germany); Associate Professor; Piano Area Chair; Piano, Ensemble.
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- Quesnel, René; B.Mus., M.Mus., Ph.D.(McG.); Instructor; Sound Recording.
- Raymond, Richard; Premier Prix (Conservatoire de Montréal), M.Mus.(Montr.); Associate Professor; Piano.
- Rea, John; B.Mus.(Wayne State), M.Mus.(Tor.), M.F.A., Ph.D. (Prin.); Professor; Composition, Theory and Analysis.
- Rémillard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin.
- Rice, Kelly; B.Mus., M.A.(McG.); Instructor; History and Literature.
- Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony; Assistant Professor; Violin, Orchestra.
- Robinson, Brian; B.Mus.(Tor.); Montreal Symphony; Instructor; Double Bass, Orchestra.

Ross-Neill, Dixie; B.Mus.(N. Carolina), M.Mus.(Texas); Assistant Professor; Program Director, Opera McGill; Opera Coaching, Voice Coaching.

Roy, André; Montreal Symphony; Assistant Professor; Viola, Orchestra.

Russell, Gary; B.Mus.(Vic.); Montreal Symphony; Instructor; Cello, Orchestra.

Sabourin, Carmen; B.Mus., M.Mus.(McG.), Ph.D.(Yale); Instructor; Theory.

Saint-Cyr, Marcel; B.A.(Laval), Premier Prix (Conservatoire de Musique de Québec), Concert Dip.(Hochschule für Musik, Karlsruhe); Associate Professor; Chamber Music, Cello.

Schubert, Peter; B.A., M.A., Ph.D.(Col.); Associate Professor; Theory Area Chair; Theory and Analysis.

Sevadjian, Thérèse; B.Mus., M.Mus. (Montr.); Associate Professor; Voice.

Sherman, Norma; B.A.(C'dia); B.Mus., M.A.(McG.); Faculty Lecturer; Musicianship.

Shuter, Cindy; B.Mus.(Tor.); Instructor; Flute, Ensemble.

Simons, Jan; Associate Professor; Voice, Song Interpretation.

Slapcoff, Robert; B.Mus.(McG.); Instructor; Percussion Techniques.

Smith, Christopher; M.Mus.(Eastman); Instructor; Jazz Arranging.

Snider, Leslie; Graduate, Conservatoire de Musique de Québec; Instructor; Cello.

Steprans, Janis; L.Mus., D.Mus.(McG.); Instructor; Jazz Saxophone.

Stubley, Eleanor; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Illinois); Associate Professor; Music Education.

Sturdevant, Douglas; B.Mus.Ed., M.M.(Mich.); Principal Trumpet, National Arts Centre Orchestra; Instructor; Trumpet.

Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Assistant Professor; Jazz Trumpet, Jazz Composition, Jazz Arranging.

Swartz, Jennifer; Dip.(Curtis); Principal Harp, Montreal Symphony; Instructor; Harp.

Taylor, Rachelle; M.Mus., D.Mus.(McG.); Instructor; History and Literature.

Thériault, Madeleine; Instructor; Jazz Voice.

Umezaki, Kojiro; M.A.(Dartmouth College), B.Sc.(Lafayette College); Instructor; Music Technology.

Wachner, Julian; B.Mus., Mus.Doc.(Boston U.); Associate Professor; Choral Area Chair; Choral Ensemble; Choral Conducting.

Walkington, Alexander; B.Mus., M.Mus.(McG.); Instructor; Jazz Bass.

Wanderley, Marcelo; B.Sc.(UFPR), M.Sc.(UFSC), Ph.D.(Paris VI & IRCAM); Assistant Professor; Music Technology.

Wapnick, Joel; B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.), Ed.D.(Syr.); Associate Professor; Director, Music Education Research Lab; General Music Techniques.

Wheeler, Robin; Voice Coach.

White, André; B.A.(C'dia), M.Mus.(McG.); Assistant Professor; Jazz Drums, Jazz Piano, Jazz Combo, Jazz Improvisation.

Whitesell, Lloyd; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook); Instructor; History and Literature.

Williams, Thomas; B.Mus.(Bran.); Associate Professor; String Area Chair; Violin, Chamber Music.

Woszczyk, Wieslaw; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw); Professor; Chair, Dept. of Theory; Director, Recording Studio; Sound Recording Area Chair; Sound Recording (*James McGill Professor*).

Yamamoto, Takeo; B.Eng., D.Eng. (Tokyo); F.A.E.S.; Instructor; Sound Recording.

Zirbel, Alexa; Graduate, Hochschule für Musik (Freiburg); Montreal Symphony; Instructor; Oboe, Ensemble.

Zirbel, John; B.Mus.(Wisc.); Principal Horn, Montreal Symphony; Associate Professor; French Horn.

Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de Musique de Québec; Associate Professor; Piano, Ensemble.

Associate Members

Jeremy Cooperstock, Dept. of Electrical and Computer Engineering

Vincent Hayward, Dept. of Electrical and Computer Engineering
Daniel Levitin, Dept. of Psychology
Robert Zatorre, Montreal Neurological Institute

3 General Information

3.1 Degrees and Diplomas Offered

DEGREE OF BACHELOR OF MUSIC (B.Mus.)

The degree of Bachelor of Music may be obtained in any one of the following fields:

Composition (Major and Honours)

Music Education (Major and Honours available only as a component of the Concurrent B.Ed./B.Mus. program.)

Music History (Major and Honours)

Music Technology (Honours)

Theory (Major and Honours)

Performance (Major and Honours)

Performance (Church Music) (Major)

Performance (Keyboard Studies) Major

Early Music Performance (Major and Honours)

Jazz Performance (Major)

Designated Major

Special programs of study in music may be proposed in consultation with Faculty advisers. Such special proposals must be approved by the Executive Committee and by Faculty Council.

Faculty Program

This program is designed to accommodate those students who are either undecided about the area of music in which they wish to specialize, or who are interested in a pattern of specialization not provided in the established majors and honours programs, or who are interested in combining studies in music with studies in other disciplines.

All of the above B.Mus. programs normally require three years of study following completion of the Québec Diploma of Collegial Studies or four years of study following completion of secondary school elsewhere.

B.A. Major Concentration in Music

The Faculty of Arts offers a Bachelor of Arts degree with a Major Concentration in Music. Further details on the program can be found under Music in the Faculty of Arts section.

Minor Programs

A Minor in Music History for Performers is available to all students in Performance (Major or Honours) programs. This option will take the place of music electives, as well as history, literature and performance practice complementary courses, in Performance programs.

A Minor in Music Technology is available to music students who wish to graduate with a knowledge of newer technologies and the impact they are having on the field of music. (Space permitting, the Minors in Music Technology are also available to B.A. and B.Sc. students.)

Minor programs in Music are also available to students in the Faculty of Arts and the Faculty of Science.

Further information on these Minors can be found in Faculty of Arts [section 12.35](#) and Faculty of Science [section 12.18](#).

M.Mus. Performance (Prerequisite courses)

Students wishing to prepare for the Master of Music in Conducting (Orchestral, Choral, or Wind Band), Piano Accompaniment, or Jazz Performance should include, in their Bachelor of Music program, the courses listed on [page 335](#).

M.Mus. Sound Recording (Prerequisite courses)

Students wishing to prepare for the Master of Music in Sound Recording should include, in their Bachelor of Music program, the courses listed on [page 329](#).

LICENTIATE IN MUSIC (L.Mus.)

The Licentiate in Music is offered in Performance and is designed for advanced instrumentalists and singers who wish to concentrate on their practical subject while limiting their theoretical studies to basic areas in Music History, Theory and Musicianship. This program normally requires three years of study.

ARTIST DIPLOMA

The Artist Diploma is available only to advanced instrumentalists and singers who demonstrate technical and musical maturity. Admission into the program requires completion of a Bachelor of Music degree in Performance, a Licentiate in Music, or the equivalent.

DEGREE OF MASTER OF ARTS (M.A.)

The degree of Master of Arts may be obtained in the fields of Music Education, Music Technology, Musicology, and Theory.

DEGREE OF MASTER OF MUSIC (M.Mus.)

The degree of Master of Music may be obtained in the fields of Composition, Performance, and Sound Recording.

The above Master's programs, offered by the Faculty of Music in conjunction with the Faculty of Graduate Studies and Research, require a minimum of 1½ years of full-time resident study (for Sound Recording, 2 years). Applicants who hold the equivalent of this University's B.Mus. with Honours in the area of specialization may be able to complete the Master's degrees in less than two years.

DEGREE OF DOCTOR OF MUSIC (D.Mus.)

The degree of Doctor of Music is available in Composition and Performance Studies and requires a minimum of two years following the completion of the Master of Music Degree.

DEGREE OF DOCTOR OF PHILOSOPHY (Ph.D.)

The degree of Doctor of Philosophy is available in the areas of Music Education, Musicology, Music Technology, Sound Recording, and Theory. The Ph.D. requires a minimum of three years of full-time resident study beyond a Bachelor's degree equivalent to a McGill Honours degree in Music Education, Music History, or Theory. Applicants will normally be admitted to the M.A. program for the first year and may apply for admittance to the Ph.D. program after the completion of one full year of graduate course work. A candidate who holds a Master's degree in the area of specialization may, on the recommendation of the Department, be permitted to count the work done for the Master's degree as the first year of resident study.

For details of the Master's and Doctoral programs, please consult the Faculty of Graduate Studies and Research Calendar.

3.2 Orchestral Training

Orchestral Training at McGill includes all students in the B.Mus., L.Mus., Artist Diploma, and M.Mus. degrees and diplomas whose major is one of the orchestral instruments. Many of its graduates are now members of professional orchestras throughout North America, Europe, and the rest of the world. Led by full-time conductors in residence and supported by a number of full-time staff as well as many members of the top professional orchestras in and around Montreal. Orchestral Training at McGill provides for regular private practical lessons as well as performance in one or more large instrumental ensembles including a full symphonic orchestra (approximately 100 players), a contemporary music ensemble, a percussion ensemble and a variety of small chamber music groups. It also includes regular coached orchestral sectionals and orchestral repertoire classes.

3.3 Scholarships and Financial Aid

General information on scholarships, including McGill Entrance Scholarships, and a detailed listing of all awards is contained in the *Undergraduate Scholarships and Awards Calendar*, available on the Web (<http://www.mcgill.ca>) or from the Admissions, Recruitment and Registrar's Office.

A limited number of Music Entrance Scholarships (valued at \$2,000 each) are awarded to incoming Performance students on the basis of auditions held only in February. All instruments, including voice, are eligible. In addition, outstanding string players applying to the Faculty of Music are encouraged to audition (February audition period only) for the Lloyd Carr-Harris String Scholarships (valued at \$10,000 each). Application for Admission forms must be returned to the Admissions Office, Faculty of Music, by January 15.

While taking into account the stipulations of the individual awards, Faculty of Music scholarships, awards and prizes are given on the basis of a student's record for the academic session ending in April and are tenable during the next academic year beginning in September. Students must have successfully completed at least 27 credits in the academic year preceding the award and must register for full-time studies during the subsequent year, unless fewer credits are needed to complete the program. Students whose records contain outstanding incompletes or deferrals will not be considered. No application is required.

3.4 Summer Studies

Summer Studies offers courses starting in May, June, and July.

Students may take a maximum of 18 credits for the whole summer session. Those wishing to take more than 5 credits in any one month must obtain the permission of the Senior Academic Advisor.

Information concerning course offerings and application forms may be obtained from the McGill Summer Studies Office website <http://www.mcgill.ca/Summer> or by calling (514) 398-5212.

3.5 Music Credit Options for Students in Other Faculties

The Faculty of Music offers three groups of courses that may be taken for credit by students in other faculties.

The first group consists of music literature and theory courses especially designed for students from other faculties who may not have taken formal studies in music but who wish to take elective courses in the cultural, historical and theoretical aspects of music.

The second group is the sequence of courses in music theory and history which are part of the Faculty of Music undergraduate curriculum. These courses may be taken by those having the necessary prerequisite studies in music.

The third group of courses consists of selected music ensembles open, by audition, to students in other faculties.

For further details on these courses, please consult the Music entry, Faculty of Arts [section 12.35](#). Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Faculty of Music and from the Associate Dean of their own faculty.

3.6 Conservatory of Music

The McGill Conservatory of Music offers instruction in piano, guitar, harp, most orchestral instruments and voice, as well as Theory and Ear Training from the elementary level up to and including Collegial levels.

In addition, the Conservatory offers Suzuki method instrumental instruction, a Music for Children course based on Orff/Kodaly principles, orchestras, children's and youth choirs, chamber music ensembles, a variety of jazz combos, and a summer day camp.

Practical examinations to the Collegial II level and Theory and Ear Training examinations from the Secondary III to Secondary V levels are offered to both internal and external students. Theory and Ear Training examinations at the Elementary and Collegial I and II levels are available to internal students only.

The Conservatory also welcomes adult students (at any level) and encourages their participation not only in practical instruction but also in the orchestras, instrumental ensemble groups and Theory and Ear Training courses.

Further information is available on the McGill Conservatory of Music website: <http://www.music.mcgill.ca/conservatory>, or by writing to 555 Sherbrooke Street West, Montreal, QC H3A 1E3. Telephone: (514) 398-4543 (Downtown Campus) or (514) 398-7673 (Macdonald Campus branch).

4 Admission

4.1 Application Procedure

All inquiries regarding admission should be directed to the Admissions Office, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, QC H3A 1E3.

Full information, including a web-based application form is available at <http://www.mcgill.ca/applying>.

In order to ensure proper consideration, applications for September should be returned by January 15 (for February Music Entrance Scholarship auditions) or by March 1 (for April entrance auditions). For admission in January to some programs, the application deadline is November 1 (for Canadians and permanent residents only). Applications received after these deadlines will be considered if places are still available.

Applications must be accompanied by a non-refundable application fee of \$60 and a non-refundable audition fee of \$35, payable by credit card, separate certified cheques, or money orders to McGill University. A detailed description of the applicant's musical background and training including photocopies of diplomas, certificates and/or transcripts should also be submitted. An up-to-date transcript of the applicant's academic record must also be forwarded to the Faculty.

Applicants are advised that satisfying the entrance requirements does not guarantee admission where instrumental places are limited.

4.2 Music Entrance Requirements

The minimum music entrance requirements are the equivalent of McGill Conservatory Collegial I Instrument or Voice (Performance applicants: Collegial II) and Secondary V Theory and Ear Training.

Approximate Equivalents to Entrance Requirements in Practical Subjects (McGill Conservatory Collegial I – Instrument/Voice)

Québec CEGEPS	CEGEP II
Toronto Conservatory	Grade 9
Western Board	Grade 9
Mount Allison	Grade 9
Associated Board of the Royal Schools of Music	Grade 7

The above listing is intended only as a general guide. Admissibility to any program is determined by audition. Students wishing to major in Performance should be approximately two years more advanced, and be able to demonstrate potential as performers at their audition.

All applicants must perform an audition of approximately 15 minutes' duration. The student should choose material that will represent different musical periods and reveal musicianship and technical proficiency to best advantage. Applicants for the Artist Diploma program must prepare an audition of recital material lasting approximately 60 minutes. For further details, please refer to the sheet entitled "Entrance Audition Requirements".

The entrance audition dates for September 2002 admission are February 25 to March 1, 2002 (for Music Entrance Scholarship consideration) and April 16 to 30, 2002.

The audition dates for September 2003 are February 24 to 28, 2003 and April 14 to 30, 2003.

Tape-recordings (cassette and/or video) are acceptable when distance prevents an applicant from attending an audition in person.

Applicants for Composition are asked to submit two or three samples of their written work.

Music Education applicants are asked to submit a letter of intent outlining reasons for wishing to enter the Music Education field and a letter of reference from someone attesting to his or her suitability for teaching.

4.3 Academic Entrance Requirements

Bachelor of Music

The applicant's entrance audition and the academic record are considered when making an admission decision. As some limit is placed upon the number of students admitted to study a particular instrument, fulfillment of the minimum entrance requirements does not guarantee acceptance. TOEFL may be required of non-Canadian students whose mother-tongue is not English. It is the applicant's responsibility to make the necessary arrangements with the examining board to write the test in the country of residence.

CEGEP Applicants

Students are expected to obtain the Quebec Diploma of Collegial Studies (Diplôme d'études collégiales) in the Music Concentration or equivalent. Applicants with a D.C.S./D.E.C. in a field other than Music must have the equivalent Music prerequisites. The minimum overall average required is 70%. CEGEP graduates are admitted to a three-year program.

Canadian High School (excluding Québec) Applicants

Applicants are expected to obtain a high school graduation diploma which leads to university admission in the student's home province. Ontario high school students are normally expected to have obtained 6 OACs. There are no specific non-music prerequisite courses required and the minimum overall average should be 70%. Canadian high school graduates are admitted to a four-year program.

U.S. High School Applicants

Applicants are expected to obtain a high school graduation diploma which meets the requirements for university/college admission in the U.S. The minimum overall average required is "B+". There are no specific non-music prerequisite courses, or SAT and Achievement Test results required. Some credit will be granted for Advanced Placement Examinations in appropriate subjects. U.S. high school graduates are admitted to a four-year program.

International Applicants

In general, applicants must be eligible for admission to university in their country of origin and have above average grades. Students who have completed an International Baccalaureate, a French Baccalaureate, or a minimum of three GCE "A" (Advanced) Level examinations are considered for admission into a three-year program. Normally, applicants with five GCE "O" (Ordinary) Level results, plus one year of schooling beyond the Ordinary Level, are admitted to a four-year program. Applicants with qualifications from other systems will be considered for either a three-year or a four-year program.

Transfer Students

Transfer students are considered on the basis of both their university or college work and previous studies. Normally, students are expected to complete a full year of university studies prior to applying for admission and to be in good standing as defined by the university previously attended. The minimum overall average required is a CGPA of 3.00. Transfer credits for Arts and/or Science courses in which a grade of C or better has been received are granted following an evaluation of the student's transcript. Transfer credits, with certain restrictions, are granted for music complementary or elective courses following an evaluation of the student's transcript (a higher grade may often be required). Transfer students must complete a minimum of 60 credits at McGill in order to obtain a degree.

Mature Students

Applicants who are at least 21 years of age at or before registration, who have not met the high school or CEGEP academic requirements, and who are able to demonstrate exceptional talent in their discipline may be considered for admission. Such applicants may be resident anywhere. All available academic/educational documents must be submitted. An interview may be required.

Special Students

Special Students do not need to fulfill any of the academic requirements outlined previously but are required to have the necessary music prerequisites for the courses concerned. Registration is subject to the availability of space in the course(s) concerned. Special Students are normally not entitled to lessons in an instrument or in voice. Registration is permitted for one year only, after which time the student must apply for admission to either the B.Mus. or the L.Mus. program.

Visiting Students

Individuals wishing to take courses at McGill for credit at another university may be admitted as Visiting Students provided they have the prerequisites for the course(s) concerned and have official permission from their home university.

4.4 Diploma Programs

L.Mus. (All Applicants)

For admission to the Licentiate program, the applicant must have completed secondary school. The applicant's music qualifications must be equivalent to McGill Conservatory Collegial II Instrument or Voice and Secondary V Theory/Ear Training. An entrance audition is required.

Artist Diploma (All Applicants)

For admission to the Artist Diploma program, the applicant must have a Bachelor of Music degree in Performance, the Licentiate in Music of the McGill Faculty of Music, or the equivalent and must pass a performance audition.

4.5 Music Placement Examinations

All applicants must sit diagnostic placement examinations in Theory, Musicianship (Ear Training), Music History, Keyboard Proficiency and, for jazz majors, Jazz Materials, in order to determine their course levels. General placement/advanced standing examinations will be given during the week prior to the beginning of classes in September.

Students accepted into either the Licentiate Diploma (L.Mus.) or the Artist Diploma, who have completed the degree of **Bachelor of Music** at a Canadian or American university (or the equivalent elsewhere) within the preceding three (3) years will not be required to sit the Music Placement Examinations and will be exempted from required Theory, Musicianship, and Music History, Literature or Performance Practice courses. Should such students wish to avail themselves of the diagnostic service that the Music Placement Examinations provide, they may sit them – without, however, being bound by the recommendation generated from their results. Nevertheless, should great difficulties arise in a specific class because of lack of adequate preparation, the Department Chair, upon the advice of the instructor, reserves the right to counsel the student to undertake studies at a lower level.

4.6 Keyboard Proficiency Test (MUSP 170)

Students entering any of the B.Mus. or L.Mus. programs should be prepared to demonstrate, in a Keyboard Proficiency Test, keyboard skills sufficient to enable them to use the piano as a tool in their studies at McGill.

Those who are unable to do so must register continuously for Keyboard Proficiency MUSP 170 until they successfully complete the course. Majors in Jazz Performance must enrol in MUJZ 170. Students in Jazz Performance who have completed MUJZ 170 and MUJZ 171, and who transfer to a Department of Theory pro-

gram, will be required to complete MUSP 171. Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from the MUSP 170 Test (but not from MUSP 171).

The requirements of the test are as follows:

1. Sightreading (simple two-part piece using treble, bass and alto clefs).
2. Technique (scales, triads and arpeggios). Two octaves, hands together.
3. Prepared piece (contrapuntal texture in two or three parts, or simple homophonic textures, level equivalent to McGill Conservatory Secondary III).
4. Keyboard rudiments (recognition/playing of intervals, chords, scalar patterns, etc.).

Students will not be allowed to proceed with higher-level Musicianship or Theory studies until these requirements are met. Exact test dates are determined by the Department of Theory.

4.7 Re-Admission

Students in satisfactory standing, who have not been registered in the Faculty of Music for one or two terms, may return to the program in which they were previously registered upon permission of the Faculty. Those who have been out for longer than two terms may be re-admitted upon permission of the Faculty, subject to the student's previous record and current Faculty limitations on enrolment, but will be required to re-audition. Students wishing to return after an absence of any length must submit a request in writing to the Music Admissions Office, giving a summary of their activities during their absence, and complete a Re-Admission Application Form. The deadline for the September session is March 1; for the January session, November 1.

5 Fees

The University reserves the right to make changes without notice in the published scale of fees.

5.1 Tuition Fees

General information on Tuition and Other Fees will be found in the General University Information section at the front of this book.

Individual practical instruction on a main instrument or voice as indicated in the various degree and diploma programs (Section 7) is included at the per-credit rate only while the student is full-time, and for a maximum number of years according to the following table:

ENTITLEMENT		
Maximum Years of Practical Instruction at the per credit rate, 1 hour per week		
Category of Student (based on academic entrance qualifications)	B.Mus. (Perf. or Jazz Perf.)	B.Mus. (non-perf.*)
High School graduates (Gr.12) [Canadian, except Quebec; United States; Overseas]	4 years	3 years
CEGEP graduates [Holders of D.E.C. or D.C.S. in Music or a non-Music specialization]	3 years	2 years
Transfer students [from other colleges, universities or McGill faculties] or degree holders	3 years	2 years
Mature Students [without above academic qualifications but who are 21 years old as of Sept.1]	3 years	2 years

* Composition, Music Education, Music History, Music Technology, Theory, Faculty Program

L.Mus. students are entitled to practical instruction at the per credit rate for a maximum of 3 years, 1 hour per week; Artist Diploma students, 2 years, 1½ hours per week.

The maximum of 3 years of practical instruction for L.Mus. students includes instruction received while in a B.Mus. program either during or prior to registration in the L.Mus. program. The maximum of 2 years of practical instruction for Artist Diploma students includes instruction received while in a M.Mus. program either during or prior to registration in the A.Dip. program.

N.B. Part-time students in the B.Mus. and L.Mus. programs and those who have exhausted the above-listed maxima will be charged \$785 per term (\$1,570 per year) for practical instruction in addition to the per-credit fees. (Artist Diploma students: \$1,175 per term or \$2,350 per year.)

Special or part-time **Visiting** students, who are permitted to enrol for practical instruction, will also be charged an extra \$785 per term, in addition to the per-credit fees, as will all other students taking instruction in a **second practical subject**.

Voice Coaching (MUIN 300) is available at the per-credit rate for a maximum of two terms for full-time voice students only. In all other cases, the extra fee for this course is \$550 per term.

Special students in the **Opera Studio** will be charged an additional \$680 per term (\$1,360 per year). Degree or diploma candidates registered in Opera Studio, as well as Special students taking practical instruction at \$785 per term, will be charged the per-credit fee for Opera Studio.

5.2 Student Fees

Students who do not return Faculty keys and/or instruments by the last day of the April exam period will be assessed the Music Summer Practice Fee (see Other Fees in the General University Information section of this Calendar). This fee will have to be paid before students may register, graduate or obtain transcripts.

6 Academic Information

Students are required to be punctual at all classes and lessons.

Grades in theoretical subjects are calculated on the basis of classwork and/or examinations. Students are warned that by missing examinations or classwork they risk failure in the subject concerned.

6.1 Ensemble Policy and Regulations

A. Preamble

The ensemble program comprises areas of activity designed to provide an enriched and cohesive curriculum in practical musicianship for every student. Much of this training is accomplished in the context of a large instrumental or choral ensemble, or specialized ensembles, over the three-year period that students normally spend on undergraduate studies.

Students are advised to check their program carefully in order to verify their basic (large) and small ensemble requirements.

N.B. Basic (large) Ensemble: All students registered as full-time or part-time students in the Department of Performance must audition for, and participate in, a basic (large) ensemble. This means that a student from the Province of Quebec must have a *minimum* of 12 credits for basic ensemble in order to graduate. A student from outside the province must have a *minimum* of 16 credits in order to graduate. In those cases where a student in the orchestral training program is registered for additional sessions, he/she must also register for basic ensemble for each additional session. (For exemptions, see section K.)

A student in the orchestral training program who is not assigned a basic ensemble following the auditions in either September or January because there is not a space available may substitute either

- 1) an additional small ensemble in lieu of the basic ensemble with the approval of the Chair of the Performance Department, or
- 2) a choral ensemble following an audition, with the permission of the Chair of the Choral Area and the Chair of the Performance Department.

Small Ensemble: With the exception of students registered in the regular Voice program, all students registered as full-time or part-time students in the Department of Performance must audition for, and participate in, a small ensemble. A student must have a *minimum* of 6 credits for small ensemble in order to graduate. With the exception of Keyboard, Guitar and Jazz students, this is an ongoing requirement.

Performance majors as well as sufficiently advanced players and singers from other programs are encouraged to participate in one or more small ensembles which meet their particular interest.

This policy and its regulations apply to all students performing in all ensembles, large or small, required, complementary, or elective. They apply also to all students who have been assigned to an ensemble for any reason, including conducting students, composers- and arrangers-in-residence, and others.

Important: This policy also applies to all students enrolled in vocal and instrumental techniques classes (MUCT 235, MUCT 335, MUIT 201, MUIT 202, MUIT 203, MUIT 204, MUIT 301, MUIT 302) and in choral and instrumental conducting classes (MUCT 315, MUCT 415, MUIT 315, MUIT 415) who are required to participate in Music Education ensemble labs. STUDENTS IN THESE LABS MUST FILL OUT REQUEST FORMS FOR ALL ABSENCES, INCLUDING ALL FIELD TRIPS IN WHICH THEY MAY PARTICIPATE. These forms should be returned to the Chair of the Music Education Area, *not to the Ensemble Committee*; students should consult the Chair of the Music Education Area for further details.

N.B. In all cases where the term "Director" of an ensemble is used, it is understood to mean the conductor, director, stage director or coach of the ensemble.

B. Basic Ensemble Training and Assigned Small Ensembles

Basic Ensemble Training requirements vary by program and according to the student's practical concentration. For ensemble purposes, the orchestral instruments include flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, tuba, percussion, harp, violin, viola, cello and double bass. Students studying these instruments will receive their Basic Ensemble Training in the large instrumental ensembles. Students whose principal instrument is other than one of these (except voice majors) will normally receive their Basic Ensemble Training in the choral ensembles. Voice majors may choose from a group of vocal and choral ensembles appropriate to the level of their development.

In all programs which specify an assigned small ensemble, the following are considered assigned small ensembles:

- MUEN 480 Early Music Ensemble
- MUEN 485 Mixed Ensemble
- MUEN 489 Woodwind Ensemble
- MUEN 491 Brass Ensemble
- MUEN 498 Percussion Ensemble
- MUEN 499 String Ensemble

C. Additional Ensembles

Additional ensembles chosen by students to reflect their particular interests may, with Departmental approval, be applied as Music Elective credit. Students electing an ensemble will normally be required to audition and will be placed accordingly.

D. Assignment and Auditions

All students registered as full-time or part-time students in the Department of Performance must audition for a basic ensemble in September and, where applicable, in January (e.g., woodwind and brass players in the orchestral training program). A student who cannot audition for a basic ensemble at the times indicated in the calendar must give due notice to the Performance Department of

their non-availability at least five days before the date of the first audition. The student must have a valid reason (i.e., illness, death in the family, career commitment, etc.). If a student misses an audition for reasons unacceptable to the Performance Department, that student will not be allowed to audition for that semester and the requirement will have to be fulfilled later in order that the student can graduate. If the reason given is valid, the student will audition for whatever positions remain unassigned upon his/her arrival at the Faculty.

Assignments are posted on the Department of Performance notice board. Re-assignments or subsequent auditions may be made from time to time during a term and will also be posted. Jazz Majors in the rhythm section sightreading ensemble must audition every semester. Students are reminded that auditions for major ensembles are mandatory. Students who do not take the auditions cannot be assigned to any major ensembles, and they would have to make up the credit at a later time.

In the case of the Jazz Ensembles, an open challenge system is used as follows:

1. At any time during a term, a student may challenge for a position in a Jazz Ensemble.
2. The challenger must speak to the band directors involved, specifying the chair being challenged.
3. The challenger will have a private audition with not less than two directors who will offer a non-binding recommendation to the student as to whether or not to proceed with the challenge.
4. Should the challenger wish to proceed, the student being challenged will be notified by the Co-ordinator of the Jazz Ensembles.
5. The challenge will take the form of an audition of both the regular member of the ensemble and the challenger in a full band rehearsal, following which the directors will make a decision.

E. Commitment

Ensembles are courses. Each student who has registered for an ensemble, or who has been assigned to or who is auditing an ensemble, has made a commitment to the ensemble and is required to attend all rehearsals, concerts, performances, field trips, recordings and other activities which constitute the course requirements of that ensemble. Except for reasons of ill health or in the case of an excused absence granted by the Ensemble Committee (see Section G, below), any absence may result in a failing grade for the student.

F. Failing Grade

A failing grade in any of the mandatory ensembles (Basic Ensemble, assigned small ensemble, complementary or elective ensemble) obliges the student to make up the credit at a later date. A subsequent failure in the same course may result in the student being required to withdraw from the Faculty.

G. Request to be Excused from a Rehearsal

ANY STUDENT WHO CANNOT ATTEND A REHEARSAL OR COACHING SESSION FOR ANY ENSEMBLE IS REQUIRED TO FILL OUT A **REQUEST TO BE EXCUSED FROM ENSEMBLE FORM**. THIS FORM IS AVAILABLE FROM THE DEPARTMENT OF PERFORMANCE OFFICE (E222).

Students are required to submit a completed copy of this form to the Department of Performance office (E222) at least eight (8) days prior to the rehearsal or coaching session which will be missed, stating the reason for the request. Students who have missed a rehearsal or coaching session due to illness must submit one of these forms within three (3) days of returning to school. **In such cases a doctor's certificate or statement from the Student Health Service must be attached to the form.**

Ensemble Committee meets weekly during the term to consider the requests, and approve or refuse each individual case. Students are welcome to appear at this meeting to explain particular circumstances affecting their request. Students should check the Performance notice board after the day the form is submitted to find out if their request has been approved.

Students may be excused from a rehearsal or coaching session of an ensemble for the following reasons:

1. Sickness, or emergency medical or dental work.

IMPORTANT NOTE

ANY STUDENT WHO IS EXPERIENCING PAIN WHILE PLAYING OR SINGING SHOULD INFORM THEIR PRACTICAL TEACHER AND THE DIRECTOR OF THEIR ENSEMBLE(S), AND SHOULD SEEK APPROPRIATE MEDICAL ATTENTION. Students should not be reluctant to admit to injury; *it is entirely acceptable for students to be excused from ensemble rehearsal(s) for health reasons*. The Faculty does not want students to perform with pain or with injury.

2. An audition for a permanent professional engagement.
3. A master class.
4. A major competition.
5. A professional engagement deemed, in the opinion of the Ensemble Committee, to be very important for a student's developing career.
6. Family emergency or an especially important family occasion.
7. A conflict between an irregularly scheduled ensemble rehearsal or coaching session and a previous important commitment made by the student (proof required).
8. A field trip for another ensemble or class.
9. An authorized McGill function.
10. A religious holiday.

For Nos. 2, 3, 4 and 5, the request must be accompanied by authorization from the student's practical teacher and the appropriate area Chair. This permission is given for no more than three (3) rehearsals or coaching sessions.

NOTE

NO PERMISSION IS GIVEN TO BE EXCUSED FROM A DRESS REHEARSAL OR FROM A CONCERT EXCEPT FOR NO. 1 AND NO. 2 ABOVE. IN THE CASE OF OPERA MCGILL, NO ONE CAN BE EXCUSED FROM REHEARSALS DURING THE THREE (3) WEEKS PRECEDING THE OPENING NIGHT PERFORMANCE.

Students are not excused from ensemble rehearsals or coaching sessions for either of the following reasons:

1. Gigs.
2. Non-emergency medical or dental appointments. Students should request appointment times that do not conflict with rehearsals or coaching sessions.

H. Preparation

If the Director of an ensemble is not satisfied with the quality of preparation that a student has been making for the ensemble, the Director shall first warn the student. This warning shall be communicated by the Director to the Ensemble Committee which shall inform the student in writing. If, in the Director's opinion, this lack of preparation continues, the student will be required to perform the music for a committee consisting of the Director of the ensemble, the Chair of the area (Orchestral Training, Choral, Opera, Voice, etc.) and the Department Chair. If this committee decides that there has been a lack of sufficient preparation, the student will be required to appear before the Ensemble Committee to show cause why he or she should not be required to withdraw.

For any particular performance, if—after a written warning to the student(s) at least two (2) weeks prior to the performance, with a copy to the Ensemble Committee—the Director, in consultation with his/her coaches, feels that the performance of a student or group of students will not meet a certain minimum standard established by the Director, the Director may cancel the performance of the student(s).

I. Discipline

The Director of an ensemble may recommend that a student withdraw from an ensemble for disciplinary reasons. A student asked to do so will be required to appear before the Ensemble Committee to show cause why he or she should not be required to withdraw.

Students who are required to withdraw from an ensemble for reasons of lack of preparation or discipline will be given a grade of "F" which will be reflected in their Grade Point Average (GPA).

J. Withdrawal

Withdrawal for any reason obliges the student to make up the credit(s) at a later date.

K. Exemption From a Required Ensemble

In order to be given permission not to participate in a required ensemble for a term or part thereof, a student must:

- i. be a participant in a major national or international competition, or (in the case of voice students) be given a significant role with a recognized performing arts ensemble, and (in the case of all students) have completed the minimum number of required terms of the ensemble.
and have the permission of:
 1. his or her practical teacher
 2. the area Chair
 3. the Director of the ensemble
 4. Chair of the Orchestral Training, Choral, Opera or Voice Area (where appropriate)
 5. Ensemble Committee
- or
- ii. have completed all program requirements except the final exam on his or her instrument
- or
- iii. have completed all musical requirements of his or her program, having only Arts and Science electives remaining
- or
- iv. have a significant medical reason.

NOTE

1. Permission not to participate in a required or complementary ensemble for a term or part thereof **is not an exemption** and does not satisfy any credit requirements for a degree.
2. Students who are given permission not to participate in Orchestra (MUEN 497 or MUEN 697) for a term or part thereof may be ineligible to hold an Orchestral Instruments Scholarship for that term and may be ineligible for consideration for an Orchestral Instruments Scholarship for the following year based on that term.

L. Substitution of an Ensemble

1. In order to be given permission to substitute another large ensemble for a required or complementary large ensemble for a term, a student must:
 - i. have completed the minimum number of terms in the required or complementary large ensemble
and
 - ii. have the permission as in K.i. (1-5) above, with the added condition that the Director of the required or complementary large ensemble may refuse consent for the simple reason that the student is needed in that ensemble.
2. Keyboard and Guitar Performance majors in all programs may substitute up to two (2) terms of Studio Accompanying (MUEN 484) for two (2) terms of Choral Ensemble.
3. Performance majors are not permitted to substitute Basic Ensemble credits for required or complementary assigned small ensemble credits.

M. Rotation

Whenever possible and musically satisfactory, and in order to ensure equal opportunity and experience for students in the large instrumental ensembles, the seating of students in these ensembles may be rotated periodically throughout the term or year. The Director of the ensemble will determine whether or not rotation is possible and musically satisfactory.

N. Missed Classes due to Field Trips

Situations will arise where students are required to miss classes – both in the Faculty of Music as well as in other faculties – because of field trips. Teaching staff in the Faculty of Music are encouraged to assist students who approach them for information about course content and assignments that have been missed. Nonetheless, *the onus remains on the student who goes on a field trip to complete class work.*

O. Transfer Credits

The previous ensemble participation of students coming to McGill from other universities will be recognized if their ensemble experience was similar to that required of McGill students. In general, transfer credit is made on a term for term basis (not by credits) and usually does not exceed two (2) terms. Students are normally not permitted to reduce the Basic Ensemble Training requirements of their McGill program to less than the number of terms required for them to complete the rest of their program. In such cases, transfer credit may be given as Music Elective credit.

P. Extra Basic Ensemble Training Credits

Basic Ensemble Training credits accumulated above the minimum may be applied as Music Elective credits.

Q. Performance Music Library

Students are responsible for the music which has been loaned to them for their use, and for its return in good condition to the Performance Music Library. Students will be required to pay for the replacement of any music which has been lost, stolen or damaged.

6.2 Accompanying

All Faculty of Music students registered for practical instruction (including elective study) are eligible for subsidized accompaniment up to a specified maximum number of hours. Students wishing to use this program should request further details from the Department of Performance office.

6.3 Academic Category

All students in the Music Faculty are registered in one of the following categories:

Major: B.Mus. candidates may choose one or more of several majors as described in [section 7](#).

Honours: A more intensive program than a major, B.Mus. students may choose one or more honours programs as described in Section 7. Generally, an honours degree in the appropriate field is prerequisite to graduate study.

Faculty Program: A general B.Mus. program (see [section 7.2.8](#)).

[blank]: Students in diploma programs (L.Mus., Artist Dip.) do not have an academic category.

Special: Those who are not proceeding towards a degree or diploma.

Visiting: Those taking courses at McGill for credit towards a degree at another university.

6.4 Auditing

In general, auditing is not permitted in Faculty of Music courses. With the permission of the Departmental Chair concerned, students may audit a course which is not a required course in their program. It should be noted that auditors are not registered for such courses, that the instructor is not expected to correct any assignments or papers done by an auditor, and that an auditor may neither write an examination in that subject nor receive any credit for such course. Auditing is not permitted for Special or Visiting students.

6.5 Music Electives

Unless otherwise specified, any music course numbered at the 200 level or higher which is not a required course in the student's program can be counted as a Music Elective in the B.Mus. or Artist Diploma programs. Two credits per term of practical instruction may be applied as Music Electives only if the lessons are taken after completion of the final examination required in the student's program. Practical instruction in a second instrument may be taken for elective credit at the -100 level under certain conditions. Consult the Department of Performance for details. Basic Ensemble credits accumulated above the minimum may be applied as Music Elective credits.

6.6 Arts and Science Electives

In all B.Mus. programs, students are required to complete a minimum of 18 elective credits from courses offered by the Faculties of Arts or Science (or other faculties, with the approval of the student's Departmental Chair). Students admitted from high schools outside Québec, not holding a D.C.S., must complete an additional 6 credits of Arts and Science electives for a total of 24. Students holding a D.C.S. in a non-Music program are exempt from 6 credits of their requirement. Students should note that certain programs have requirements in addition to the above.

The Faculty of Music allows up to 12 credits in English as a Second Language as an Arts elective in the B.Mus. program. These credits may be taken in the Faculty of Arts at the Intermediate or Advanced level OR they may be taken at the Centre for Continuing Education at level 4 or above.

6.7 Course Changes

Students are permitted to change courses and/or sections of a course during the first two-week period of classes in each term. This is referred to as the official Course Change Period. Course and section changes are made by the student, using Minerva to access his/her record directly. Worksheets for this purpose are available at the Student Affairs Office in the Strathcona Music Building.

Late course change requests, if approved, will be processed only upon payment of a fee of \$25. No charge will be made for late changes imposed by the Faculty. If students' registrations must be corrected after the Course Change Period to bring their records into conformity with the courses they are actually taking, the students will be charged the late fee.

6.8 Withdrawal from Course(s)

Students are permitted to withdraw from courses other than practical instruction or ensembles after the end of the Course Change Period. In such cases the student's mark in the course will be W. Course withdrawals are also processed on Minerva, within permissible dates.

The final deadlines for withdrawing from Music courses are:

For a one-term course: The end of the seventh week of classes.

For a two-term course: The end of the Course Change period in the second term.

THE DEADLINE FOR WITHDRAWING FROM PRACTICAL LESSONS AND ENSEMBLES IS THE END OF THE SECOND WEEK OF CLASSES IN ANY TERM.

Music students who, in special circumstances such as illness or injury, are given permission to withdraw from practical instruction after the end of the course change period will be charged \$65 per week (for 1 hour lessons; \$97.50, for 1½ hours) up to a maximum equivalent to the total fees charged for the course. Full refunds for practical instruction will be given up to the end of the course change period.

N.B. Students who do not complete a course for which they remain registered will receive a grade of F or J.

For information on the REFUND POLICY, please refer to Regulations Concerning Withdrawal in the General University Information section.

6.9 Incompletes

At the discretion of the instructor, a mark of K (Incomplete) may be given to a student who, due to extenuating circumstances, has not finished the course work on time. The deadline for completion and submission of the required work shall be set by the instructor but may not be later than 4 months after the K was given. A special form for incompletes, available from the Student Affairs Office, must be signed by the student and the instructor by the last day of lectures. If the "Incomplete" is not removed by this time, the mark will be changed to KF (Incomplete Failed), unless an extension has been granted (K*). Completion of the course will cause the K to be replaced on official transcripts by the mark earned. A mark of K not cleared by mid-May makes the student ineligible for scholarships.

In exceptional cases, when research or an assignment cannot be completed for reasons beyond the student's control, students may be given permission by their Departmental Chair or the Student Progress Committee to leave a course permanently incomplete (without penalty). The symbol K will be replaced by KK, in which case the student's Grade Point Average will be calculated without including this course.

6.10 Deferrals

Deferred examinations are permitted in case of illness or other exceptional circumstances. A written request for the deferment of an examination (with the exception of practical examinations) must be submitted to the Senior Academic Advisor; a practical music examination, to the Performance Department Chair.

A deferred examination will be entered as L which will be replaced on official transcripts by the actual mark when the examination is written. A mark of L not cleared by mid-May makes the student ineligible for scholarships.

6.11 Supplementals

Supplemental examinations may be given at the discretion of the instructor. A student who receives a mark below 30% in a course is not permitted to take a supplemental examination but must repeat the course.

6.12 Re-Reading of Examinations

A student wishing to have an examination paper re-read should apply in writing to the Departmental Chair. There is a non-refundable fee of \$35. The mark given in the re-reading, whether higher or lower, will replace the mark originally given. Any request to have a term paper or other course work reassessed must be made directly to the instructor concerned.

6.13 Academic Standing

Academic standing is based primarily on students' cumulative grade point average (CGPA), but may also be affected by their term grade point average (TGPA). Academic standing, which is assessed after the end of each term, determines if students will be allowed to continue their studies in the next term and if any conditions will be attached to their registration.

Decisions about academic standing in the fall term are based only on grades that are available in January. Grades for courses in which students have deferred examinations and fall-term grades for courses that span the fall and winter terms do not affect academic standing for the fall term, even though they will ultimately affect students' fall TGPA. Therefore, academic standings for the fall term are designated as "interim" and should be interpreted as advisory; moreover, interim standings will not appear on external transcripts. **Interim standing decisions are mentioned below**

only if the rules for them differ from those for regular standing decisions.

Satisfactory / Interim Satisfactory Standing

Students in satisfactory standing may continue in their program.

- New students are admitted to satisfactory standing.
- Students with a CGPA of 2.00 or greater are in satisfactory standing.

Probationary / Interim Probationary Standing

Students in interim probationary standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult a departmental advisor, before the withdrawal deadlines, about their course selection for the winter term.

- Students who were previously in satisfactory standing will be placed in probationary standing if their CGPA falls between 1.50 and 1.99.
- Students who were previously in probationary standing will remain in probationary standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher, although the TGPA requirement will not apply to the summer term.
- Students who were previously in interim unsatisfactory standing will be placed in probationary standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher.
- Students who were previously in unsatisfactory standing and who were readmitted to the Faculty by the Dean will be placed in probationary standing if their CGPA is less than 2.00, but if they satisfy relevant conditions specified in their letter of readmission.

Readmitted Unsatisfactory Standing

Students who were previously in unsatisfactory standing and who were readmitted to the Faculty by the Dean will have their standing changed to readmitted unsatisfactory standing. Their course load is specified in their letter of readmission as are the conditions they must meet to be allowed to continue in their program. They should see the Senior Academic Advisor to discuss their course selection.

Unsatisfactory / Interim Unsatisfactory Standing

Students in interim unsatisfactory standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult the Senior Academic Advisor, before the withdrawal deadlines, about their course selection for the winter term.

Students in unsatisfactory standing have failed to meet the minimum standards set by the Faculty, so they may not continue in their program.

Appeals for readmission by students in unsatisfactory standing should be addressed to the Dean no later than July 15 for readmission to the fall term and November 15 for the winter term.

Readmission will be considered only when proof of extenuating circumstances that affected academic performance can be provided (e.g., medical or other documentation). Students in unsatisfactory standing for the second time must withdraw permanently.

Normally supplemental examinations are not permitted; however, students in unsatisfactory standing may appeal to the Senior Academic Advisor for permission to write a supplemental examination, clearly stating the reasons for special consideration and providing proof as appropriate.

- Students will be placed in unsatisfactory standing (winter or summer term) or interim unsatisfactory standing (fall term) if their CGPA falls or remains below 1.50.
- For the fall and winter terms, students who were previously in probationary, readmitted unsatisfactory, or interim unsatisfactory standing will be placed in unsatisfactory standing if their TGPA falls below 2.50 and their CGPA is below 2.00.
- Students who were previously in unsatisfactory standing and who were readmitted to the Faculty by the Dean who have not at least satisfied the conditions to attain probationary standing

that were specified in the letter of readmission will be placed in unsatisfactory standing.

Incomplete Standings

Standing awaits deferred exam
Must clear K's, L's or Supplementals
Standing Incomplete

Students with incomplete standings in the winter or summer term may register for the fall term, but their standing must be resolved by the end of the course-change period for that term. Students whose incomplete standing changes to satisfactory, probationary, or interim unsatisfactory standing may continue in the program. Students whose standing changes to unsatisfactory standing may not continue in their program.

Students whose standing changes to unsatisfactory and who wish to ask for permission to continue in their program must make a request to the Dean as soon as they are placed in unsatisfactory standing. Readmission will be considered only when proof of extenuating circumstances that affected academic performance can be provided (e.g., medical or other documentation).

Students whose standing is still incomplete by the end of course change period should immediately consult with the Student Affairs Office. For more information about incomplete grades please refer to section 6.1 in this section of the Calendar.

6.14 Graduation Requirements

1. Completion of all courses and proficiency requirements specified in the candidate's program. Students registered in two programs must fulfill all requirements for both programs. A grade of C or better must be achieved in all Required courses, all Complementary courses specified by course number, and in those courses which are prerequisites or corequisites. A grade of D (non-continuation pass) is acceptable only in terminal Elective courses or Complementary courses that are not specified by course number.
2. Minimum cumulative grade point average of 2.00.
3. Completion of a minimum of credits in residence at McGill University (B.Mus: 60 cr., L.Mus: 48 cr., Artist Dip: 32 cr.)

6.15 Graduation with Distinction

Students with a CGPA of 3.60 will be graduated with *Distinction*; with a CGPA of 3.80, with *High Distinction*.

Students majoring in Performance who obtain a grade of A- in their final performance examination will graduate with *Distinction* in their instrument; a grade of A will confer *High Distinction*.

7 Programs of Study

7.1 Four-Year Program (Prerequisite Courses)

Students who hold a high school graduation diploma (minimum years of schooling: 12 years) from other provinces, the United States or overseas may apply for admission to any of the Major or Honours programs leading to the Bachelor of Music Degree, and may be admitted to a program of approximately 120 credits, normally requiring four years to complete. These programs will include the following prerequisite courses in addition to the requirements listed in 7.2, 7.3, 7.4 or 7.5:

All students take:	CREDITS
MUTH 110 Melody and Counterpoint	3
MUTH 111 Elementary Harmony and Analysis	3
MUSP 129 Musicianship 1	2
MUSP 131 Musicianship 2	2
MUHL 184 Hist. Survey (Medieval, Renaiss., Baroq.)	3
MUHL 185 Hist. Survey (Class., Romantic, 20th-C.)	3
Basic Ensemble Training	4
Arts/Science Elective	6
Credits taken by all students	26

Additional courses for Non-Jazz/Non-Performance Majors:			
MUSP 170 Keyboard Proficiency	1		
MUSP 171 Keyboard Lab	1		
Practical Study	4	<u>6</u>	
Total for students other than Jazz or Performance Majors			32
Additional courses for Performance Majors:			
MUSP 170 Keyboard Proficiency	1		
MUSP 171 Keyboard Lab	1		
MUPG 100 Intro to Life as a Professional Musician	1		
Practical Study	8	<u>11</u>	
Total for Performance Majors			37
Additional courses for Jazz Majors:			
MUJZ 160 Jazz Materials 1	3		
MUJZ 161 Jazz Materials 2	3		
MUJZ 170 Jazz Keyboard Proficiency 1	1		
MUJZ 171 Jazz Keyboard Proficiency 2	1		
MUEN 470 Combo	2		
MUPG 100 Intro to Life as a Professional Musician	1		
Practical Study	8	<u>19</u>	
Total for Jazz Majors			45

Applicants who can demonstrate through auditions and placement tests that they have mastered the material in any of the above courses will be exempt from them and may proceed to more advanced courses.

Incoming jazz students may substitute, with Performance Department approval, large ensemble participation from another college or university for the extra credits required of non-Québec applicants.

7.2 Department of Theory: Composition; Music Education; Music History; Music Technology; Theory; Faculty Program

The Department embraces the disciplines of Composition, Music Education, Music History, Music Technology, and Theory at both the undergraduate and graduate levels, and Sound Recording at the graduate level. The philosophy of the Department is to encourage integration of the disciplines as much as possible within the learning process in each program of study: the development of basic musicianship, the absorption of the grammar and syntax of musical discourse, and the study of the world of ideas are understood as interconnected.

Honours programs provide a high degree of specialization and are a foundation for graduate-level study leading to academic careers in each discipline. Majors programs offer the student some focus with the flexibility to pursue other areas of interest. The Faculty Program is intended to offer an option for individual and creative plans of study. All of the Department's programs give a solid grounding in analytic, synthetic, and writing skills that are useful preparation not only for the musical profession but also for professions as diverse as law, journalism, management, and librarianship.

The Music Education program combines an orientation towards a professional career in primary and secondary schools with sensitivity to broader intellectual frameworks against which teachers should understand their roles. This program is offered concurrently with the B.Ed., Music.

The Department also offers a Minor in Music History to performance majors who seek to place their work in a larger context, and a Minor in Music Technology to Music and to B.A. and B.Sc. students.

For each program, all courses listed are REQUIRED Courses unless otherwise indicated.

7.2.1 B.Mus. with a Major in Composition

For prerequisite requirements for this program, see [section 7.1](#).

		CREDITS	
COMPOSITION			28
MUCO 240D1 Tonal Composition		3	
MUCO 240D2 Tonal Composition		3	
MUCO 245D1 Composition		2	
MUCO 245D2 Composition		2	
MUCO 340D1 Composition		3	
MUCO 340D2 Composition		3	
MUCO 341 Digital Studio Composition 1		3	
MUCO 342 Digital Studio Composition 2		3	
MUCO 440D1 Composition		3	
MUCO 440D2 Composition		3	
COMPUTER APPLICATIONS			3
MUMT 202 Fundamentals of New Media		3	
THEORY			17
MUCO 260 Instruments of the Orchestra		2	
MUCO 261 Elementary Orchestration		2	
MUTH 310 Mid & Late 19th-C. Theory & Analysis		3	
MUTH 427D1 20th-Century Analysis		2	
MUTH 427D2 20th-Century Analysis		2	
<i>Two of (complementary):</i>		6	
MUTH 301 (3) Modal Counterpoint 1			
MUTH 302 (3) Modal Counterpoint 2			
MUTH 303 (3) Tonal Counterpoint 1			
MUTH 304 (3) Tonal Counterpoint 2			
MUSICIANSHIP			8
MUSP 229 Musicianship 3		2	
MUSP 231 Musicianship 4		2	
MUSP 329 Musicianship 5		2	
MUSP 331 Musicianship 6		2	
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE			6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)			
PERFORMANCE			
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination			8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*			8
Orchestral Instruments:			
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**			
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**			
Strings: Orchestra or Contemporary Music Ensemble**			
Other Instruments: Choral Ensemble			
ARTS AND SCIENCE ELECTIVES			18
TOTAL CREDITS			96

Special Requirements:

Minimum grade of C in Concentration 2 Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.2 B.Mus. with Honours in Composition

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
COMPOSITION	28
MUCO 240D1 Tonal Composition	3
MUCO 240D2 Tonal Composition	3
MUCO 245D1 Composition	2
MUCO 245D2 Composition	2
MUCO 340D1 Composition	3
MUCO 340D2 Composition	3
MUCO 341 Digital Studio Composition 1	3
MUCO 342 Digital Studio Composition 2	3
MUCO 440D1 Composition	3
MUCO 440D2 Composition	3
COMPUTER APPLICATIONS	3
MUMT 202 Fundamentals of New Media	3
THEORY	22
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUCO 460D1 Advanced Orchestration	2
MUCO 460D2 Advanced Orchestration	2
<i>A minimum of 10 complementary credits from the following:</i>	<i>10</i>
MUTH 301 (3) Modal Counterpoint 1	
MUTH 302 (3) Modal Counterpoint 2	
MUTH 303 (3) Tonal Counterpoint 1	
MUTH 304 (3) Tonal Counterpoint 2	
MUTH 327D1 (2) 19th-Century Analysis	
MUTH 327D2 (2) 19th-Century Analysis	
MUTH 522D1 (3) Advanced Counterpoint	
MUTH 522D2 (3) Advanced Counterpoint	
MUTH 523D1 (3) Advanced Harmony	
MUTH 523D2 (3) Advanced Harmony	
MUSICIANSHIP	10
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
MUSP 432 Dictation	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	
PERFORMANCE	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Strings: Orchestra or Contemporary Music Ensemble**	
Other Instruments: Choral Ensemble	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	103

Special Requirements:

Cumulative Grade Point Average: minimum 3.00

All COMPOSITION courses – grade of A or B in each.

Minimum grade of C in Concentration 2 Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.3 B.Mus. with Honours in Music Technology

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
COMPUTER APPLICATIONS	18
MUMT 202 Fundamentals of New Media	3
MUMT 203 Introduction to Digital Audio	3
MUMT 306 Music and Audio Computing 1	3
MUMT 307 Music and Audio Computing 2	3
MUMT 402 Advanced Multimedia Development	3
MUMT 502 Senior Project in Music Technology	3
THEORY	14
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	
PERFORMANCE	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Strings: Orchestra or Contemporary Music Ensemble**	
Other Instruments: Choral Ensemble	
SCIENCE	21
PHYS 224 Physics and Psychophysics of Music	3
PHYS 225 Musical Acoustics	3
COMP 250 Introduction to Computer Science	3
COMP 251 Data Structures & Algorithms	3
Nine credits of complementary courses in the School of Computer Science. Note: Some knowledge of calculus is required in COMP 250. Students with no background in calculus, or whose calculus needs refreshing or updating, are advised to take an introductory calculus course first.	9
COMPLEMENTARY MUSIC AND SCIENCE	18
18 credits from the following***:	
MUCO 260 (2) Instruments of the Orchestra	
MUCO 261 (2) Elementary Orchestration	
MUCO 230D1 (2) The Art of Composition	
MUCO 230D2 (2) The Art of Composition	
MUMT 232 (3) Introduction to Electronics	
MUMT 300D1 (3) Introduction to Music Recording	
MUMT 300D2 (3) Introduction to Music Recording	
MUMT 339 (3) Introduction to Electroacoustics	
MUGT 205 (3) Psychology of Music	

PHYS 131	(4)	Mechanics and Waves
PSYC 100	(3)	Introduction to Psychology
PSYC 212	(3)	Perception
PSYC 213	(3)	Cognition

TOTAL CREDITS 101

Special Requirements:

Cumulative Grade Point Average: minimum 3.00

All COMPUTER APPLICATIONS courses – grade of A or B in each.

Minimum grade of C in Concentration 2 Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

*** Students who wish to complete the prerequisites for the graduate program in Sound Recording must take Instruments of the Orchestra, Introduction to Music Recording, Introduction to Electronics and Introduction to Electroacoustics and should notify Prof. Wieslaw Woszczyk, Director, Sound Recording Studio, of their intent to do so.

7.2.4 B.Mus. with a Major in Music History

For prerequisite requirements for this program, see [section 7.1](#).

		CREDITS
HISTORY		24
MUHL 570	Research Methods in Music	3
<i>plus 7 complementary courses from Groups I and II, with a minimum of two from each group</i>		21

Group I

MUHL 220	(3)	Women in Music
MUHL 377	(3)	Baroque Opera
MUHL 379	(3)	Solo Song 1100-1700
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
and MUHL 591D2	(1.5)	Paleography
MUPP 381	(3)	Topics in Perf. Practice before 1800

Group II

MUHL 342	(3)	History of Electroacoustic Music
MUHL 362	(3)	Popular Music
MUHL 372	(3)	Solo Song outside Germany & Austria
MUHL 366	(3)	Era of the Fortepiano
MUHL 383	(3)	Classical Music
MUHL 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 386	(3)	Chamber Music Literature
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Twentieth-Century Opera
MUHL 389	(3)	Orchestral Literature
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 393	(3)	History of Jazz
MUHL 396	(3)	Era of the Modern Piano
MUHL 397	(3)	Choral Literature after 1750
MUHL 398	(3)	Wind Ensemble Literature after 1750
MUPP 385	(3)	Topics in Perf. Practice after 1800

		CREDITS
THEORY		12
MUTH 210	Tonal Theory & Analysis 1	3
MUTH 211	Tonal Theory & Analysis 2	3
MUTH 310	Mid & Late 19th-C. Theory & Analysis	3
MUTH 311	20th-Century Theory & Analysis	3

		CREDITS
MUSICIANSHIP		8
MUSP 229	Musicianship 3	2
MUSP 231	Musicianship 4	2
MUSP 329	Musicianship 5	2
MUSP 331	Musicianship 6	2

FREE ELECTIVES **14**

PERFORMANCE

Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination **8**

Basic Ensemble Training: minimum of 4 credits per year for 2 years* **8**

Orchestral Instruments:

Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**

Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**

Strings: Orchestra or Contemporary Music Ensemble**

Other Instruments: Choral Ensemble

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **92**

Special Requirements:

Minimum grade of C in Concentration 2 Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.5 B.Mus. with Honours in Music History

For prerequisite requirements for this program, see [section 7.1](#).

		CREDITS
HISTORY		33
MUHL 570	Research Methods in Music	3
MUHL 591D1	Paleography	1.5
MUHL 591D2	Paleography	1.5
<i>plus 9 complementary courses from Groups I and II, with a minimum of three from each group</i>		27

Group I

MUHL 220	(3)	Women in Music
MUHL 377	(3)	Baroque Opera
MUHL 379	(3)	Solo Song 1100-1700
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 395	(3)	Keyboard Literature before 1750
MUPP 381	(3)	Topics in Perf. Practice before 1800

Group II

MUHL 342	(3)	History of Electroacoustic Music
MUHL 362	(3)	Popular Music
MUHL 372	(3)	Solo Song outside Germany & Austria
MUHL 366	(3)	Era of the Fortepiano
MUHL 383	(3)	Classical Music
MUHL 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 386	(3)	Chamber Music Literature
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Twentieth-Century Opera
MUHL 389	(3)	Orchestral Literature
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 393	(3)	History of Jazz
MUHL 396	(3)	Era of the Modern Piano
MUHL 397	(3)	Choral Literature after 1750
MUHL 398	(3)	Wind Ensemble Literature after 1750
MUPP 385	(3)	Topics in Perf. Practice after 1800

THEORY		20 or 21
MUTH 210	Tonal Theory & Analysis 1	3
MUTH 211	Tonal Theory & Analysis 2	3
plus one of the following options:		14 or 15
(a)	MUTH 327D1 (2) 19th-Century Analysis	
	MUTH 327D2 (2) 19th-Century Analysis	
	MUTH 427D1 (2) 20th-Century Analysis	
	MUTH 427D2 (2) 20th-Century Analysis	
<i>Two of (complementary):</i>		
	MUTH 301 (3) Modal Counterpoint 1	
	MUTH 302 (3) Modal Counterpoint 2	
	MUTH 303 (3) Tonal Counterpoint 1	
	MUTH 304 (3) Tonal Counterpoint 2	
(b)	MUTH 327D1 (2) 19th-Century Analysis	
	MUTH 327D2 (2) 19th-Century Analysis	
	MUTH 426 (3) Analysis of Early Music	
	MUTH 427D1 (2) 20th-Century Analysis	
	MUTH 427D2 (2) 20th-Century Analysis	
<i>One of (complementary):</i>		
	MUTH 301 (3) Modal Counterpoint 1	
	MUTH 302 (3) Modal Counterpoint 2	
	MUTH 303 (3) Tonal Counterpoint 1	
	MUTH 304 (3) Tonal Counterpoint 2	
(c)	MUTH 310 (3) Mid & Late 19th-C. Theory & Analysis	
	MUTH 311 (3) 20th-Century Theory & Analysis	
	MUTH 426 (3) Analysis of Early Music	
<i>One of (complementary):</i>		
	MUTH 301 (3) Modal Counterpoint 1	
	and MUTH 302 (3) Modal Counterpoint 2	
or	MUTH 303 (3) Tonal Counterpoint 1	
	and MUTH 304 (3) Tonal Counterpoint 2	
MUSICIANSHIP		8
MUSP 229	Musicianship 3	2
MUSP 231	Musicianship 4	2
MUSP 329	Musicianship 5	2
MUSP 331	Musicianship 6	2
PERFORMANCE		
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination		8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*		8
Orchestral Instruments:		
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**		
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**		
Strings: Orchestra or Contemporary Music Ensemble**		
Other Instruments: Choral Ensemble		
COMPLEMENTARY ARTS AND SCIENCE		12
Must include German (6 credits), European History (6 credits), with Departmental approval		
ARTS AND SCIENCE ELECTIVES		6
TOTAL CREDITS		95 or 96

Special Requirements:

Cumulative Grade Point Average: minimum 3.00

All HISTORY courses – grade of A or B in each.

Minimum grade of C in Concentration 2 Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval, and 6 elective credits.

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.6 B.Mus. with a Major in TheoryFor prerequisite requirements for this program, see [section 7.1](#).

THEORY	CREDITS	
	32	
MUTH 210	Tonal Theory and Analysis 1	3
MUTH 211	Tonal Theory and Analysis 2	3
MUTH 327D1	19th-Century Analysis	2
MUTH 327D2	19th-Century Analysis	2
MUTH 427D1	20th-Century Analysis	2
MUTH 427D2	20th-Century Analysis	2
MUHL 570	Research Methods in Music	3
<i>Two of (complementary):</i>		6
MUTH 301	(3) Modal Counterpoint 1	
MUTH 302	(3) Modal Counterpoint 2	
MUTH 303	(3) Tonal Counterpoint 1	
MUTH 304	(3) Tonal Counterpoint 2	
<i>A minimum of 9 complementary credits from the following* (may include 6 credits of counterpoint courses not taken in the category above)</i>		9
MUTH 426	(3) Analysis of Early Music	
MUTH 522D1	(3) Advanced Counterpoint	
MUTH 522D2	(3) Advanced Counterpoint	
MUTH 523D1	(3) Advanced Harmony	
MUTH 523D2	(3) Advanced Harmony	
MUTH 528	(3) Schenkerian Techniques	
MUTH 529	(3) Proseminar in Music Theory	
MUTH 538	(3) Mathematical Models for Musical Analysis	
MUCO 230D1	(2) The Art of Composition	
MUCO 230D2	(2) The Art of Composition	
MUSICIANSHIP		8
MUSP 229	Musicianship 3	2
MUSP 231	Musicianship 4	2
MUSP 329	Musicianship 5	2
MUSP 331	Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE		6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)		
FREE ELECTIVES		12
PERFORMANCE		
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination		8
Basic Ensemble Training: minimum of 4 credits per year for 2 years**		8
Orchestral Instruments:		
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble***		
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble***		
Strings: Orchestra or Contemporary Music Ensemble***		
Other Instruments: Choral Ensemble		
ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		92

Special Requirements:

Minimum grade of C in Concentration 2 Examination.

* Credits exceeding 9 may be counted toward the Free Elective requirements.

** A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

***Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.7 B.Mus. with Honours in Theory

For prerequisite requirements for this program, see [section 7.1](#).

THEORY	CREDITS
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUTH 528 Schenkerian Techniques	3
MUTH 529 Proseminar in Music Theory	3
MUTH 538 Mathematical Models for Musical Analysis	3
MUHL 570 Research Methods in Music	3
<i>One of (complementary):</i>	3
PHYS 224 (3) Physics and Psychophysics of Music	
MUTH 426 (3) Analysis of Early Music	
MUGT 205 (3) Psychology of Music	
<i>Three of (complementary):</i>	9
MUTH 301 (3) Modal Counterpoint 1	
MUTH 302 (3) Modal Counterpoint 2	
MUTH 303 (3) Tonal Counterpoint 1	
MUTH 304 (3) Tonal Counterpoint 2	
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY HISTORY	6
Music History, Literature Or Performance Practice (courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	3
<i>Plus one of:</i>	3
MUHL 380 (3) Medieval Music	
MUHL 381 (3) Renaissance Music	
MUHL 382 (3) Baroque Music	
MUHL 383 (3) Classical Music	
MUHL 384 (3) Romantic Music	
MUHL 385 (3) Early Twentieth-Century Music	
MUHL 392 (3) Music since 1945	
MUSIC ELECTIVES (with Departmental Approval)	12
PERFORMANCE	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Strings: Orchestra or Contemporary Music Ensemble**	
Other Instruments: Choral Ensemble	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	98
Special Requirements:	
Cumulative Grade Point Average: minimum 3.00	
All THEORY courses – grade of A or B in each.	
PHYS 224 Physics and Psychophysics of Music – minimum grade of C.	
Minimum grade of C in Concentration 2 Examination.	

As MUTH 528 and MUTH 529 are offered every other year, students are expected to check with their advisers to ensure that these required courses are taken by the time of graduation.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

**Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.2.8 Faculty Program

The Faculty Program in Music has been designed to accommodate those students who are either undecided about the area of music in which they wish to specialize, or who are interested in a pattern of specialization not provided in the established majors and honours programs, or who are interested in combining studies in music with studies in other disciplines. Students registered in the Faculty Program may, with the approval of a staff adviser, design their own programs around specific interests or develop programs with a broader base by incorporating courses from other disciplines.

BACHELOR OF MUSIC DEGREE (B.Mus.)

For prerequisite requirements for this program, see [section 7.1](#).

THEORY	CREDITS
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 310 Mid & Late 19th-C. Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	
PERFORMANCE	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Strings: Orchestra or Contemporary Music Ensemble*	
Other Instruments: Choral Ensemble	
MUSIC ELECTIVES	20
FREE ELECTIVES	12
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	92
Special Requirements:	
Minimum grade of C in Concentration 2 Examination.	
*Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)	

7.2.9 Special Prerequisite Courses for M.Mus. in Sound Recording

Students wishing to follow this package of prerequisite courses while registered in the Faculty Program or in any other B.Mus. program must notify Prof. Wieslaw Woszczyk, Director, Sound Recording Studio of their intent to do so.

	CREDITS
Faculty of Music	26
MUCO 260 Instruments of the Orchestra	2
MUMT 202 Fundamentals of New Media	3
MUMT 203 Introduction to Digital Audio	3
MUMT 232 Introduction to Electronics	3
MUMT 300D1 Introduction to Music Recording	3
MUMT 300D2 Introduction to Music Recording	3
MUMT 301 Music and the Internet	3
MUMT 339 Introduction to Electroacoustics	3
<i>One of (complementary):</i>	3
MUMT 302 (3) New Media Production 1	
MUMT 306 (3) Music and Audio Computing 1	
Faculty of Science	6
PHYS 224 Physics and Psychophysics of Music	3
PHYS 225 Musical Acoustics	3
TOTAL CREDITS	32

N.B. In order to be considered for admission to the Master of Music in Sound Recording, students must attain a minimum grade of B in all of the above courses and must have a B.Mus. degree with a minimum CGPA of 3.00.

7.2.10 Minor in Music History for Performers

Available to all students in Performance (Major or Honours) programs. This option will take the place of music electives, as well as history, literature and performance practice complementary courses, in Performance programs.

	CREDITS
HISTORY	18
MUHL 570 Research Methods in Music	3
<i>plus 5 Music History complementary courses chosen freely from Groups I and II</i>	15
Group I	
MUHL 220 (3) Women in Music	
MUHL 377 (3) Baroque Opera	
MUHL 379 (3) Solo Song 1100-1700	
MUHL 380 (3) Medieval Music	
MUHL 381 (3) Renaissance Music	
MUHL 382 (3) Baroque Music	
MUHL 395 (3) Keyboard Literature before 1750	
MUHL 591D1 (1.5) Paleography	
and MUHL 591D2 (1.5) Paleography	
MUPP 381 (3) Topics in Perf. Practice before 1800	
Group II	
MUHL 362 (3) Popular Music	
MUHL 372 (3) Solo Song outside Germany & Austria	
MUHL 366 (3) Era of the Fortepiano	
MUHL 383 (3) Classical Music	
MUHL 384 (3) Romantic Music	
MUHL 385 (3) Early Twentieth-Century Music	
MUHL 386 (3) Chamber Music Literature	
MUHL 387 (3) Opera from Mozart to Puccini	
MUHL 388 (3) Twentieth-Century Opera	
MUHL 389 (3) Orchestral Literature	
MUHL 390 (3) The German Lied	
MUHL 391 (3) Canadian Music	
MUHL 392 (3) Music since 1945	
MUHL 393 (3) History of Jazz	
MUHL 396 (3) Era of the Modern Piano	
MUHL 397 (3) Choral Literature after 1750	
MUHL 398 (3) Wind Ensemble Literature after 1750	
MUPP 385 (3) Topics in Perf. Practice after 1800	

7.2.11 Minor in Music Technology

Available to Music students who wish to graduate with a knowledge of newer technologies and the impact they are having on the field of music.

Enrolment in the Minor in Music Technology program is highly restricted. Application forms will be available from the Academic Affairs Office of the Faculty of Music (Room E222, Strathcona Music Building, 555 Sherbrooke Street West) from February 1, 2002 and must be completed and returned to that office by May 15, 2002. No late applications will be accepted and no students will be admitted to the Minor in January.

Students will be selected on the basis of their previous background or experience in music technology and/or sound recording, their computer programming skills, their expressed interest in the program, and their Cumulative Grade Point Average. Successful applicants will be notified June 1, 2002.

A B.Sc. with a Major in Computer Science and Music Technology is currently under development. Students interested in such a program are invited to contact Professor Gerald Ratzer in the School of Computer Science regarding the program, or Professor Philippe Depalle in the Faculty of Music regarding the Music Technology component.

	CREDITS
PHYS 224 Physics and Psychophysics of Music	3
PHYS 225 Musical Acoustics	3
MUHL 342 History of Electroacoustic Music	3
MUMT 202 Fundamentals of New Media	3
MUMT 203 Introduction to Digital Audio	3
MUMT 301 Music and the Internet	3
MUMT 302 New Media Production 1	3
MUMT 303 New Media Production 2	3
TOTAL CREDITS	24

7.3 Department of Performance

The Department offers undergraduate and graduate degree programs leading to the B.Mus. and M.Mus., and diploma programs leading to the L.Mus. and Artist Diploma in all areas of musical performance. Programs include regular practical instruction available on all instruments and a highly developed ensemble program. The programs offer a number of major options including Orchestral Training, Solo, Jazz, Early Music, and Church Music. The Orchestral Training program is the largest performance program – many of its graduates are now members of professional orchestras throughout North America and Europe. McGill ensembles perform many concerts each year, including a number in centres across North America. (Within the past several years, McGill ensembles have performed at Carnegie Hall, Le Grand Théâtre (Québec), the National Arts Centre, the International Buxtehude-Scheidt Festival, Lincoln Center, Roy Thomson Hall, Salle Wilfrid Pelletier, the International Association of Jazz Educators Convention in New Orleans, in Washington and Boston, Paris, London and Cork (Ireland), and at the Hometown Festival in Barbados.) In addition, they have recorded for McGill Records. These recordings have received considerable critical acclaim and a number of awards, including a Noah Greenberg Award, three Grand Prix du Disques, and a Juno Award.

Performance Specialization is available in: Violin, Viola, Cello, Double Bass, Viola da Gamba, Guitar, Harp, Recorder, Flute, Oboe, Clarinet, Saxophone, Bassoon, French Horn, Trumpet, Trombone, Tuba, Percussion, Piano, Organ, Harpsichord, Voice, Baroque Instruments (Violin, Viola, Cello, Flute, Oboe). Performance Programs are also available in Church Music, Early Music, and Jazz.

The course MUPG 100 Intro to Life as a Professional Musician is a requirement for all Performance students to be completed within the first year of study.

For each program, all courses listed are REQUIRED Courses unless otherwise indicated.

7.3.1 B.Mus. with a Major in Performance (Piano, Organ, Harpsichord, Guitar, Baroque Instruments)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance 3 Examination	
Performance Technique Test 3 (Pianists only) MUIN 433	0 cr.
Basic Ensemble Training: Choral Ensemble during each of the first six terms	12
Complementary Ensembles	6
THEORY	12
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 310 Mid & Late 19th-C.Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
<i>(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)</i>	
MUSIC ELECTIVES	10
<i>(except Harpsichord and Organ Majors)</i>	
COMPLEMENTARY MUSIC	10
<i>(for Harpsichord and Organ Majors)</i>	
Must include the following:	
1. Harpsichord:	
MUPG 272D1 Continuo	
MUPG 272D2 Continuo	
and MUPG 372D1 Continuo	
MUPG 372D2 Continuo	
2. Organ:	
MUPG 272D1 Continuo	
MUPG 272D2 Continuo	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

7.3.2 B.Mus. with a Major in Keyboard Studies (Piano, Organ, Harpsichord, with senior level studies in a Second Keyboard Instrument, Jazz Piano)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Keyboard, First Study (Piano, Organ, Harpsichord) (4 credits each term).	16
Performance 2 Examination	
Performance Technique Test 3 (Pianists only) MUIN 433	8
Keyboard, Second Study (Piano, Organ, Harpsichord, Jazz Piano, Keyboard Technology)	8
Basic Ensemble Training:	12
Choral Ensemble during each of the first six terms	
Complementary Ensembles	6
THEORY	12
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3

Special Requirements:
Students majoring in Performance must achieve at least a B- in their major field in the Performance 1 Examination and in each subsequent term.

7.3.1 B.Mus. with a Major in Performance (Piano, Organ, Harpsichord, Guitar, Baroque Instruments)

MUTH 310 Mid & Late 19th-C.Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
<i>(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)</i>	
MUSIC ELECTIVES	10 - 12
Jazz Second Study students must include as part of their elective requirements	
MUJZ 160/MUJZ 161 Jazz Materials, and	
MUJZ 223/MUJZ 224 Jazz Improvisation I, 2	
Organ/Harpsichord Majors (First Study) are required to include MUPG 272D1 and MUPG 272D2 Continuo.	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96 - 98

7.3.3 B.Mus. with a Major in Performance (Voice)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	
<i>a minimum of 12 complementary credits from</i>	min. 12
MUEN 472 Cappella Antica	
MUEN 479 Song Interpretation	
MUEN 480 Early Music Ensemble	
MUEN 487 Cappella McGill	
MUEN 493 Choral Ensemble	
MUEN 494 Contemporary Music Ensemble	
MUEN 496 Opera Studio	
DICTION	8
MUPG 210 Italian Diction	2
MUPG 211 French Diction	2
MUPG 212 English Diction	2
MUPG 213 German Diction	2

THEORY	12
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 310 Mid & Late 19th-C.Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3

MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2

COMPLEMENTARY HISTORY/LITERATURE	6
<i>Two of:</i>	
MUHL 372 (3) Solo Song outside Germany & Austria	
MUHL 377 (3) Baroque Opera	
MUHL 387 (3) Opera from Mozart to Puccini	
MUHL 388 (3) Twentieth-Century Opera	
MUHL 390 (3) The German Lied	

MUSIC ELECTIVES	8
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Special Requirements:

- Continuation in the program requires that a minimum grade of B- be maintained in Voice practical study.
- Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN 400 or ESLN 401, ITAL 205D1/ ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

7.3.4 B.Mus. with a Major In Performance (Orchestral Instruments)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Strings: Orchestra or Contemporary Music Ensemble*	
PLUS an assigned small ensemble	min. 6
THEORY	12
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 310 Mid & Late 19th-C.Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	
MUSIC ELECTIVES	10
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Ensemble Requirements:

- Students majoring in violin, viola, or cello must commence their assigned ensembles with four terms of string quartets.
- Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

Students majoring in Performance must achieve at least a B- in their major field in the Performance 1 Examination and in each subsequent term.

* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.3.5 B.Mus. with Honours in Performance (Voice)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Honours (4 credits each term)	24
Honours Performance 2 Examination and Honours Performance 3 Examination	
MUIN 300 Voice Repertoire Coaching (this 2-credit course is to be taken twice)	4
MUIN 305 Vocal Musical Practices	2
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	
<i>a minimum of 12 complementary credits from</i>	min. 12
MUEN 472 Cappella Antica	
MUEN 479 Song Interpretation	
MUEN 480 Early Music Ensemble	
MUEN 487 Cappella McGill	
MUEN 493 Choral Ensemble	
MUEN 494 Contemporary Music Ensemble	
MUEN 496 Opera Studio	
DICTION	8
MUPG 210 Italian Diction	2
MUPG 211 French Diction	2
MUPG 212 English Diction	2
MUPG 213 German Diction	2
THEORY	14
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY HISTORY/LITERATURE	9
<i>Three of:</i>	
MUHL 372 (3) Solo Song outside Germany & Austria	
MUHL 377 (3) Baroque Opera	
MUHL 387 (3) Opera from Mozart to Puccini	
MUHL 388 (3) Twentieth-Century Opera	
MUHL 390 (3) The German Lied	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	99

Special Requirements:

- Cumulative Grade Point Average of 3.00 or better.
- Continuation in the program requires that a minimum grade of A- be maintained in Voice practical study.
- Prior to, or concurrent with registration in the corresponding Diction courses, the Honours Voice student must furnish evidence of having completed ESLN 400 or ESLN 401, ITAL 205D1/ ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

**7.3.6 B.Mus. with Honours in Performance
(All Instruments except Voice)**

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Honours Performance 2 Examination and Honours Performance 3 Examination Performance Technique Test 3 (Pianists only) MUIIN 433	0 cr.
MUEN 494 Contemporary Music Ensemble**	2
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Strings: Orchestra or Contemporary Music Ensemble*	
PLUS an assigned small ensemble	min. 6
Other Instruments:	
Choral Ensemble during each of the first six terms (12 credits)	
Complementary Ensembles (6 credits)	
THEORY	14
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY OR LITERATURE	6
Must include the following:	
1. Organ/ Harpsichord:	
MUHL 395 Keyboard Literature before 1750	
2. Piano:	
MUHL 366 Era of the Fortepiano	
and MUHL 396 Era of the Modern Piano	
3. Orchestral Instruments:	
MUHL 389 Orchestral Literature	
PERFORMANCE PRACTICE ELECTIVE	3
MUSIC ELECTIVES (with Departmental Approval) (except Harpsichord and Organ students)	6
COMPLEMENTARY MUSIC (for Organ students only)	6
Must include Continuo MUPG 272D1 and MUPG 272D2	
CONTINUO (for Harpsichord students only)	
MUPG 272D1 Continuo	2
MUPG 272D2 Continuo	2
MUPG 372D1 Continuo	1
MUPG 372D2 Continuo	$\frac{1}{6}$
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	99

Ensemble Requirements:

1. Students majoring in violin, viola, or cello must commence their assigned ensembles with four terms of string quartets.
2. Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.

2. Grade of A- in practical subject during each term of enrolment.

* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

** Harpsichord and viola da gamba students will take MUPP 381 (Topics in Perf. Practice before 1800) instead of Contemporary Music Ensemble.

7.3.7 B.Mus. with a Major in Performance (Church Music)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Organ Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training: Choral Ensemble during each of the first six terms	12
MUPG 272D1 Continuo	2
MUPG 272D2 Continuo	2
THEORY	12
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 310 Mid & Late 19th-C. Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
HISTORY	6
MUHL 399 Church Music	3
Music History, Literature or Performance Practice Complementary (courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	3
MUSIC EDUCATION	9
MUCT 235 Vocal Techniques	3
MUCT 315 Choral Conducting 1	3
MUCT 415 Choral Conducting 2	3
MUSIC ELECTIVES (with Departmental Approval)	6
ARTS AND SCIENCE ELECTIVES	18
Students are encouraged to include at least one course in the Faculty of Religious Studies.	
TOTAL CREDITS	99

Special Requirements:

Students majoring in Performance must achieve at least a B- in their Performance 1 Examination, and in each subsequent term. Students majoring in Church Music are not required to perform their examinations from memory.

**7.3.8 B.Mus. with a Major in Early Music Performance
(Baroque Violin, Viola, Cello, Viola da Gamba, Flute,
Recorder, Oboe, Voice, Organ and Harpsichord)**

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training: (2 credits per term in each term of enrolment)	12
Voice Majors: Students must complete two terms of Choral Ensemble and may choose Cappella Antica or Collegium Musicum to make up the total of 12 credits.	
Instrumentalists: students must register in Collegium Musicum.	

Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum to satisfy their Basic Ensemble requirement.

Early Music Ensemble **6**
With the permission of the instructor and the Area Chair, students may participate in a second Basic Ensemble to fulfill the Early Music Ensemble requirement. Any extra credits earned may be applied as music electives.

THEORY **12**
MUTH 210 Tonal Theory & Analysis 1 3
MUTH 211 Tonal Theory & Analysis 2 3
MUTH 310 Mid & Late 19th-C.Theory & Analysis 3
MUTH 311 20th-Century Theory & Analysis 3

MUSICIANSHIP **8**
MUSP 229 Musicianship 3 2
MUSP 231 Musicianship 4 2
MUSP 329 Musicianship 5 2
MUSP 331 Musicianship 6 2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE **9**

MUPP 381 Topics in Perf. Practice before 1800 3
plus 6 complementary credits from the following with at least one course from each group **6**

(a) MUHL 380 (3) Medieval Music
MUHL 381 (3) Renaissance Music
MUHL 382 (3) Baroque Music
MUHL 383 (3) Classical Music

(b) MUHL 395 Keyboard Literature before 1750
MUHL 570 (3) Research Methods in Music
MUHL 591D1 (1.5) Paleography
and MUHL 591D2(1.5) Paleography

MUSIC ELECTIVES **6**
(except for Harpsichord, Organ or Voice students)

CONTINUO (for Harpsichord or Organ students only)
MUPG 272D1 Continuo 2
MUPG 272D2 Continuo 2
MUPG 372D1 Continuo 1
MUPG 372D2 Continuo 1
6

DICTION (for voice students only)
MUPG 210 Italian Diction 2
MUPG 211 French Diction 2
MUPG 212 English Diction 2
MUPG 213 German Diction 2
8

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **95 or 97**

Special Requirements:

Grade of B- in practical subject during each term of enrolment.

7.3.9 B.Mus. with Honours in Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)

For prerequisite requirements for this program, see [section 7.1](#).

CREDITS

PERFORMANCE
Practical: Honours (4 credits each term) **24**
Honours Performance 2 Examination and Honours Performance 3 Examination
Basic Ensemble Training: (2 credits per term in each term of enrolment) **12**

Voice Majors: Students must complete two terms of Choral Ensemble and may choose Cappella Antica or Collegium Musicum to make up the total of 12 credits.

Instrumentalists: students must register in Collegium Musicum.

Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum to satisfy their Basic Ensemble requirement.

Early Music Ensemble **6**
With the permission of the instructor and the Area Chair, students may participate in a second Basic Ensemble to fulfill the Early Music Ensemble requirement. Any extra credits earned may be applied as music electives.

THEORY **15**
MUTH 210 Tonal Theory & Analysis 1 3
MUTH 211 Tonal Theory & Analysis 2 3
MUTH 310 Mid & Late 19th-C.Theory & Analysis 3
MUTH 311 20th-Century Theory & Analysis 3
MUTH 426 Analysis of Early Music 3

MUSICIANSHIP **8**
MUSP 229 Musicianship 3 2
MUSP 231 Musicianship 4 2
MUSP 329 Musicianship 5 2
MUSP 331 Musicianship 6 2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE **12**

MUHL 570 Research Methods in Music 3
MUPP 381 Topics in Perf. Practice before 1800 3
plus 6 complementary credits from the following with at least one course from each group **6**

(a) MUHL 380 (3) Medieval Music
MUHL 381 (3) Renaissance Music
MUHL 382 (3) Baroque Music
MUHL 383 (3) Classical Music

(b) MUHL 377 (3) Baroque Opera
MUHL 379 (3) Solo Song 1100-1700
MUHL 395 (3) Keyboard Literature before 1750

MUHL 591D1 (1.5) Paleography
and MUHL 591D2 (1.5) Paleography

MUSIC ELECTIVES **6**
(except for Harpsichord, Organ or Voice students)

CONTINUO (for Harpsichord or Organ students only)
MUPG 272D1 Continuo 2
MUPG 272D2 Continuo 2
MUPG 372D1 Continuo 1
MUPG 372D2 Continuo 1
6

DICTION (for Voice students only)
MUPG 210 Italian Diction 2
MUPG 211 French Diction 2
MUPG 212 English Diction 2
MUPG 213 German Diction 2
8

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **101 or 103**

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical subject during each term of enrolment.
3. Grade of A or B in MUHL 570 and in all History, Literature or Performance Practice courses.

7.3.10 B.Mus. with a Major in Jazz Performance (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice)

For prerequisite requirements for this program, see [section 7.1](#).

	CREDITS
PERFORMANCE	
Practical: Jazz Major (4 credits each term). Completion of Performance 3 Examination	24
Basic Ensemble Training: 4 credits per year for 1 year	4
Orchestral Instruments: Winds: Orchestra and Chamber Winds, Wind Symphony or University Band Bass: Orchestra Other Instruments: Choral Ensemble or Vocal Jazz Workshop	
MUEN 470 Jazz Combo	4
MUEN 495 Jazz Ensemble	8
MUJZ 223 Jazz Improvisation/Musicianship 1	3
MUJZ 224 Jazz Improvisation/Musicianship 2	3
MUJZ 423 Jazz Improvisation/Musicianship 3	3
MUJZ 424 Jazz Improvisation/Musicianship 4	3
	12
THEORY	18
MUTH 312 19th-C. Theory & Analysis (Jazz Majors)	3
MUTH 313 20th-C. Theory & Analysis (Jazz Majors)	3
MUJZ 261D1 Jazz Arranging	3
MUJZ 261D2 Jazz Arranging	3
MUJZ 340D1 Jazz Composition	3
MUJZ 340D2 Jazz Composition	3
	6
HISTORY	
MUHL 393 History of Jazz	3
MUJZ 493 Jazz Performance Practice	3
	6
PEDAGOGY	3
MUJZ 356 Jazz Pedagogy	3
	3
COMPLEMENTARY MUSIC	4
<i>One of the following pairs:</i>	
MUJZ 440D1 (2) Advanced Jazz Composition	
MUJZ 440D2 (2) Advanced Jazz Composition	
or MUJZ 461D1 (2) Advanced Jazz Arranging	
MUJZ 461D2 (2) Advanced Jazz Arranging	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	101

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum of B- in all Jazz courses and Practical study, including Jazz Combo and Jazz Ensemble, excluding MUJZ 1xx courses.
2. Prior to graduation, all woodwind Jazz Performance Majors (saxophone, clarinet, flute) will be required to pass a non-credit Doubling Proficiency test (two of: MUIN 180, MUIN 181, and/or MUIN 182) on their two non-major instruments.

Note: MUJZ 356 may be substituted by graduate pedagogy course (MUJZ 601).

7.3.11 Licentiate in Music (L.Mus.) (All Instruments and Voice)

	CREDITS
PERFORMANCE	
Practical: Major (8 credits each term for 6 terms)	48
L.Mus. Performance 2 Examination and L.Mus. Performance 3 Examination	
Performance Technique Test 3 (Pianists only) MUIN 433	0 cr.

Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12
Orchestral Instruments: Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Strings: Orchestra or Contemporary Music Ensemble* PLUS an assigned small ensemble	min. 6
Other Instruments: Choral Ensemble during each of the first six terms (12 credits) Complementary Ensembles (6 credits)	
Basic Ensemble Training for Voice students: <i>12 complementary credits to be selected from</i>	12
MUEN 472 Cappella Antica	
MUEN 479 Song Interpretation	
MUEN 480 Early Music Ensemble	
MUEN 487 Cappella McGill	
MUEN 493 Choral Ensemble	
MUEN 494 Contemporary Music Ensemble	
MUEN 496 Opera Studio	

THEORY		
MUTH 110 Melody and Counterpoint	3	12
MUTH 111 Elementary Harmony and Analysis	3	
MUTH 210 Tonal Theory & Analysis 1	3	
MUTH 211 Tonal Theory & Analysis 2	3	

MUSICIANSHIP		
MUSP 129 Musicianship 1	2	10
MUSP 131 Musicianship 2	2	
MUSP 229 Musicianship 3	2	
MUSP 231 Musicianship 4	2	
MUSP 170 Keyboard Proficiency	1	
MUSP 171 Keyboard Lab	1	

HISTORY		
MUHL 184 Music History Survey	3	6
MUHL 185 Music History Survey	3	

DICTION (for Voice Students only)		
MUPG 210 Italian Diction	2	8
MUPG 211 French Diction	2	
MUPG 212 English Diction	2	
MUPG 213 German Diction	2	

PERFORMANCE (for Voice students only)		
MUIN 300 Voice Repertoire Coaching (this 2-credit course to be taken twice)	4	4

TOTAL CREDITS **94 or 100**

Ensemble Requirements:

1. Students majoring in violin, viola, or cello must commence their assigned ensembles with four terms of string quartets.
2. Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

1. Continuation in the program requires that a grade of A- be maintained in the major field.
2. Candidates must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.3.12 Artist Diploma (Voice)

	CREDITS
PERFORMANCE	
Practical: Graduate Major (8 credits each term for 4 terms)	32
Three public recitals and two concertos	
MUPG 690 Vocal Styles and Conventions	3
MUIN 600 Vocal Repertoire Coaching and MUIN 601	4
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student – minimum of 8 complementary credits from:	min. 8
MUEN 472 Cappella Antica	
MUEN 479 Song Interpretation	
MUEN 480 Early Music Ensemble	
MUEN 487 Cappella McGill	
MUEN 493 Choral Ensemble	
MUEN 494 Contemporary Music Ensemble	
MUEN 496 Opera Studio	
MUEN 696 Opera Theatre	
THEORY	6
MUTH 310 Mid & Late 19th-C. Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	4
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	
TOTAL CREDITS	63

Special Requirements:

- Continuation in the program requires a grade of A- in the major field.
 - Candidates who have not taken the courses in Italian, French, English and German Diction as specified in the L.Mus. program must add them to the above requirements.
 - A leading operatic or oratorio role may substitute for one recital.
- N.B. Courses taken as credit towards a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in Theory and Musicianship.

7.3.13 Artist Diploma (All Instruments)

	CREDITS
PERFORMANCE	
Practical: Graduate Major (8 credits each term for 4 terms)	32
Two public recitals and two concertos	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*	
Strings: Orchestra or Contemporary Music Ensemble*	
PLUS an assigned small ensemble	min. 12
Other Instruments: Complementary Ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for 4 terms)	min. 8
THEORY	6
MUTH 310 Mid & Late 19th-C. Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	4
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	
MUSIC ELECTIVES (for non-orchestral instruments)	4
TOTAL CREDITS	60

Ensemble Requirement:

Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

- Continuation in the program requires a grade of A- in the major field.
- Guitarists are required to present three recitals while only two are demanded of keyboard and orchestral players. This third recital may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to [page 349](#).

N.B. Courses taken as credit towards a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in Theory and Musicianship.

* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.3.14 Special Prerequisite Courses for M.Mus. in Performance

	CREDITS
Piano Accompaniment	7
(major: Piano)	
<i>One of:</i>	
MUHL 372 (3) Solo Song outside Germany & Austria	
MUHL 390 (3) The German Lied	
<i>Two of:</i>	
MUPG 210 (2) Italian Diction (or equivalent)	
MUPG 211 (2) French Diction (or equivalent)	
MUPG 212 (2) English Diction (or equivalent)	
MUPG 213 (2) German Diction (or equivalent)	
Orchestral Conducting	27
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUCO 460D1 Advanced Orchestration	2
MUCO 460D2 Advanced Orchestration	2
MUHL 389 Orchestral Literature	3
MUIT 201 String Techniques	3
MUIT 202 Woodwind Techniques	3
MUIT 203 Brass Techniques	3
MUIT 204 Percussion Techniques	3
MUPG 315D1 Introduction to Orchestral Conducting (or equivalent)	2
MUPG 315D2 Introduction to Orchestral Conducting (or equivalent)	2
Choral Conducting	20
GERM 202 German Language - Beginners 1	6
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUHL 397 Choral Literature after 1750	3
MUCT 415 Choral Conducting 2 (or equivalent)	3
MUIN 120 Practical Instruction	2
MUIN 121 Practical Instruction	2
Wind Band Conducting	19
(An undergraduate major in Wind or Percussion instruments.)	
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUHL 398 Wind Ensemble Literature after 1750	3
MUIT 202 Woodwind Techniques	3

MUIT 203	Brass Techniques	3
MUIT 204	Percussion Techniques	3
MUIT 415	Advanced Instrumental Conducting (or equivalent)	3
Jazz Performance		14
MUHL 393	History of Jazz	3
MUJZ 440D1	Advanced Jazz Composition	2
MUJZ 440D2	Advanced Jazz Composition	2
MUJZ 461D1	Advanced Jazz Arranging	2
MUJZ 461D2	Advanced Jazz Arranging	2
MUJZ 493	Jazz Performance Practice	3

7.4 Designated Major Program

B.Mus. with a Designated Major

(The courses comprising the Major field must be approved by the departments concerned prior to registration in the program.)

For prerequisite requirements for this program, see [section 7.1](#).

DESIGNATED MAJOR AREA*	CREDITS
THEORY	12
MUTH 210 Tonal Theory & Analysis 1	3
MUTH 211 Tonal Theory & Analysis 2	3
MUTH 310 Mid & Late 19th-C. Theory & Analysis	3
MUTH 311 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both))	
PERFORMANCE	
Practical Concentration: 2 credits per term.	8
Completion of Concentration 2 Examination	
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble**	
Strings: Orchestra or Contemporary Music Ensemble**	
Other Instruments: Choral Ensemble	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	92

Special Requirements:

Minimum grade of C in Concentration 2 Examination.
 * The courses comprising the major field are selected in consultation with a faculty adviser. The complete program for a student must be approved by the relevant department and by Faculty Council. The required and complementary courses represent the minimum requirement in the areas of Theory, Musicianship, History, Practical and Ensemble. More advanced level courses may be substituted in these areas if desired. When appropriate, certain of the required or complementary courses may comprise part of the Designated Major Area, in which case additional courses must be taken to make up the required 92 credits.
 ** Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)

7.5 B.Ed./B.Mus. Bachelor of Education and Bachelor of Music Concurrent Program (157 credits)

The Bachelor of Education in Music is an integrated 4-year, 120-credit program of initial teacher training that leads to certification as a teacher in the province of Quebec. When offered concurrently with the Bachelor of Music (Major in Music Education), the program offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after the completion of 157 credits, normally 5 years (187 credits or 6 years for out-of-province students). The concurrent program combines academic studies in music and a second teachable subject, professional studies, and field experience. The two degrees are awarded during the same convocation period.

To be admitted to the Concurrent program, students must satisfy the regular admission requirements of the Faculty of Music and the Faculty of Education. Normally, students will be admitted to both components of the Concurrent program simultaneously. Applicants who already hold a Bachelor of Music degree may apply for advanced standing. Students who have completed 30 or more credits in a Bachelor of Music program, exclusive of the Freshman Year for out-of-province students, may apply for admission to the Concurrent program.

All applications are to be made to the Admissions Office of the Faculty of Music.

Music Education in the Faculty of Music focuses on the development of the prospective music educator as a musician. This is achieved not only through core music history, theory, musicianship, and performance courses but also through different instrumental, vocal and conducting techniques courses. Laboratory experiences provide an opportunity to develop facility with basic music rehearsing/teaching techniques, with emphasis on the ability to diagnose and correct technical and musical problems.

The components of the 157-credit Bachelor of Education in Music/ Bachelor of Music (Music Education) are as follows:

- 78 Music academic credits
- 21 credits in a second academic subject
- 55 professional credits (Faculty of Education)
- 3 elective credits

Students who wish to complete only the Bachelor of Education in Music have the option of doing so after the successful completion of the first two years of the concurrent program. Students who decide to complete only a Bachelor of Music may transfer at any time into the Bachelor of Music, Faculty Program.

CONCURRENT BACHELOR OF EDUCATION IN MUSIC AND BACHELOR OF MUSIC (MUSIC EDUCATION) PROGRAM (157 credits)

For prerequisite requirements for this program, see [section 7.1](#).

ACADEMIC COMPONENTS	CREDITS
	78
THEORY COURSES	14
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Middle & Late 19th-C. Theory & Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUTH 461 Arranging 1	2
MUSICIANSHIP COURSES	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
PERFORMANCE COURSES	16
Practical Concentration: 2 credits per term.	8
Completion of Concentration 2 Examination	

Basic Ensemble Training: 4 credits per year in Year 1 and in Year 4	8		
Orchestral Instruments:			
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble*			
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*			
Strings: Orchestra or Contemporary Music Ensemble*			
Other Instruments: Choral Ensemble			
COMPLEMENTARY MUSIC HISTORY	6		
Music History, Literature or Performance Practice elective (courses with a MUHL or MUPP prefix, may include MUHL 362 Popular Music or MUHL 393 History of Jazz, but not both)	3		
and one of:	3		
MUHL 389 Orchestral Literature			
MUHL 397 Choral Literature after 1750			
MUHL 398 Wind Ensemble Literature after 1750			
MUSIC EDUCATION COURSES	25		
MUIT 201 String Techniques	3		
or MUIT 250 Guitar Techniques			
MUIT 202 Woodwind Techniques	3		
MUIT 203 Brass Techniques	3		
MUIT 204 Percussion Techniques	3		
MUCT 235 Vocal Techniques	3		
MUGT 215 Basic Conducting Techniques	1		
MUGT 356 Music for Children 1: Philosophy & Tech.	3		
MUGT 401 Issues in Music Education	3		
MUCT 315 Choral Conducting 1	3		
or MUIT 315 Instrumental Conducting			
<i>Music Education Electives</i>	6		
<i>Music Elective</i>	3		
Chosen from Faculty of Music offerings			
SECOND SUBJECT	21		
Appropriately sequenced courses chosen from one of the following subject areas:			
Elementary level: Arts (Drama, Movement and Art), Social Science, Moral and Religious Education (Catholic or Protestant).			
Secondary level: Biology, Chemistry, General Science, Geography, History, Moral Education, Physics, Religious Education (Catholic, Jewish, or Protestant).			
ELECTIVE	3		
PROFESSIONAL COMPONENTS	55		
PROFESSIONAL SEMINARS	6		
Required Courses			
EDEA 206 First Year Professional Seminar Music	1		
EDEA 207 Second Year Professional Seminar Music	1		
EDEA 306 Third Year Professional Seminar Music	2		
EDEA 406 Fourth Year Professional Seminar Music	2		
FIELD EXPERIENCES	19		
Required Courses			
EDFE 205 First Year Field Experience Music	2		
EDFE 206 Second Year Field Experience Music	2		
EDFE 305 Third Year Field Experience Music	7		
EDFE 405 Fourth Year Field Experience Music	8		
FOUNDATION COURSES	9		
Required Courses			
EDEM 405 Policy Issues in Quebec Education	3		
EDPE 300 Educational Psychology	3		
Complementary Courses			
one of:	3		
EDER 400 Philosophical Foundations			
EDER 398 Philosophy of Catholic Education			
		PEDAGOGY COURSES	12
		Required Courses	
		EDEA 442 Elementary Music Curriculum & Instruction	3
		EDEA 472 Secondary Music Curriculum & Instruction	3
		EDPI 309 Exceptional Children	3
		Second subject Curriculum & Instruction	3
		PEDAGOGICAL SUPPORT COURSES	9
		Required Courses	
		MUGT 301 Technology and Media for Music Educators	3
		EDPE 304 Measurement & Evaluation	3
		Complementary Courses	
		one of:	3
		EDER 464 Intercultural Education	
		EDEC 410 Multi-cultured/Multi-racial Class.	
		EDEE 441 First Nations and Inuit Education	
		Special Requirements:	
		* Contemporary Music Ensemble may be taken for a maximum of four credits of Basic Ensemble. (Basic Ensemble component change awaiting University approval.)	

8 Courses

For the Term (Fall and/or Winter), days, and times when courses will be offered, please refer to the 2002-2003 Class Schedule on the Web, <http://www.mcgill.ca/students/>. Class locations and names of instructors are also provided.

Students preparing to register are advised to consult the Class Schedule website for the most up-to-date list of courses available. New courses may have been added or courses rescheduled after this Calendar went to press.

The schedule of courses to be offered in Summer 2003, will be available on the website in January.

The course credit weight is given in parentheses after the title.

- Denotes courses not offered in 2002-03
- Denotes limited enrolment

History and Literature (MUHL, MUPP)

As MUHL and MUPP courses are cycled every two or three years, and specific courses are required in certain programs, students are expected to check with their advisers to ensure that all required and complementary courses are taken by the time of graduation.

Music Education (MUCT, MUGT, MUIT)

Preference will be given to Music Education students in all MUCT, MUGT, and MUIT courses.

8.1 MUCO – Composition (formerly 213)

- MUCO 230D1 THE ART OF COMPOSITION. (2)
- MUCO 230D2 THE ART OF COMPOSITION. (2) (Prerequisite: MUCO 230D1)

MUCO 240D1 TONAL COMPOSITION. (3) (3 hours) (Prerequisites: MUTH 110 and MUTH 111 OR their equivalent. Corequisites: MUSP 229 and MUSP 231 AND MUSP 170 and MUSP 171. Open only to students in Composition) (Students must also register for MUCO 240D2) (No credit will be given for this course unless both MUCO 240D1 and MUCO 240D2 are successfully completed in consecutive terms) A writing course based on the stylistic concepts and resources of European music - 1770-1850 - and designed to develop control of factors such as phrase structure, melodic shape, rhythm, linear continuity, economy of means, notation, and basic contrapuntal procedures. Extensive and detailed analysis of characteristic forms.

MUCO 240D2 TONAL COMPOSITION. (3) (Prerequisite: MUCO 240D1) (No credit will be given for this course unless both MUCO 240D1 and MUCO 240D2 are successfully completed in consecutive terms) See MUCO 240D1 for course description.

MUCO 245D1 COMPOSITION. (2) (2 hours) (Prerequisites: MUTH 110 and MUTH 111. Corequisites: MUSP 229 and MUSP 231 AND MUSP 170 and MUSP 171. Open only to students in Composition) (Students must also register for MUCO 245D2) (No credit will be given for this course unless both MUCO 245D1 and MUCO 245D2 are successfully completed in consecutive terms) 20th Century techniques and approaches. Basic dimensions such as pitch, rhythm and timbre, and their inter-relationship at all structural levels. Notation and score preparation. Performance practice. Analysis of selected 20th Century scores. Writing of short pieces for solo instruments and small ensembles, including voice.

MUCO 245D2 COMPOSITION. (2) (Prerequisite: MUCO 245D1) (No credit will be given for this course unless both MUCO 245D1 and MUCO 245D2 are successfully completed in consecutive terms) See MUCO 245D1 for course description.

MUCO 260 INSTRUMENTS OF THE ORCHESTRA. (2) (2 hours) (Prerequisite: MUTH 111 or equivalent) An introductory study of the instruments of string, woodwind and brass families, elementary acoustics of the instruments. Techniques of playing including embouchure, fingering, bowing, hand-stopping, transposing instruments. Evolution of the instruments, their technique and their music from the 18th century to the present.

MUCO 261 ELEMENTARY ORCHESTRATION. (2) (2 hours) (Prerequisite: MUCO 260) Study of traditional orchestration through analysis. Transcription of piano works for small ensembles (string quartet, woodwind quintet, brass quintet). Reduction of orchestral scores for piano.

MUCO 340D1 COMPOSITION. (3) (2 hours) (Prerequisites: MUCO 240 AND MUCO 245 with "B" standing in each. Corequisites: MUSP 329 and MUSP 331) (Students must also register for MUCO 340D2) (No credit will be given for this course unless both MUCO 340D1 and MUCO 340D2 are successfully completed in consecutive terms) Free composition.

MUCO 340D2 COMPOSITION. (3) (Prerequisite: MUCO 340D1) (No credit will be given for this course unless both MUCO 340D1 and MUCO 340D2 are successfully completed in consecutive terms) See MUCO 340D1 for course description.

MUCO 341 DIGITAL STUDIO COMPOSITION 1. (3) (3 hours lecture-demonstration and 3 hours studio time) (Prerequisites: MUMT 202. MUMT 203 is highly recommended) Composition with MIDI, audio recording, digital audio signal processing software and hardware. Creation of small-scale composition studies using technological resources in the context of electroacoustic music. The hands-on activities will include critical listening and evaluation of electronic and computer music repertoire.

MUCO 342 DIGITAL STUDIO COMPOSITION 2. (3) (3 hours lecture-demonstration and 3 hours studio time) (Prerequisite: MUCO 341) Advanced composition with MIDI, audio recording, digital audio signal processing software and hardware. Creation of complete electroacoustic pieces and/or production of audio media materials.

MUCO 440D1 COMPOSITION. (3) (2 hours) (Prerequisite: MUCO 340) (Students must also register for MUCO 440D2) (No credit will be given for this course unless both MUCO 440D1 and MUCO 440D2 are successfully completed in consecutive terms) Free composition.

MUCO 440D2 COMPOSITION. (3) (Prerequisite: MUCO 440D1) (No credit will be given for this course unless both MUCO 440D1 and MUCO 440D2 are successfully completed in consecutive terms) See MUCO 440D1 for course description.

● **MUCO 441 SPECIAL PROJECTS: COMPOSITION.** (6) (2 hours) (Prerequisite: MUCO 440)

● **MUCO 441D1 SPECIAL PROJECTS: COMPOSITION.** (3)

● **MUCO 441D2 SPECIAL PROJECTS: COMPOSITION.** (3)

MUCO 460D1 ADVANCED ORCHESTRATION. (2) (2 hours) (Prerequisites: MUCO 240 and MUCO 261) (Students must also register for MUCO 460D2) (No credit will be given for this course unless both MUCO 460D1 and MUCO 460D2 are successfully completed in consecutive terms) A short survey of the history of instrumentation and orchestration. Instrumentation/orchestration workshop, approximately twice per term, to test timbres, dynamics, idiomatic writings for, and combinations of, available instruments. Coordination with Electronic Music courses, e.g. with regard to live-electronics. Analysis of orchestration techniques used by composers.

MUCO 460D2 ADVANCED ORCHESTRATION. (2) (Prerequisite: MUCO 460D1) (No credit will be given for this course unless both MUCO 460D1 and MUCO 460D2 are successfully completed in consecutive terms) See MUCO 460D1 for course description.

● **MUCO 476 SPECIAL PROJECT.** (6)

8.2 MUCT – Choral Techniques (formerly 221)

MUCT 235 VOCAL TECHNIQUES. (3) (3 hours and 2 hours lab) (Corequisites: MUTH 110 or MUTH 111 AND MUSP 129 or MUSP 131 AND MUHL 184 or MUHL 185.) Development of basic singing skills through group voice lessons, lectures, and Choral Lab performances. Emphasis will be on: text production, breathing, projection, clarity of vowels and consonants, the International Phonetic Alphabet, and definition of voice categories. Simple diagnostic teaching skills will be developed through observation of group voice lessons.

● **MUCT 315 CHORAL CONDUCTING 1.** (3) (3 hours and 2 hours lab) (Prerequisites: MUTH 211, MUSP 229, MUCT 235 AND MUGT 215 or permission of instructor.)

● **MUCT 335 ADVANCED VOCAL/CHORAL TECHNIQUES.** (3) (3 hours and 2 hours lab) (Prerequisite: MUCT 235.)

● **MUCT 415 CHORAL CONDUCTING 2.** (3) (3 hours and 2 hours lab) (Prerequisite: MUCT 315.)

8.3 MUEN – Ensemble (formerly 243)

The deadline for withdrawing from ensembles is the end of the second week of classes in any term.

MUEN 468 ENSEMBLE. (1)

MUEN 470 JAZZ COMBO. (1) (1 hour) (Prerequisite: Audition. Open only to Jazz Performance Majors) A Jazz Improvisation Ensemble of approximately 4 to 9 players.

MUEN 472 CAPPELLA ANTICA. (2) (4 hours) (Prerequisite: Audition) An ensemble of 8 to 12 voices specializing in early music. N.B. This ensemble may substitute as a Basic Ensemble in programs that specify Choral Ensemble, with Departmental approval.

MUEN 473 COLLEGIUM MUSICUM. (2) (4 hours) (Prerequisites: Audition AND MUEN 480 AND a prerequisite or corequisite of MUPP 381. Additional prerequisite for keyboard players: MUPG 372 with a grade of A-) Open to singers and instrumentalists, this ensemble specializes in chamber music primarily of the Baroque era.

MUEN 479 SONG INTERPRETATION. (1) (2 hours) (Prerequisite: Audition) Normally open only to Voice and Piano Performance students. Study of the standard song repertoire with emphasis on the singer and pianist as partners. A public recital will be given at the end of each term.

MUEN 480 EARLY MUSIC ENSEMBLE. (1) (Prerequisite: Audition. Prerequisite or corequisite for keyboard players: MUPG 272) An ensemble of 4-6 vocalists and instrumentalists which performs music of the Medieval, Renaissance and Baroque periods.

MUEN 481 PIANO ENSEMBLE. (1) (1 hour) (Prerequisite: Piano Concentration 1 Examination or Audition) Concentration on interpretation and performance of piano duet and two piano repertoire.

MUEN 483 PIANO ACCOMPANYING. (1) (2 hours) (Prerequisite: Audition) A limited number of qualified students will be accepted for intensive work in this field. Singers and other instrumentalists will be admitted.

MUEN 484 STUDIO ACCOMPANYING. (1) (4 hours) (Prerequisite: MUEN 483) Highly qualified accompanists will be assigned to work independently with studio teachers and their students.

MUEN 485 MIXED ENSEMBLES. (1) (1-2 hours) (Prerequisite: Audition)

MUEN 486 OPERA COACHING. (1) (3-6 hours) (Prerequisite: open to advanced pianists by audition and with the approval of Director of Opera Studies; may be repeated for credit) Supervised playing of Opera McGill scenes and productions; répétiteur and rehearsal pianist responsibilities; playing of performance of operatic scenes.

MUEN 487 CAPPELLA MCGILL. (2) (4 hours) (Prerequisite: Audition) (May be taken instead of Choral Ensemble) An ensemble of 16 voices performing challenging repertoire from the Renaissance to the present day. Since the expectation is a level of performance equivalent to a professional chamber ensemble, singers wishing to join this group should have had considerable ensemble experience, and advanced vocal and sight-reading skills.

MUEN 488 ENSEMBLE. (1)

MUEN 489 WOODWIND ENSEMBLES. (1) (2-3 hours) (Prerequisite: audition)

MUEN 490 MCGILL WINDS. (2) (4-6 hours) (Prerequisite: audition)

MUEN 491 BRASS ENSEMBLES. (1) (2-3 hours) (Prerequisite: audition)

MUEN 493 CHORAL ENSEMBLES. (2) (4 hours) (Prerequisite: audition) (Section 01 Chamber Singers: a group of approximately 24 mixed voices which explores the a capella repertoire of all periods as well as works with chamber accompaniment) (Section 02 Concert Choir: an ensemble of approximately 60 voices (S.A.T.B.) which performs the repertoire from all periods appropriate to a group of this size) (Section 03 University Chorus: a mixed chorus of approximately 100 which performs a variety of choral material including both traditional and popular selections) (Section 04 Women's Chorale: an ensemble of approximately 40 women stressing the fundamentals of singing and ensemble participation) Students enrolling in Choral Ensembles will be assigned to one of the above groups.

MUEN 494 CONTEMPORARY MUSIC ENSEMBLE. (2) (4 hours) (Prerequisite: audition)

MUEN 495 JAZZ ENSEMBLES. (2) (3-4 hours) (Prerequisite: audition)

MUEN 496 OPERA STUDIO. (4) (3-6 hours) (Prerequisites for B.Mus. (Majors & Honours) & L.Mus.: MUHL 184, MUHL 185, MUTH 110, MUTH 111, MUSP 129, MUSP 131. Other prerequisites for B.Mus. (Majors & Honours) only: MUHL 210, MUHL 211, MUSP 229. Open to Voice Performance students by audition and with practical teacher's approval; open to others by special permission; may be repeated for credit.)

MUEN 497 ORCHESTRAL ENSEMBLES. (2) (6-7 hours) (Prerequisite: audition)

MUEN 498 PERCUSSION ENSEMBLES. (1) (2-3 hours)

MUEN 499 STRING ENSEMBLES. (1) (2-3 hours) (Prerequisite: audition) (Guitar ensemble is restricted to Performance Majors only) (Section 01 Chamber Music) (Section 02 Bass Ensemble) (Section 03 Guitar Ensemble)

MUEN 596 OPERA REPETITEUR. (2) (6 hours) (Open by audition to advanced pianists, and to students in conducting, who are interested in training as operatic coaches. Students enrolled for piano instruction at McGill must also have their practical teacher's approval) Supervised coaching of singers, and playing of scenes and productions; rehearsal pianists and backstage conducting responsibilities.

8.4 MUGT – General Music Techniques (formerly 222)

● **MUGT 207 SOCIOLOGY OF MUSIC.** (3)

□ **MUGT 215 BASIC CONDUCTING TECHNIQUES.** (1) (1 hour) (Prerequisites: MUTH 110, MUTH 111, MUSP 129.) Development of

basic manual dexterity and rehearsal skills. Topics include: preparatory posture, establishing tempo, releases, simple duple and triple metre beat patterns, cueing, dynamics, fermata, transposition, terminology, score preparation, and listening.

MUGT 301 TECHNOLOGY AND MEDIA FOR MUSIC EDUCATION. (3) (3 hours) Introduction to the use of microcomputers and electronic music instruments in the music classroom and in individualized instruction. Topics include: computer-assisted instruction, MIDI, sequencing and notation software, hard disk recording, NICT, and object-oriented authoring software.

● □ **MUGT 305 INTRODUCTION TO MUSIC THERAPY.** (3) (3 hours) (Prerequisites: MUTH 210 and MUSP 229)

● **MUGT 355 MUSIC IN EARLY CHILDHOOD.** (3) (3 hours)

MUGT 356 MUSIC FOR CHILDREN 1: PHILOSOPHY AND TECHNIQUES. (3) (3 hours) (Prerequisite: none) Introduction to techniques for cultivating musical understanding and creativity in children from age 6 to 12. Traditional and contemporary approaches such as Orff, Kodaly, Dalcroze, Montessori, Gordon, and Carabo-Cone, plus relevant research will be examined for underlying principles of musical development. Will include guided field observation.

● **MUGT 357 MUSIC FOR CHILDREN 2: PHILOSOPHY AND TECHNIQUES.** (3) (3 hours) (Prerequisite: MUGT 356)

MUGT 358 GENERAL MUSIC FOR ADULTS AND TEENAGERS. (3) (Prerequisite: MUTH 210 and MUSP 131.)

● **MUGT 401 ISSUES IN MUSIC EDUCATION.** (3)

● **MUGT 402D1 PRINCIPLES AND PROCESSES OF MUSIC EDUCATION.** (3) (3 hours and Teaching Lab) (Prerequisites or corequisites: one of MUCT 315, MUGT 356, MUIT 315)

● **MUGT 402D2 PRINCIPLES AND PROCESSES OF MUSIC EDUCATION.** (3)

MUGT 403 SELECTED TOPICS IN MUSIC EDUCATION. (3) (3 hours) (Open only to honours students in Music Education or by permission of instructor) Exploration of a specific issue, topic, or problem in music education through readings of related research and exploration of relevant curriculum materials. Possible topics include: musical attitude and preference, performance anxiety, acquisition of musicianship skills, creativity, musical ability, evaluation, multicultural perspectives on music education.

MUGT 404 SELECTED TOPICS IN MUSIC EDUCATION. (3) (3 hours) (Open only to honours students in Music Education or by permission of instructor)

● **MUGT 475 SPECIAL PROJECT.** (3) (Open only to honours students in School Music)

● **MUGT 475D1 SPECIAL PROJECT.** (1.5)

● **MUGT 475D2 SPECIAL PROJECT.** (1.5)

● **MUGT 476D1 SPECIAL PROJECT.** (3) (Open only to honours students in School Music)

● **MUGT 476D2 SPECIAL PROJECT.** (3)

8.5 MUHL – Music History and Literature (formerly 214)

All full-time students in B.Mus. programs who have not been exempted from History Survey MUHL 184 and MUHL 185 on the basis of placement examinations are required to enrol in one or both courses in their first year of study at the Faculty of Music and until such time as they obtain a passing grade in each. (Upon the recommendation of the adviser and the approval of the Chair of the Department of Theory, this requirement may be deferred for one year.)

Unless otherwise indicated the following courses are prerequisites to 300- and 400-level history courses: MUHL 184 and MUHL 185 AND MUTH 211 or MUCO 240 AND MUSP 231.

MUHL 184 HISTORY SURVEY - MEDIEVAL, RENAISSANCE, BAROQUE. (3) (3 hours) (Corequisites: MUTH 110 and MUSP 129 OR permission of instructor) Representative works from the Carolingian Renaissance to 1750 and their relation to the social and cultural milieu.

Basic reference works. Developments in notation, instruments, and performance practice.

MUHL 185 HISTORY SURVEY - CLASSICAL, ROMANTIC, 20TH-C. (3) (3 hours) (Corequisites: MUTH 111 and MUSP 131 OR permission of instructor) Historical and stylistic investigation of music and musical life from circa 1750 to the present, i.e., the transition to the Classical period, the period of C.P.E. Bach and the Mannheim, Berlin, and Viennese symphonists, to recent developments, including electronic and music technology.

- **MUHL 220 WOMEN IN MUSIC.** (3) (3 hours) (Prerequisite: none)
- **MUHL 342 HISTORY OF ELECTROACOUSTIC MUSIC.** (3) (3 hours) (Open to non-music students by permission of instructor) (Normally offered in alternate years)

MUHL 362 POPULAR MUSIC. (3) (3 hours) History, criticism, and analysis of twentieth-century repertoires of popular musics. Detailed examination of special topics. These include genre and style in 1970s rock and soul, history of the Broadway musical, approaches to the transcription of pop music, and/or constructions of race and gender in music video.

MUHL 366 THE ERA OF THE FORTEPIANO. (3) (3 hours) Survey of the repertoire for keyboard 1750-1850: the instruments, Empfindsamkeit, galant style, London, Paris, Vienna, the Czech school, Haydn, Mozart, Beethoven, sonatas, variations, character pieces, "high" and "low" salon music, virtuosos and the virtuoso repertoire, Schubert, Chopin, Schumann, Mendelssohn, early Liszt.

MUHL 372 SOLO SONG OUTSIDE GERMANY AND AUSTRIA. (3) (3 hours) Topics in American and European non-German song repertoire from the eighteenth century to the present. Issues discussed may include the role of song in national music culture, art song and folk song, national styles and poetic traditions, text-music relationships, and performance practice.

MUHL 373 SPECIAL TOPIC. (3) (3 hours)

- **MUHL 374 SPECIAL TOPIC.** (3) (3 hours)
- **MUHL 377 BAROQUE OPERA.** (3) (3 hours)
- **MUHL 379 SOLO SONG 1100-1700.** (3) (3 hours)

MUHL 380 MEDIEVAL MUSIC. (3) (3 hours) (Corequisites: MUTH 210 and MUSP 229) (Normally alternates with MUHL 381) The medieval style - an intensive study of one or more selected topics from the repertoire. Possible subjects include liturgical chant, Notre Dame, the medieval motet, secular developments, and instrumental literature.

- **MUHL 381 RENAISSANCE MUSIC.** (3) (3 hours) (Corequisites: MUTH 210 and MUSP 229) (Normally alternates with MUHL 380)

MUHL 382 BAROQUE MUSIC. (3) (3 hours) (Normally offered in alternate years) A detailed examination of several selected areas of Baroque music. Topics will be drawn from different geographical regions (e.g., Italy, France, Germany, etc.) and encompass church, chamber and theatre music, as well as performance practice. Each topic will be related to general musical developments of the period.

MUHL 383 CLASSICAL MUSIC. (3) (3 hours) (Normally offered in alternate years) The period covered will be from approximately 1740-1828, from the schools of the Italian keyboard composers, opera buffa and seria, and composers centered at Mannheim, Paris, London, Berlin and Vienna, through the Viennese Classic period of Haydn, Mozart and Beethoven, to the death of Schubert.

MUHL 384 ROMANTIC MUSIC. (3) (3 hours) (Normally offered in alternate years)

MUHL 385 EARLY TWENTIETH-CENTURY MUSIC. (3) (3 hours) Development of European, Russian, and American music from the 1890s until the early 1940s, tracing its roots in late 19th-century Romanticism and following its evolution in central Europe, France, and the United States. The music of major innovators such as Debussy, Stravinsky, Schoenberg, Ives, and Varèse will be discussed.

- **MUHL 386 CHAMBER MUSIC LITERATURE.** (3) (3 hours) I
- **MUHL 387 OPERA FROM MOZART TO PUCCINI.** (3) (3 hours).

MUHL 388 TWENTIETH-CENTURY OPERA. (3) (3 hours) Major early twentieth-century works by Debussy, Strauss, Schreker, Bartók, Stravinsky and Schoenberg. Opera in Europe between the Wars including operas of Berg, Milhaud, Krenek, Hindemith and Weill. Politics, sociology, and literature in relationship to musical style. Approaches since 1945 in selected works by Britten, Henze, Zimmermann, Ligeti, Somers and Glass.

MUHL 389 ORCHESTRAL LITERATURE. (3) (3 hours) Study of the literature for orchestra alone, composed since the early 18th Century. The material will be divided as follows: 1) orchestral music to the time of Beethoven; 2) orchestral music from 1800 to 1860; 3) orchestral music from 1860 to 1900; 4) orchestral music of the 20th Century.

- **MUHL 390 THE GERMAN LIED.** (3) (3 hours)

MUHL 391 CANADIAN MUSIC. (3) (3 hour) Survey of music in Canada from the 16th Century to the present. Current musical organizations and institutions, and contemporary Canadian music will be stressed. Time permitting, brief reference will be made to the folk music of indigenous and immigrant groups.

- **MUHL 392 MUSIC SINCE 1945.** (3) (3 hours)

MUHL 393 HISTORY OF JAZZ. (3) (3 hours) (Prerequisite for Jazz Performance Majors: permission of instructor) The evolution of jazz from its origins to the present day. The course centers upon musical issues and will include careful analysis of style based upon recordings, live performances and transcriptions. Ragtime, blues, the Twenties, big-band, swing, bebop, cool, third stream, hard bop and free jazz will be explored.

- **MUHL 394 SPECIAL TOPICS SEMINAR.** (3)

- **MUHL 395 KEYBOARD LITERATURE BEFORE 1750.** (3) (3 hours)

- **MUHL 396 ERA OF THE MODERN PIANO.** (3) (3 hours)

- **MUHL 397 CHORAL LITERATURE AFTER 1750.** (3) (3 hours).

- **MUHL 398 WIND ENSEMBLE LITERATURE AFTER 1750.** (3) (3 hours)

- **MUHL 475 SPECIAL PROJECT.** (3) For details contact the Department of Theory.

- **MUHL 475D1 SPECIAL PROJECT.** (1.5) (

- **MUHL 475D2 SPECIAL PROJECT.** (1.5)

- **MUHL 475N1 SPECIAL PROJECT.** (1.5).

- **MUHL 475N2 SPECIAL PROJECT.** (1.5)

- **MUHL 476D1 SPECIAL PROJECT.** (3)

- **MUHL 476D2 SPECIAL PROJECT.** (3)

- **MUHL 496 HONOURS TUTORIAL.** (3)

MUHL 529 PROSEMINAR IN MUSICOLOGY. (3) (3 hours) (Prerequisite: open to all students in a Major or Honours program in Music History, and to students in other programs by permission of instructor) (Normally alternates with MUHL 591) Study of selected methodologies in musicology through critical examination of significant texts. Topics may include approaches to historiography, biography, editing and source studies, as well as aesthetics, literary criticism, semiology, feminist musicology, and ideology critique. Works by Adler, Adorno, Dahlhaus, Kerman, McClary, Meyer, Nattiez, and Subotnik, among others, will be addressed.

MUHL 570 RESEARCH METHODS IN MUSIC. (3) (3 hours) (Additional prerequisite: one MUHL or MUPP course at the 300 level or higher, or permission of instructor) Survey and critical evaluation of research- and performance-related tools: composers' collected editions, monuments of music, bibliographies of music and music literature, discographies, directories, and databases. Topics will include: developing bibliographies, structuring written arguments, assessing academic and popular writings about music, and understanding the task of the music editor.

- **MUHL 591D1 PALEOGRAPHY.** (1.5) (1 hour) (Restricted to U3 honours students in History) (Normally alternates with MUHL 529)

- **MUHL 591D2 PALEOGRAPHY.** (1.5)

8.6 MUIT – Instrumental Techniques (formerly 223)

● □ **MUIT 201 STRING TECHNIQUES.** (3) (3 hours and 2 hours lab) (Corequisites: MUTH 110 or MUTH 111 AND MUSP 129 or MUSP 131 AND MUHL 184 or MUHL 185.) The fundamental techniques in performance of four common stringed instruments, i.e., violin, viola, cello, and bass. Principles of sound production on stringed instruments, historical development of the strings, purchase of new and used instruments, maintenance and repairs, teaching procedures and reference materials.

□ **MUIT 202 WOODWIND TECHNIQUES.** (3) (3 hours and 2 hours lab) (Corequisites: MUTH 110 or MUTH 111 AND MUSP 129 or MUSP 131 AND MUHL 184 or MUHL 185.) The fundamental techniques in performance of five common woodwind instruments, i.e., clarinet, flute, oboe, bassoon, and saxophone. Principles of sound production, historical development of the woodwinds, purchase of new and used instruments, maintenance and repairs, teaching procedures and reference materials.

□ **MUIT 203 BRASS TECHNIQUES.** (3) (3 hours and 2 hours lab) (Corequisites: MUTH 110 or MUTH 111 AND MUSP 129 or MUSP 131 AND MUHL 184 or MUHL 185.) The fundamental techniques in performance of five common brass instruments, i.e., trumpet, horn, trombone, baritone, and tuba. Principles of sound production, historical development of the brass, purchase of new and used instruments, maintenance and repairs, teaching procedures and reference materials.

□ **MUIT 204 PERCUSSION TECHNIQUES.** (3) (3 hours and 2 hours lab) (Corequisites: MUTH 110 or MUTH 111 AND MUSP 129 or MUSP 131 AND MUHL 184 or MUHL 185.) The fundamental techniques in performance of percussion instruments commonly in use in symphonic bands and orchestras. Principles of sound production, historical development of the percussion, purchase of new and used instruments, maintenance and repairs, teaching procedures and reference materials.

□ **MUIT 250 GUITAR TECHNIQUES.** (3) (3 hours) (Corequisites: MUTH 110 or MUTH 111 AND MUSP 129 or MUSP 131 AND MUHL 184 or MUHL 185.) The fundamental techniques in guitar performance. Basic principles of beginning and intermediate pedagogy, sound production, historical development of the instrument, purchase of new and used instruments, maintenance and repair, and teaching materials and repertoire for solo and ensemble performance.

● □ **MUIT 301 ADVANCED STRING TECHNIQUES.** (3) (3 hours and 2 hours lab) (Prerequisite: MUIT 201)

● □ **MUIT 302 ADVANCED WIND TECHNIQUES.** (3) (3 hours and 2 hours lab) (Prerequisites: MUIT 202, MUIT 203.)

□ **MUIT 315 INSTRUMENTAL CONDUCTING.** (3) (3 hours and 2 hours lab) (Prerequisites: MUTH 211, MUSP 229, MUGT 215, MUIT 201 or MUIT 250, MUIT 202, MUIT 203, MUIT 204. Open to non-music education students with permission of instructor.) The fundamental skills of instrumental conducting, including baton technique, score analysis, and rehearsal procedures; conducting materials are selected from representative orchestral works.

● □ **MUIT 356 JAZZ INSTRUCTION: PHILOSOPHY AND TECHNIQUES.** (3) (3 hours) (Prerequisites: MUIT 202, MUIT 203, MUIT 204. May be taken by Jazz Performance students with approval of instructor.)

● **MUIT 358 PIANO TECHNIQUES.** (3)

● □ **MUIT 415 ADVANCED INSTRUMENTAL CONDUCTING.** (3) (3 hours and 2 hours lab) (Prerequisites: MUIT 315 AND audition.)

8.7 MUJZ – Jazz Studies (formerly 240)

Jazz courses (MUJZ) are normally open to jazz majors only. Non-jazz majors may register only if space exists and with permission of the instructor.

MUJZ 160 JAZZ MATERIALS 1. (3) (4 hours) (Prerequisite: none. Open to non-jazz majors, space permitting, but not for elective credit in B.Mus. or Artist Diploma programs) Fundamental aural and theoretical skills associated with the jazz idiom. Nomencla-

ture, chord construction, chord/scale relationships, harmonic progression, circle of 5ths, simple turnarounds, simple substitution, symmetrical scales and chord relationships, voice leading.

MUJZ 161 JAZZ MATERIALS 2. (3) (4 hours) (Prerequisite: MUJZ 160. Open to non-jazz majors, space permitting, but not for elective credit in B.Mus. or Artist Diploma programs) Simple and advanced substitution, borrowed chords, reharmonisation, modes of harmonic minor and melodic minor diatonic systems, unresolved tensions, odd and infrequent modulations, mixed two-five-ones, introduction to polychords, slashchords and non-functional harmony.

MUJZ 170 JAZZ KEYBOARD PROFICIENCY 1. (1) (1 hour) (Prerequisite: none. Open only to Jazz Performance Majors. May not be taken for elective credit in B.Mus. or Artist Diploma programs) Basic piano skills, basic comping techniques, standard 3 note rootless voicings in 7, 3 and 3, 7 position with one extension, two-five-ones in major and minor - limited keys. Simple substitution and reharmonisation.

MUJZ 171 JAZZ KEYBOARD PROFICIENCY 2. (1) (1 hour) (Prerequisite: MUJZ 170. Open only to Jazz Performance Majors. May not be taken for elective credit in B.Mus. or Artist Diploma programs) Continuation of previous semester. Two-five-ones and mixed two-five-ones using 4 note close position voicings and 4 and 5 note spreads, in all keys, diminished passing chords, half step shifts, voice leading extensions, quartal and modal voicing, sight reading of standard jazz repertoire.

MUJZ 223 JAZZ IMPROVISATION/MUSICIANSHIP 1. (3) (3 hours) (Prerequisite: none. Open only to Jazz Performance Majors) Basic improvisational concepts with emphasis on time feel, phrasing, articulation, melodic development, voice leading, harmonic control and stylistic nuance. Memorization and aural recognition of standard jazz repertoire also stressed. The aural tradition of the music is emphasized through rhythmic/melodic dictation.

MUJZ 224 JAZZ IMPROVISATION/MUSICIANSHIP 2. (3) (3 hours) (Prerequisite: MUJZ 223. Open only to Jazz Performance Majors) Continuation of Jazz Improvisation/Musicianship MUJZ 223.

● **MUJZ 261 JAZZ ARRANGING.** (6) (3 hours) (Corequisite: MUJZ 223) (Open only to Jazz Performance Majors)

MUJZ 261D1 JAZZ ARRANGING. (3) (Students must also register for MUJZ 261D2) (No credit will be given for this course unless both MUJZ 261D1 and MUJZ 261D2 are successfully completed in consecutive terms) (MUJZ 261D1 and MUJZ 261D2 together are equivalent to MUJZ 261) Introduction to concepts and techniques commonly used in jazz arranging. Notation, calligraphy and score preparation are discussed; class lectures include study of classic and contemporary scores by prominent jazz arrangers. Student writing projects for ensembles ranging from two horns to full jazz ensemble are recorded and discussed in class.

MUJZ 261D2 JAZZ ARRANGING. (3) (Prerequisite: MUJZ 261D1) (No credit will be given for this course unless both MUJZ 261D1 and MUJZ 261D2 are successfully completed in consecutive terms) (MUJZ 261D1 and MUJZ 261D2 together are equivalent to MUJZ 261) See MUJZ 261D1 for course description.

● **MUJZ 261N1 JAZZ ARRANGING.** (3)

● **MUJZ 261N2 JAZZ ARRANGING.** (3)

● **MUJZ 340 JAZZ COMPOSITION.** (6) (3 hours) (Prerequisites: MUJZ 224 and MUJZ 261. Open only to Jazz Performance Majors)

MUJZ 340D1 JAZZ COMPOSITION. (3) (3 hours) (Prerequisites: MUJZ 224 and MUJZ 261. Open only to Jazz Performance Majors) (Students must also register for MUJZ 340D2) (No credit will be given for this course unless both MUJZ 340D1 and MUJZ 340D2 are successfully completed in consecutive terms) (MUJZ 340D1 and MUJZ 340D2 together are equivalent to MUJZ 340) A writing course based on the stylistic concepts of leading jazz composers. Development of a personal and creative compositional style and of control of factors such as: rhythmic, harmonic, and melodic continuity, vertical modal, and linear modal harmony, polychordal techniques, and non-functional harmonic concepts. Analysis and discussion of selected compositions.

MUJZ 340D2 JAZZ COMPOSITION. (3) (Prerequisite: MUJZ 340D1) (No credit will be given for this course unless both MUJZ 340D1 and MUJZ 340D2 are successfully completed in consecutive terms) (MUJZ 340D1 and MUJZ 340D2 together are equivalent to MUJZ 340) See MUJZ 340D1 for course description.

MUJZ 356 JAZZ PEDAGOGY. (3) (3 hours) (Prerequisites: MUHL 393 and MUJZ 224. Open only to Jazz Performance Majors) Techniques for development of school, community-based and post-secondary jazz programs. Topics include: philosophy of jazz instruction, curriculum development, rhythm section, musical materials, techniques to develop improvisation and aural skills, jazz styles, idiomatic instrumental techniques, score preparation, rehearsal techniques and administration of jazz programs. May include coaching opportunities.

MUJZ 423 JAZZ IMPROVISATION/MUSICIANSHIP 3. (3) (3 hours) (Prerequisite: MUJZ 224. Corequisite: MUJZ 340. Open only to Jazz Performance Majors) Refinement of improvisational concepts in conjunction with ear training, leading towards the establishment of a personal style of playing. Complex forms and harmonies, and contemporary techniques. Memorization of large and varied repertoire is stressed. The ability to identify, transcribe and perform various melodies, rhythms, and complex harmonies by ear will be stressed.

MUJZ 424 JAZZ IMPROVISATION/MUSICIANSHIP 4. (3) (3 hours) (Prerequisite: MUJZ 423. Open only to Jazz Performance Majors) Continuation of Jazz Improvisation/Musicianship MUJZ 423.

● **MUJZ 440 ADVANCED JAZZ COMPOSITION.** (4) (2 hours) (Prerequisite: MUJZ 340. Corequisite: MUJZ 423. Open only to Jazz Performance Majors)

MUJZ 440D1 ADVANCED JAZZ COMPOSITION. (2) (Prerequisite: MUJZ 340. Corequisite: MUJZ 423. Open only to Jazz Performance Majors) (Students must also register for MUJZ 440D2) (No credit will be given for this course unless both MUJZ 440D1 and MUJZ 440D2 are successfully completed in consecutive terms) (MUJZ 440D1 and MUJZ 440D2 together are equivalent to MUJZ 440) See MUJZ 440 for course description.

MUJZ 440D2 ADVANCED JAZZ COMPOSITION. (2) (Prerequisite: MUJZ 440D1) (No credit will be given for this course unless both MUJZ 440D1 and MUJZ 440D2 are successfully completed in consecutive terms) (MUJZ 440D1 and MUJZ 440D2 together are equivalent to MUJZ 440) See MUJZ 440 for course description.

MUJZ 461D1 ADVANCED JAZZ ARRANGING. (2) (2 hours) (Prerequisites: MUJZ 261 and MUJZ 340 OR permission of instructor. Corequisite: MUJZ 423. Open only to Jazz Performance Majors) (Students must also register for MUJZ 461D2) (No credit will be given for this course unless both MUJZ 461D1 and MUJZ 461D2 are successfully completed in consecutive terms) This course introduces advanced concepts in jazz writing by examining scores by historically-important jazz composers/arrangers, as well as contemporary masters. Student writing, including expanded combo, big band, and small group string projects, is geared toward public performance by McGill jazz ensembles and combos.

MUJZ 461D2 ADVANCED JAZZ ARRANGING. (2) (Prerequisite: MUJZ 461D1) (No credit will be given for this course unless both MUJZ 461D1 and MUJZ 461D2 are successfully completed in consecutive terms) See MUJZ 461D1 for course description.

MUJZ 493 JAZZ PERFORMANCE PRACTICE. (3) (3 hours) (Prerequisites: MUHL 393, MUJZ 224. Open only to Jazz Performance Majors) An in-depth exploration of the performance practice of leading jazz figures, primarily through the study of solo transcriptions. Comparative study of conceptual differences in time feel, ornamentation, tone quality, articulation and harmonic and melodic approach. Detailed study of major rhythm sections and their interaction with soloists.

8.8 MUMT – Music Technology (formerly 216)

Music Technology (MUMT)

For a complete list of qualifying courses, see Special Prerequisite Courses on [page 329](#). Complete descriptions of the Mathematics

and Physics courses listed below can be found in the Faculty of Science section.

MATH 112 FUNDAMENTALS OF MATHEMATICS. (3) (Not open to students who have taken CEGEP course 201-101) (Open only to those students who are deficient in a pre-calculus background)

PHYS 224 PHYSICS AND PSYCHOPHYSICS OF MUSIC. (3) (3 hours lectures) (Designed for students in the Faculty of Music but suitable for students with an interest in music, and how it is perceived) (Prerequisite: none)

PHYS 225 MUSICAL ACOUSTICS. (3) (3 hours lectures) (Prerequisites: CEGEP physics or both MATH 112 and PHYS 224)

PHYS 225 MUSICAL ACOUSTICS. (3) (3 hours) (Prerequisite: CEGEP physics or both MATH 112 and PHYS 224.) (Faculty of Science)

MUMT 201 INTRODUCTION TO MUSIC TECHNOLOGIES. (3) (3 hours) (Prerequisite: none) (Not open to students in the following programs: B.Mus. Honours in Music Technology; B.Mus. Minor in Music Technology; B.A. Minor Concentration in Music Technology; B.Sc., Minor in Music Technology) A general introduction to the history and techniques of music technology to include: synthesis, MIDI, sequencing, sampling, digital audio, music and audio for the Internet, sound recording, interactive music systems, and notation systems. The course will include a hands-on component using a range of software.

□ **MUMT 202 FUNDAMENTALS OF NEW MEDIA.** (3) (3 hours) (Prerequisites: none) (Open only to students in Music Technology, including those in Minor Programs, and students in Sound Recording, and Composition) Combining theory and practice, the course covers the areas of MIDI, sound/image/MIDI sequencing, sampling, mixing, soundfile processing and editing, elementary music systems programming, and use of the Internet for sound/music/image.

□ **MUMT 203 INTRODUCTION TO DIGITAL AUDIO.** (3) (3 hours) (Prerequisite: MUMT 202) An introduction to the theory and practice of digital audio. Topics include: sampling theory; digital sound synthesis methods (additive, subtractive, summation series); sound processing (digital mixing, delay, filters, reverberation, sound localization); software-based samplers; real-time sound processing; interactive audio systems. Hands-on exercises are included.

● **MUMT 204 FUNDAMENTALS OF AUDIO TECHNIQUES.** (3)

□ **MUMT 232 INTRODUCTION TO ELECTRONICS.** (3) (2 hours lecture plus 2 hours laboratory) (Prerequisite or corequisite: MATH 112. Available as Arts/Science elective in B.Mus. programs) Basics of electricity including: Ohm's law, electronic components, DC circuits, block diagram, amplifiers, filters, power supplies, electrical measurements (frequency levels, distortion). Emphasis will be placed on electronics applied to audio.

□ **MUMT 300D1 INTRODUCTION TO MUSIC RECORDING.** (3) (3 hours lecture plus 4 hours studio time) (Prerequisite: MUCO 242 or MUCO 341. Prerequisites or corequisites: MUTH 211 and permission of instructor.) (It is recommended that all students taking this course register concurrently for PHYS 224 Physics and Psychophysics of Music if they do not already have a background in this subject.) (Students must also register for MUMT 300D2) (No credit will be given for this course unless both MUMT 300D1 and MUMT 300D2 are successfully completed in consecutive terms) The theory and practice of music recording including a study of recording environments, equipment and studio techniques. The analysis of music scores and recordings with respect to the requirements and possibilities of the recording studio. Studio work will include recording sessions, recording of live concerts, editing, mixing and music p.a.

MUMT 300D2 INTRODUCTION TO MUSIC RECORDING. (3) (Prerequisite: MUMT 300D1) (No credit will be given for this course unless both MUMT 300D1 and MUMT 300D2 are successfully completed in consecutive terms) See MUMT 300D1 for course description.

MUMT 301 MUSIC AND THE INTERNET. (3) (3 hours) (Prerequisite: MUMT 201 OR MUMT 202) (Not open to students in B.Mus. Hon-

ours in Music Technology) Technologies and resources of the Internet (access tools, data formats and media) and Web authoring (HTML) for musicians; locating, retrieving and working with information; putting information online; tools for music research, music skills development, technology-enhanced learning, music productivity, and promotion of music and musicians. Evaluation of Internet music resources.

□ **MUMT 302 NEW MEDIA PRODUCTION 1.** (3) (3 hours) (Prerequisite: MUMT 201 OR MUMT 202) (Not open to students in B.Mus. Honours in Music Technology) Methods and techniques for producing and modifying musical and audiovisual content in new media applications. Media formats: audiovisual sequences (Quick-Time), CD-ROMs and interactive CD-ROMs, DVD, surround sound audio. Also covered: software-based synthesis and sampling, techniques for image scanning, audio capture, content manipulation, media compression and format conversion.

□ **MUMT 303 NEW MEDIA PRODUCTION 2.** (3) (3 hours) (Prerequisite: MUMT 301) (Not open to students in B. Mus. Honours in Music Technology) A continuation of MUMT 302. Students produce new media objects of increasing complexity and scope, integrating several types of content.

□ **MUMT 306 MUSIC AND AUDIO COMPUTING 1.** (3) (3 hours) (Prerequisites: MUMT 202 and MUMT 203. Pre-/Co-requisite: COMP 251) Concepts, algorithms, data structures, and programming techniques for the development of music and audio software, ranging from musical instrument design to interactive music performance systems. Student projects will involve the development of various music and audio software applications.

□ **MUMT 307 MUSIC AND AUDIO COMPUTING 2.** (3) (3 hours) (Prerequisite: MUMT 306) Advanced programming techniques for the development of music and audio software, and system components (plugins). Development of audio and control systems. Advanced data structures, object-oriented programming, optimization of source code for DSP, debugging techniques. Projects will involve the development of various musical and audio software applications and plugins.

□ **MUMT 339 INTRODUCTION TO ELECTROACOUSTICS.** (3) (2 hours lecture plus 2 hours laboratory) (Prerequisite: MUMT 232. Available as Arts/Science elective in B.Mus. programs) Basic principles of operation and design of electroacoustical devices and systems; transducers and signal processing devices; magnetic tape sound recording - reproducing systems; disc recording, motion picture sound recording and reproducing systems; practical demonstration of some of these devices and associated measuring, testing and analyzing equipment and techniques.

□ **MUMT 402 ADVANCED MULTIMEDIA DEVELOPMENT.** (3) (3 hours) (Prerequisite: MUMT 307) Design, programming, and deployment of music and audio in multimedia production. Topics include: compression and decompression schemes, music and audio support in C++, JAVA, and applications languages. Development of platform independent software for interactive and networked music and audio.

● **MUMT 475 SPECIAL PROJECT.** (3) (Prerequisite: permission of Dept. of Theory) Undergraduate research project in music technology.

□ **MUMT 502 SENIOR PROJECT: MUSIC TECHNOLOGY.** (3) (3 hours) (Prerequisites: MUMT 307 and Honours standing in Music Technology) Independent senior project in Music Technology. Students will design and implement a medium-scale project in consultation with their advisor. Evaluation will be based on concept, background research, implementation, reliability, and documentation.

8.9 MUPG – Performance (formerly 242)

MUPG 100 LIFE AS PROFESSIONAL MUSICIAN. (1) (1 hour) (Prerequisite: none. May not be taken for elective credit in B.Mus. or Artist Diploma programs) An introduction to the responsibilities and skills required of a professional musician; job options, stage

presence, rehearsal etiquette, contracts, professional organizations, freelancing, auditions, special health problems, etc.

□ **MUPG 210 ITALIAN DICTION.** (2) (2 hours) (Prerequisite: none) Study of International Phonetic Alphabet. Study of Italian pronunciation in singing using song and opera texts.

□ **MUPG 211 FRENCH DICTION.** (2) (2 hours) (Prerequisite: MUPG 210) Study of French pronunciation in singing using song and opera texts.

□ **MUPG 212 ENGLISH DICTION.** (2) (2 hours) (Prerequisite: none) Study of International Phonetic Alphabet. Study of Standard English pronunciation in singing using song and opera texts with a special emphasis on problematic vowels, diphthongs and consonants.

□ **MUPG 213 GERMAN DICTION.** (2) (2 hours) (Prerequisite: MUPG 212) Study of German pronunciation in singing using song and opera texts.

● □ **MUPG 214 DICTION - EAST EUROPEAN LANGUAGES.** (2) (2 hours)

□ **MUPG 272D1 CONTINUO.** (2) (2 hours) (Prerequisites: MUTH 111 AND permission of instructor. Enrolment limited to 6) (Students must also register for MUPG 272D2) (No credit will be given for this course unless both MUPG 272D1 and MUPG 272D2 are successfully completed in consecutive terms) An historically-oriented study of the principles of figured-bass. The student will realize at sight elementary bass patterns. Standard idioms from historical treatises will be introduced.

MUPG 272D2 CONTINUO. (2) (Prerequisite: MUPG 272D1) (No credit will be given for this course unless both MUPG 272D1 and MUPG 272D2 are successfully completed in consecutive terms) See MUPG 272D1 for course description.

MUPG 315D1 INTRODUCTION TO ORCHESTRAL CONDUCTING. (2) (2 hours) (Prerequisites: MUTH 211, MUSP 229, MUCO 261, MUGT 215, and permission of instructor) (Students must also register for MUPG 315D2) (No credit will be given for this course unless both MUPG 315D1 and MUPG 315D2 are successfully completed in consecutive terms) Emphasis on classical repertoire (Haydn, Mozart, Beethoven). Practical analysis and score preparation, style, and interpretation. Development of clear and expressive technique. Some practical experience.

MUPG 315D2 INTRODUCTION TO ORCHESTRAL CONDUCTING. (2) (Prerequisite: MUPG 315D1) (No credit will be given for this course unless both MUPG 315D1 and MUPG 315D2 are successfully completed in consecutive terms) See MUPG 315D1 for course description.

MUPG 370 KEYBOARD IMPROVISATION 1. (2) (2 hours) (Prerequisites: audition and Piano Major Performance 1 Examination or audition for students in programs other than Performance. Open to all keyboard instruments except Jazz) Development of harmonic skills necessary for simple improvised accompaniment, using classical folk and popular music examples. Left-hand accompaniment in varied metres. Different forms of arpeggiation and left-hand accompaniment. Modal materials. Pedal-point. Free improvisation within simple formal structures. Recordings and published materials used to support individual development.

● **MUPG 371 KEYBOARD IMPROVISATION 2.** (2) (2 hours) (Prerequisite: MUPG 370)

□ **MUPG 372D1 CONTINUO.** (1) (1 hour) (Prerequisites: MUPG 272 AND permission of instructor. Enrolment limited to 4) (Students must also register for MUPG 372D2) (No credit will be given for this course unless both MUPG 372D1 and MUPG 372D2 are successfully completed in consecutive terms) A study of 17th and 18th Century styles of figured-bass accompaniment as revealed in contemporary sources. The emphasis will be on the realization at the keyboard of representative works using original sources.

MUPG 372D2 CONTINUO. (1) (Prerequisite: MUPG 372D1) (No credit will be given for this course unless both MUPG 372D1 and MUPG 372D2 are successfully completed in consecutive terms) See MUPG 372D1 for course description.

MUPG 473 SPECIAL PROJECT IN PERFORMANCE. (1) For details, contact the Department of Performance.

MUPG 474 SPECIAL PROJECT IN PERFORMANCE. (2) For details, contact the Department of Performance.

MUPG 475 SPECIAL PROJECT IN PERFORMANCE. (3) For details, contact the Department of Performance.

8.10 MUPP – Performance Practice (formerly 215)

● □ **MUPP 381 TOPICS: PERFORMANCE PRACTICE BEFORE 1800.** (3) (3 hours) (Enrolment limited to 20. May not be taken by students who have had MUPP 381, MUPP 382, or MUPP 384, except by permission of instructor)

□ **MUPP 385 TOPICS: PERFORMANCE PRACTICE AFTER 1800.** (3) (3 hours) (Enrolment limited to 20) Nineteenth- and twentieth-century performance traditions, as found in a variety of sources (documents, editions, and recordings.) Special attention is given to how traditions change, and how this is reflected in repertoires and among composers in different generations.

● **MUPP 475 SPECIAL PROJECT.** (3)

8.11 MUSP – Musicianship (formerly 212)

Students complete Prepared, Sight, and Listening tasks in the following areas: rhythm, tonal melodic structures, atonal structures, isolated sonorities, multipart structures, score reading and harmonic progressions. Documents describing the McGill Musicianship Program are available from course coordinators and are published in the Anthology and in course materials.

Note: Students must complete three of five Listening Tasks (one of which must be Tonal Melodic Structures) in the final segments of both MUSP 129 and MUSP 131 before proceeding to the next Musicianship course.

Note: All students admitted to B.Mus and L.Mus. programs, including those with keyboard or guitar as their principal instrument, are required to take MUSP 171 Keyboard Lab, unless exempt on the basis of a placement test. Students who are exempt from MUTH 111 through placement tests must still take MUSP 171 (unless exempt) since this course forms the foundation of keyboard-based musicianship tasks at upper levels. (All Majors in Jazz Performance substitute MUJZ 171 for MUSP 171. Students in Jazz Performance who have completed MUJZ 170 and MUJZ 171, and who transfer to a Department of Theory program, will be required to complete MUSP 171.) Students who do not achieve a continuation pass in MUSP 171 must reregister for the course in the semester immediately following. Students who do not achieve a continuation pass after repeating the course will not be allowed to proceed with further Musicianship or Theory studies until a continuation pass is achieved. Tests for MUSP 171 are held in August-September, December-January, and April-May [as well as during the Summer Session when course(s) offered], the exact dates determined by the Department of Theory.

MUSP 129 MUSICIANSHIP 1. (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: Admission to the B.Mus. or L.Mus. program through audition and placement tests in Musicianship (including Keyboard Proficiency) and Theory. Open to students from other Faculties with permission of Musicianship Co-ordinator; McGill Conservatory Secondary V or equivalent level in Ear Training. Corequisites: MUTH 110 and MUSP 170) Rhythm (basic duple-triple divisions); Isolated Sonorities (intervals, triads, tonal-modal collections); non-modulating Tonal Melodic Structures; Score Reading with treble-bass-alto clefs; Atonal Structures (cells with intervals to fifth excluding tritone); species-counterpoint-like Multipart Structures; Repertoire Building (MUTH 110).

MUSP 129D1 MUSICIANSHIP 1. (1) (Students must also register for MUSP 129D2) (No credit will be given for this course unless both MUSP 129D1 and MUSP 129D2 are successfully completed in consecutive terms) (MUSP 129D1 and MUSP 129D2 together are equivalent to MUSP 129) See MUSP 129 for course description.

MUSP 129D2 MUSICIANSHIP 1. (1) (Prerequisite: MUSP 129D1) (No credit will be given for this course unless both MUSP 129D1 and MUSP 129D2 are successfully completed in consecutive terms) (MUSP 129D1 and MUSP 129D2 together are equivalent to MUSP 129) See MUSP 129 for course description.

MUSP 131 MUSICIANSHIP 2. (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: MUSP 129. Corequisites: MUTH 111 and MUSP 171) (Students must complete three of five Listening Tasks (one of which must be Tonal Melodic Structures) in the final segments of both MUSP 129 and MUSP 131 before proceeding to the next Musicianship course.) Rhythm (quadruple-mixed divisions); Isolated Sonorities (voiced triads, dominant sevenths); chromatically-embellished modulating Tonal Melodic Structures; Score Reading with treble-bass-alto-tenor clefs; Atonal Structures (cells with intervals to seventh); diatonic Harmonic Progressions; Repertoire Building (MUTH 111).

MUSP 170 KEYBOARD PROFICIENCY. (1) (1 hour) (Prerequisite: Admission to the B.Mus. or L.Mus. program through audition and placement tests in Musicianship and Theory) A remedial piano skills course for students who have been admitted to the B.Mus. or L.Mus. program but who were unable to pass the basic Keyboard Proficiency Test administered to all incoming students (with the exception of those students whose principal instrument is keyboard, who are automatically exempt from MUSP 170). The course focuses on preparing students to retake the Test (see Keyboard Proficiency Test).

MUSP 171 KEYBOARD LAB. (1) (1 hour) (Prerequisite: completion of, or concurrent re-enrolment in, MUSP 170. Corequisites: MUTH 111 and MUSP 131) (All students admitted to B.Mus and L.Mus. programs, including those with keyboard or guitar as their principal instrument, are required to take MUSP 171 Keyboard Lab, unless exempt on the basis of a placement test. Students who are exempt from MUTH 111 through placement tests must still take MUSP 171 (unless exempt) since this course forms the foundation of keyboard-based musicianship tasks at upper levels. (All Majors in Jazz Performance substitute MUJZ 171 for MUSP 171. Students in Jazz Performance who have completed MUJZ 170 and MUJZ 171, and who transfer to a Department of Theory program, will be required to complete MUSP 171.) Students who do not achieve a continuation pass in MUSP 171 must reregister for the course in the semester immediately following. Students who do not achieve a continuation pass after repeating the course will not be allowed to proceed with further Musicianship or Theory studies until a continuation pass is achieved. Tests for MUSP 171 are held in August-September, December-January, and April-May [as well as during the Summer Session when course(s) offered], the exact dates determined by the Department of Theory.) Course contents parallel those of MUTH 111 with emphasis on memorization of diatonic paradigmatic harmonic progressions (prolongational and cadential) and on their combination in phrases; realization of elementary figured bass; additional tasks include harmonization of simple melodies and elementary score reading using treble, bass, and alto clefs (also some tenor clef).

MUSP 229 MUSICIANSHIP 3. (2) (2 hours, plus Keyboard Lab) (Prerequisite: MUSP 131. Corequisite: MUTH 210) Rhythm (six-, five- and seven-part subdivisions); Isolated Sonorities (triads, dominant, supertonic, leading-tone sevenths); Tonal Melodic Structures tonicizing V, III (also vi, v); Score Reading with treble-bass-alto-tenor clefs; Atonal Structures (basic cell combinations); dance-suite Multipart Structures; Harmonic Progressions including sequential paradigms; Repertoire Building (211-210).

MUSP 231 MUSICIANSHIP 4. (2) (2 hours, plus Keyboard Lab) (Prerequisite: MUSP 229. Corequisite: MUTH 211) Rhythm (eight-part subdivisions, smaller note values); Isolated Sonorities (applied, neapolitan, augmented sixth chords); Tonal Melodic Structures tonicizing related scale-steps; Score Reading with treble-bass-alto-tenor-soprano clefs; Atonal Structures (basic cell combinations); instrumental-texture Multipart Structures; applied chords and tonicizations in Harmonic Progression; Repertoire Building (MUTH 211).

MUSP 329 MUSICIANSHIP 5. (2) (2 hours) (Prerequisite: MUSP 231. Corequisite: MUTH 310 or MUTH 327) Rhythm (mixed divisions, basic polyrhythms); Isolated Sonorities (dominant ninths, thirteenth, diminished sevenths, augmented sixths); chromaticism, mixture, enharmonicism in 19th-century Tonal Melodic Structures; Atonal Structures (extended melodies with basic cells); instrumental-texture Multipart Structures; Harmonic Progression with early-19th-century uses of chromatic chords; Score Reading (19th-century repertoire).

MUSP 331 MUSICIANSHIP 6. (2) (2 hours) (Prerequisite: MUSP 329. Corequisite: MUTH 311 or MUTH 427) Rhythm (20th-century practices); Isolated Sonorities (trichordal set-classes); chromatically-complex shorter or longer common-practice Tonal Melodic Structures; Atonal Structures (20th-century repertoire items); two-part 20th-century Multipart Structures; Harmonic Progression with late-19th-century chromatic and extended-modulatory paradigms; Score Reading (20th-century repertoire).

8.12 MUTH – Music Theory and Analysis (formerly 211)

Unless otherwise indicated, the following courses are prerequisite to 300-, 400- and 500-level theory courses: MUTH 211 or MUCO 240 and MUSP 231 and MUSP 171.

MUTH 110 MELODY AND COUNTERPOINT. (3) (4 hours) (Prerequisite: Matriculation Music or McGill Conservatory Theory Secondary V or its equivalent. Corequisites: MUSP 129 and MUSP 170 or permission of co-ordinator or instructor) Introduction to principles of melodic and contrapuntal structure through the traditional species of counterpoint: first through fifth species in two parts; first species in three parts. Analysis and compositional modelling of repertoire in medieval-renaissance and 20th-century idioms. Notation, elementary acoustics, review of rudiments.

MUTH 111 ELEMENTARY HARMONY AND ANALYSIS. (3) (4 hours) (Prerequisite: MUTH 110. Corequisites: MUSP 131 and MUSP 171) Diatonic chords, harmonic progression, the concept and practice of tonality, simple modulation, seventh chords and secondary dominants. Small forms from c.1700 to the early 19th Century will be analyzed. Written four-part exercises will be required.

MUTH 210 TONAL THEORY AND ANALYSIS 1. (3) (3 hours) (Prerequisites: MUTH 110 and MUTH 111. Corequisite: MUSP 229. Prerequisite or corequisite: MUSP 171) Compositional resources of early and mid-18th Century music. Thorough review of elementary harmonic procedure. Introduction to chromatic alteration and linear chords, and to analysis of imitative and invertible counterpoint. Analysis of common forms of the period c.1700 - 1770, including principal Baroque forms, but not including the Classical sonata.

MUTH 211 TONAL THEORY AND ANALYSIS 2. (3) (3 hours) (Prerequisite: MUTH 210. Corequisite: MUSP 231) Compositional resources of late 18th and early 19th Century music. Analysis of forms common to the period c.1770 - 1830, including Classical sonata forms in several media. Writing of short pieces for keyboard, piano and voice, and string quartet.

□ **MUTH 301 MODAL COUNTERPOINT 1.** (3) (3 hours) Polyphonic techniques of the Renaissance period studied through analysis of works by Palestrina and others and through written exercises in two to three voices.

□ **MUTH 302 MODAL COUNTERPOINT 2.** (3) (3 hours) (Prerequisite: MUTH 301) Continuation of Modal Counterpoint I. Study of more advanced techniques through further analysis and written exercises in three or more voices.

□ **MUTH 303 TONAL COUNTERPOINT 1.** (3) (3 hours) The contrapuntal techniques of J.S. Bach studied through detailed technical analysis of his work and through written exercises in two to three parts.

□ **MUTH 304 TONAL COUNTERPOINT 2.** (3) (3 hours) (Prerequisite: MUTH 303) Continuation of Tonal Counterpoint 1. Further analysis and written exercises in three to four parts with special emphasis on fugal techniques.

MUTH 310 MID AND LATE 19TH-C. THEORY AND ANALYSIS. (3) (3 hours) Expanded harmonic resources of the late 19th Century (e.g., foreign modulation, chromatic harmony). Analysis of characteristic small and large forms. Development of writing and analytical skills with a goal toward perceiving how levels of musical structure interact.

MUTH 311 20TH-CENTURY THEORY AND ANALYSIS. (3) (3 hours) (Prerequisite: MUTH 310) Exploration of 20th-Century systems of pitch organization and attitudes toward counterpoint (e.g., polytonality, modal systems, neo-classical tonality, serialism, linear counterpoint, etc.). Examination of the relationship of these systems to earlier practices. Development of written and analytical skills for the purpose of gaining insight into 20th-Century principles and techniques.

□ **MUTH 312 19TH-C. THEORY AND ANALYSIS/JAZZ MAJORS.** (3) (3 hours) (Prerequisites: MUTH 211 or MUJZ 261 AND MUJZ 161. Open only to Jazz Performance Majors) Expanded harmonic resources of the late 19th-Century (e.g., foreign modulation, chromatic harmony). Analysis of characteristic small and large forms. Development of writing and analytical skills with a goal toward perceiving how levels of musical structure interact. This course is oriented towards students with Jazz theoretical background.

□ **MUTH 313 20TH-C. THEORY AND ANALYSIS/JAZZ MAJORS.** (3) (3 hours) (Prerequisite: MUTH 312. Open only to Jazz Performance Majors) 20th-Century systems of musical organization (e.g., polytonality, modal systems, neo-classical tonality, serialism, linear counterpoint) and their relationship to earlier practices. Development of writing and analytical skills to gain insight into 20th-Century principles and techniques. This course is oriented towards students with Jazz theoretical background. Unless otherwise indicated the following courses are prerequisites to 300-, 400- and 500- level theory courses: MUTH 211 or MUCO 240 and MUSP 231 and MUSP 171.

● **MUTH 327 19TH-CENTURY ANALYSIS.** (4) (2 hours)

MUTH 327D1 19TH-CENTURY ANALYSIS. (2) (Students must also register for MUTH 327D2) (No credit will be given for this course unless both MUTH 327D1 and MUTH 327D2 are successfully completed in consecutive terms) (MUTH 327D1 and MUTH 327D2 together are equivalent to MUTH 327) See MUTH 327 for course description.

MUTH 327D2 19TH-CENTURY ANALYSIS. (2) (Prerequisite: MUTH 327D1) (No credit will be given for this course unless both MUTH 327D1 and MUTH 327D2 are successfully completed in consecutive terms) (MUTH 327D1 and MUTH 327D2 together are equivalent to MUTH 327) See MUTH 327 for course description.

□ **MUTH 426 ANALYSIS OF EARLY MUSIC.** (3) (3 hours) (Prerequisites: MUTH 211, MUHL 184) Music from before 1700 is analyzed using recently developed techniques as well as materials gathered from treatises contemporaneous with the music. The implications of analysis for performance are considered.

MUTH 427D1 20TH-CENTURY ANALYSIS. (2) (2 hours) (Students must also register for MUTH 427D2) (No credit will be given for this course unless both MUTH 427D1 and MUTH 427D2 are successfully completed in consecutive terms) Analysis of a cross-section of 20th Century music from Debussy and Mahler to the present to: 1) provide analytical tools necessary for the understanding of pitch organization, form, rhythm, timbre, etc., in individual works; 2) introduce salient theoretical approaches pertaining to 20th Century music.

MUTH 427D2 20TH-CENTURY ANALYSIS. (2) (Prerequisite: MUTH 427D1) (No credit will be given for this course unless both MUTH 427D1 and MUTH 427D2 are successfully completed in consecutive terms) See MUTH 427D1 for course description.

MUTH 461 CHORAL AND KEYBOARD ARRANGING. (2) (2 hours) (Prerequisite: MUTH 311 OR permission of instructor) An introduction to arranging techniques, and their application in settings for keyboard and choral resources. Materials include folksongs, carols, popular and originally composed melodies. The emphasis is on creative arrangement as opposed to transcription.

- **MUTH 462 INSTRUMENTAL ARRANGING.** (3) (2 hours) (Prerequisites: MUTH 461 AND MUIT 201, MUIT 202, MUIT 203 and MUIT 204 OR permission of instructor)
- **MUTH 473 SPECIAL STUDIES: 20TH C THEORY AND COMPOSITION.** (3)
- **MUTH 474 SPECIAL STUDIES: 20TH C THEORY AND COMPOSITION.** (3)
- **MUTH 475 SPECIAL PROJECT.** (3)
- **MUTH 475D1 SPECIAL PROJECT.** (1.5)
- **MUTH 475D2 SPECIAL PROJECT.** (1.5)
- **MUTH 476D1 SPECIAL PROJECT.** (3)
- **MUTH 476D2 SPECIAL PROJECT.** (3)
- **MUTH 502 THEORY REVIEW 2.** (3) (3 hours) (For incoming graduate students who, on the basis of placement tests, are deemed deficient in tonal theory and analysis; may not be taken by students enrolled in B.Mus. programs; may not be taken as elective in M.Mus. and M.A. programs) Analytical approaches to larger forms of 18th- and 19th-century repertoire, particularly sonata and other forms in solo, chamber, and orchestral genres. Various analytical methods are applied to the study of advanced chromatic vocabulary and syntax, and to large-scale tonal and formal design.
- **MUTH 503 THEORY REVIEW 3.** (3) (3 hours) (For incoming graduate students who, on the basis of placement tests, are deemed deficient in post-tonal theory and analysis; may not be taken by students enrolled in B.Mus. programs; may not be taken as elective in M.Mus. and M.A. programs) Analytical approaches to 20th-century repertoire in extended tonal, atonal, twelve-tone, and later idioms. Analysis of pitch and pitch-class structure, and of rhythmic, timbral, and formal developments in 20th-century compositions.
- **MUTH 522D1 ADVANCED COUNTERPOINT.** (3)
- **MUTH 522D2 ADVANCED COUNTERPOINT.** (3)
- □ **MUTH 523D1 ADVANCED HARMONY.** (3) (3 hours) (Prerequisites: MUTH 304 and MUTH 327 OR MUCO 240)
- **MUTH 523D2 ADVANCED HARMONY.** (3)
- □ **MUTH 528 SCHENKERIAN TECHNIQUES.** (3) (3 hours) (Prerequisite: MUTH 310 or MUCO 240 OR Corequisite: MUTH 327 OR permission of instructor. Limited enrolment with preference given to students in Honours Theory)
- **MUTH 529 PROSEMINAR IN MUSIC THEORY 1.** (3) (3 hours) (Corequisites: MUTH 327 and MUHL 570 OR permission of instructor. Preference given to students in Honours Theory) A survey of various topics in contemporary music theory, including experimental aesthetics, indeterminacy, information theory, linguistics, microtonality, music technology, psycho-acoustics, and rhythmic theory.
- **MUTH 538 MATHEMATICAL MODELS/MUSICAL ANALYSIS.** (3) (3 hours) A survey of the theoretical and analytical writings from 1955 to the present, with emphasis on the following topics: a) atonal music (the works of Forte, Lewin, Rahn, Clough, Benjamin); b) twelve-tone music (Babbitt, Lewin, Mead); c) contour theory (Friedmann, West Marvin, Morris); and d) mathematical groups and transformational models (Lewin, Morris, Starr).

9 Practical Subjects

9.1 Practical Assignments and Lessons

9.1.1 Registration / Withdrawal

Registration for practical instruction and examinations is not available on Minerva. Students are reminded to submit a Lesson Assignment Card to the Department of Performance by the specified deadlines. Practical Instruction will then be added onto students' records.

The deadline for withdrawing from practical lessons is the end of the second week of classes in any term.

9.1.2 Assignment of Teachers

The assignment of students to teachers for private lessons is the responsibility of the Chair of the Department of Performance. Student requests for specific teachers will be taken into consideration where possible. In general, **students will be assigned on a first priority basis to study with full-time members of the teaching staff.**

It is understood that returning students will study with the same teacher unless prior arrangements have been made with the Chair of the Department in consultation with the teachers concerned. **However, those students who do not return the Lesson Assignment Card (including Voice Coaching) by the specified deadline cannot be guaranteed the teacher of their choice, and they will be assessed a late fee of \$25.** Teacher assignments will be made soon after the period of enrolment and posted on the notice boards during the first week of classes. Following this assignment, it is the students' responsibility to contact their teachers and arrange lesson times.

Individual lessons missed as a consequence of the instructor's absence will be made up at the mutual convenience of the instructor and student. Lessons missed as the result of the student's absence will be made up only if notice of cancellation has been given 48 hours in advance, or if a doctor's certificate is produced and prior notice of the cancellation is given.

N.B. Students who are taking practical lessons in fulfillment of the requirements for any degree are required to study with teachers on the staff of the Faculty of Music.

9.1.3 Credit Weights for Practical Study

B.Mus. Elective or Concentration	2 credits per term
B.Mus. Major or Honours	4 credits per term
L.Mus.	8 credits per term
Artist Diploma	8 credits per term

9.2 Examinations and Goals in Practical Subjects

Different levels of achievement are required of students depending upon the program of study for which they are registered. These levels are defined in part by the difficulty of material and length of program required at the various examinations, and in part by the examiners' assessment of how well the student plays this material.

In general there are five categories of practical study: Concentration Study, Major and Honours Study, Licentiate Study, Post-Graduate Study, and Elective Study:

9.2.1 Concentration Study

A student in the Faculty Program or specializing in Composition, Music Education, Music History, Music Technology, or Theory is obliged to present two examinations in order to fulfill the practical requirement of these programs. These are: the Concentration 1 Exam MUIN 221 and the Concentration 2 Exam MUIN 321.

MUIN 120 Practical Instruction (2 credits; 1 hour; Prerequisite: Admission to the B.Mus. program by audition; open to students entering directly from High Schools outside Quebec.)

MUIN 121 Practical Instruction (2 credits; 1 hour; Prerequisite: MUIN 120; open to transfer students and high school students entering directly from outside Quebec.)

MUIN 220 Practical Instruction (2 credits; 1 hour, Prerequisite: MUIN 121.)

MUIN 221 Concentration 1 Exam (2 credits; 1 hour; Prerequisite: MUIN 220.) Individual practical lessons and exam. *Purpose:* To assess the student's progress in the practical area and make recommendations for further study. The panel may recommend to the Department in which the student is registered that: a) the student be asked to withdraw from the program; or b) the student, having made sufficient progress, may proceed to the Concentration 2 Exam.

Panel: A minimum of two staff members (not including the teacher), one of whom must be from the area. The panel is appointed by the Chair of the Department of Performance. At the

discretion of the Departmental Chair, the teacher may be included on panels of three or more examiners.

Distribution of Marks: For students registered in practical lessons through the Faculty of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. When a student is not registered for lessons through the Faculty of Music, the final mark will be the average of the marks submitted by the examination panel.

MUIN 320 Practical Instruction (2 credits; 1 hour, Prerequisite: MUIN 221.)

MUIN 321 Concentration 2 Exam (2 credits; 1 hour, Prerequisite: MUIN 320.) Individual practical lessons and exam.

Purpose: To determine that the student is sufficiently accomplished to qualify for the degree of Bachelor of Music.

Panel: A minimum of two staff members (not including the teacher), one of whom must be from the area. The panel is appointed by the Chair of the Department of Performance. At the discretion of the Departmental Chair, the teacher may be included on panels of three or more examiners.

Distribution of Marks: For students registered in practical lessons through the Faculty of Music, the teacher submits a term mark which is included as 33% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 33% of the final mark. When a student is not registered for lessons through the Faculty of Music, the final mark will be the average of the marks submitted by the examination panel.

9.2.2 Major and Honours Study

A student majoring in Performance (B.Mus. or L.Mus.) must show talent for this field before being admitted to the program. The practical requirement for these programs comprises examinations and recitals as specified in the programs.

Any U1 Performance Major (except Jazz Performance) may indicate an intention to pursue an Honours program but admission becomes final only after the results of the Major Performance 1 Exam are available. Admission to the Honours program requires a grade of A- or better in the Performance 1 Exam (or most recent exam), a GPA of 3.00 or better, the approval of the student's teacher and the examining panel. Following the Major Performance 1 Exam, Honours students must present the Honours Performance 2 Exam and the Honours Performance 3 Exam.

B.MUS. MAJOR IN PERFORMANCE, MAJOR IN EARLY MUSIC PERFORMANCE, AND MAJOR IN JAZZ PERFORMANCE

MUIN 130 Practical Instruction (4 credits; 1 hour; Prerequisite: Admission to the B.Mus. Performance program by audition; open to students entering directly from high schools outside Quebec.)

MUIN 131 Practical Instruction (4 credits; 1 hour; Prerequisite: MUIN 130; open to transfer students and students entering directly from high schools outside Quebec.)

MUIN 230 Practical Instruction (4 credits; 1 hour; Prerequisite: MUIN 131.)

MUIN 231 Performance 1 Exam (4 credits; 1 hour, Prerequisite: MUIN 230) Individual practical lessons and exam.

Purpose: To assess the student's progress in the practical area and determine whether or not the student may continue in the program. The panel may recommend to the Department that the student be: a) asked to withdraw from the program; b) permitted to continue to the Performance 2 Exam; c) admitted to the Performance Honours program.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: The teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark.

MUIN 330 Practical Instruction (4 credits; 1 hour; Prerequisite: MUIN 231.)

MUIN 333 Piano Techniques 2 (0 credits; pass/fail; mandatory test for pianists to be taken prior to the Performance 2 Exam.)

MUIN 331 Performance 2 Exam (4 credits; 1 hour; Prerequisite: MUIN 330.) Individual practical lessons and exam (a public recital for Piano and voice majors).

Purpose: To assess the student's ability to perform a program of sufficient length and suitable repertoire as specified in the requirements for each instrument.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

MUIN 430 Practical Instruction (4 credits; 1 hour, Prerequisite: MUIN 331.)

MUIN 433 Piano Techniques 3 (0 credits; pass/fail; mandatory test for pianists to be taken prior to the Performance 3 Exam.)

MUIN 431 Performance 3 Exam (4 credits; 1 hour, Prerequisite: MUIN 430.) Individual practical lessons and exam (a public recital for all areas except Jazz).

Purpose: All recitals are to be performed in public before a jury and are intended to demonstrate technical mastery of their instrument/voice as well as an understanding of different musical styles appropriate to their level of study.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

MUIN 369 Piano Concerto (0 credits; pass/fail; mandatory test for pianists.)

B.MUS., HONOURS IN PERFORMANCE AND IN EARLY MUSIC PERFORMANCE

MUIN 130 Practical Instruction (4 credits; 1 hour; Prerequisite: Admission to the B.Mus. Performance program by audition; open to students entering directly from high schools outside Quebec.)

MUIN 131 Practical Instruction (4 credits; 1 hour; Prerequisite: MUIN 130; open to transfer students and students entering directly from high schools outside Quebec.)

MUIN 230 Practical Instruction (4 credits; 1 hour; Prerequisite: MUIN 131.)

MUIN 231 Performance 1 Exam (4 credits; 1 hour, Prerequisite: MUIN 230) Individual practical lessons and exam.

Purpose: To assess the student's progress in the practical area and determine whether or not the student may continue in the program. The panel may recommend to the Department that the student be: a) asked to withdraw from the program; b) permitted to continue to the Performance 2 Exam; c) admitted to the Performance Honours program.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: The teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark.

MUIN 340 Practical Instruction (4 credits; 1 hour; Prerequisite: MUIN 231.)

MUIN 333 Piano Techniques 2 (0 credits; pass/fail; mandatory test for pianists to be taken prior to the Performance 2 Exam.)

MUIN 341 Honours Performance 2 Exam (4 credits; 1 hour; Prerequisite: MUIN 340.) Individual practical lessons and public recital.

Purpose: The recital is a public presentation, before a jury, intended to demonstrate competence in public solo performance.

Non-keyboard performers and singers must use appropriate accompaniment.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

MUIN 440 Practical Instruction (4 credits; 1 hour; Prerequisite: MUIN 341.)

MUIN 433 Piano Techniques 3 (0 credits; pass/fail; mandatory test for pianists to be taken prior to the Performance 3 Exam.)

MUIN 441 Honours Performance 3 Exam (4 credits; 1 hour; Prerequisite: MUIN 440.) Individual practical lessons and public recital.

Purpose: All recitals are to be performed in public before a jury and are intended to demonstrate technical mastery of their instrument/voice as well as an understanding of different musical styles appropriate to their level of study.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

MUIN 369 Piano Concerto (0 credits; pass/fail; mandatory test for pianists.)

9.2.3 Licentiate Study

A student must show talent for this field before being admitted to the program. Grades of A- in all practical requirements are mandatory for continuation in the program.

L.MUS. PERFORMANCE

MUIN 250 Practical Instruction (8 credits; 1 hour; Prerequisite: Admission to the L.Mus. program by audition.)

MUIN 251 L.Mus. Performance 1 Exam (8 credits; 1 hour; Prerequisite: MUIN 250.) Individual practical lessons and exam.

Purpose: To assess the student's progress in the practical area and determine whether or not the student may continue in the program. The panel may recommend to the Department that the student be: a) asked to withdraw from the program; or b) permitted to continue to the L.Mus. Performance 2 Exam.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: The teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark.

MUIN 350 Practical Instruction (8 credits; 1 hour; Prerequisite: MUIN 251.)

MUIN 333 Piano Techniques 2 (0 credits; pass/fail; mandatory test for pianists to be taken prior to the L.Mus. Performance 2 Exam.)

MUIN 351 L.Mus. Performance 2 Exam (8 credits; 1 hour; Prerequisite: MUIN 350.) Individual practical lessons and public recital.

Purpose: The recital is a public presentation, before a jury, intended to demonstrate competence in public solo performance. Non-keyboard performers and singers will, must use appropriate accompaniment.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

MUIN 450 Practical Instruction (8 credits; 1 hour; Prerequisite: MUIN 351.)

MUIN 433 Piano Techniques 3 (0 credits; pass/fail; mandatory test for pianists to be taken prior to the L.Mus. Performance 3 Exam.)

MUIN 451 L.Mus. Performance 3 Exam (8 credits; 1 hour; Prerequisite: MUIN 450.) Individual practical lessons and public recital.

Purpose: All recitals are to be performed in public before a jury and are intended to demonstrate technical mastery of their instrument/voice as well as an understanding of different musical styles appropriate to their level of study.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

MUIN 369 Piano Concerto (0 credits; pass/fail; mandatory test for pianists.)

9.2.4 Post-Graduate Study

Artist Diploma candidates must present a number of public recitals and fulfill various special performance requirements (concertos, chamber music, orchestral passages, etc.). Grades of A- in all practical requirements are mandatory for continuation in the program.

M.Mus. candidates should consult the *Graduate Studies Calendar* for requirements of their program.

ARTIST DIPLOMA

MUIN 460 Practical Instruction (8 credits; 1.5 hours; Prerequisite: admission to the Artist Diploma program by audition.)

MUIN 461 Artist Diploma Recital 1 (8 credits; 1.5 hours; Prerequisite: MUIN 460.) Individual practical lessons and recital.

Purpose: Recitals programs are intended to demonstrate that the student is qualified to engage in professional performance activities, and has attained the high level of performing ability required for the Artist Diploma.

Panel: The panel consists of the Departmental Chair or delegate as well as two staff members from the area concerned (in Voice recitals, one voice teacher plus one staff member from another area).

Distribution of Marks: Examiners judge the recital independently and submit their evaluation without consulting the other examiners. All of the examiners must judge the recital to be satisfactory for the candidate to pass.

MUIN 560 Practical Instruction (8 credits; 1.5 hours; Prerequisite: MUIN 461.)

MUIN 561 Artist Diploma Recital 2 (8 credits; 1.5 hours; Prerequisite: MUIN 560.) Individual practical lessons and recital.

Purpose: Recital programs are intended to demonstrate that the student is qualified to engage in professional performance activities, and has attained the high level of performing ability required for the Artist Diploma.

Panel: The panel consists of the Departmental Chair or delegate as well as two staff members from the area concerned (in Voice recitals, one voice teacher plus one staff member from another area).

Distribution of Marks: Examiners judge the recital independently and submit their evaluation without consulting the other examiners. All of the examiners must judge the recital to be satisfactory for the candidate to pass.

MUIN 562 Artist Diploma Recital 3 (Guitar and Voice only) (8 credits; 1.5 hours; Prerequisite: MUIN 560.) Individual practical lessons and recital.

Purpose: Recital programs are intended to demonstrate that the student is qualified to engage in professional performance activities, and has attained the high level of performing ability required for the Artist Diploma.

Panel: The panel consists of the Departmental Chair or delegate as well as two staff members from the area concerned (in Voice recitals, one voice teacher plus one staff member from another area).

Distribution of Marks: Examiners judge the recital independently and submit their evaluation without consulting the other examiners. All of the examiners must judge the recital to be satisfactory for the candidate to pass.

Application for Concerto Hearings

Application for Artist Diploma Concerto hearings must be submitted to the Department of Performance Office **5 weeks** prior to the proposed date. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

MUIN 469 Artist Diploma Concerto 1 (1 credit; Prerequisite: MUIN 460.)

Purpose: The Artist Diploma program in orchestral instruments, piano and voice require the candidate to present concertos which are normally examined only by a jury. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Examiners judge the concerto independently and submit their evaluation without consulting the other examiners. All the examiners must judge the concerto to be satisfactory for the candidate to pass.

MUIN 569 Artist Diploma Concerto 2 (1 credit; Prerequisite: MUIN 469.)

Purpose: The Artist Diploma program in orchestral instruments, piano and voice require the candidate to present concertos which are normally examined only by a jury. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

Panel: A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

Distribution of Marks: Examiners judge the concerto independently and submit their evaluation without consulting the other examiners. All the examiners must judge the concerto to be satisfactory for the candidate to pass.

9.2.5 Elective Study

Students may elect to pursue further practical study in addition to their curricular requirements. The student is not expected to follow a specific program. Additional fees apply.

Other Examinations:

It is the teachers' prerogative to request a committee examination during any term if they feel that this is in the student's best interest. This is recorded as an elective exam and represents a level midway between the student's most recent mandatory exam and the succeeding one. The teacher submits a term mark which is included as 50% of the final mark.

9.3 Practical Examinations

Details of specific examination requirements may be obtained for each area (Brass, Early Music, Guitar, Harp, Jazz, Organ, Percussion, Piano, Strings, Voice, Woodwinds) from the Department of Performance Office.

Normally, students are required to sit a practical exam at the end of the Winter term. Students should check on Minerva to verify that they have been registered for an exam course number (e.g. MUIN 221 Concentration 1 Exam). Students who have entered the University in January, and those who are given permission to defer, may sit the practical exam in the December examination period. Students must submit their exam repertoire by the deadlines stated below.

Students who have finished their practical instruction in the Faculty and who do not receive permission to defer their examination are required to pay an examination fee of \$150, plus other applicable charges, when the examination is taken at a later date.

9.3.1 Withdrawal from Practical Examinations

Permission to withdraw from, or postpone, a practical examination must be made on the appropriate form available from the Department of Performance Office by the deadlines stated below. Normally, permission to withdraw will be granted only for medical reasons. A medical certificate must be submitted to the Department of Performance Office within seven days after the withdrawal request has been made. Withdrawal on other than medical grounds must be authorized by the Department of Performance Chair.

Examination Period	Repertoire Submission/ Withdrawal Deadline
September 16-20, 2002	July 3, 2002
December 6-20, 2002	October 11, 2002
April 14-30, 2003	January 31, 2003

9.3.2 Application for September Practical Examination

The September examination period is available only for Fall graduates. No supplemental or deferred examinations will be given at this time. Applications for the September Practical Examination must be made on the appropriate form available in the Department of Performance Office. Applicants must obtain their teachers' approval on this form and submit it no later than July 3, 2002. All students must apply by this deadline. It is recommended that students planning to take an examination in the Fall submit the program for approval before the end of May otherwise the program may not be seen by the Area Committee until September. Applications received after July 3, 2002 will only be accepted with special permission from the Department of Performance Chair and on payment of a \$25.00 late application fee.

9.3.3 Examination Marking

Normally, the final mark for any practical examination is the average of all the marks submitted by the individual examiners. In addition, however, at least half of the examiners on the panel must pass the student in order to continue to the next level of examination. (N.B. the passing grade in the Honours, L.Mus. and Artist Diploma programs is A-; in the Major Performance programs, it is B-). In instances where the average mark is a passing grade but a majority of the panel has failed the student, the final mark will be the letter grade immediately below the required passing grade.