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 - 7.3.5 B.Mus. with Honours in Performance (Voice)
 - 7.3.6 B.Mus. with Honours in Performance (All Instruments except Voice)
 - 7.3.7 B.Mus. with a Major in Performance (Church Music)
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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 current student enrolment is over 500 at the undergraduate level and over 150 at the graduate level. The teaching staff includes 47 full-time and approximately 90 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, the Faculty Choirs, Bands, Chamber Ensembles, Jazz Bands, the Opera Studio, and recitals by staff and student soloists.

2 Staff

2.1 Dean's Office

| | |
|--|---|
| RICHARD LAWTON, B.Mus.(McG.), M.Mus.(Ind.) | Dean |
| DEAN JOBIN-BEVANS, B.Mus.(Tor.), M.Mus.(McG.) | <i>Development Officer</i> |
| RUTH BENDZIUS, B.A.(C'dia) | <i>Dean's Secretary</i> |
| LOUISE OSTIGUY, B.Mus.(Montr.), C.G.E.(H.E.C.) | <i>Administrative Assistant to the Dean</i> |
| KHANDAN MOVAFEGH, Cert. in Mgmt.(McG.) | <i>Payroll and Budget Co-ordinator</i> |

2.2 Associate Deans' Offices

| | |
|--|---|
| DON MCLEAN, Mus.Bac., M.A., Ph.D.(Tor.) | Associate Dean (Academic) Chair, Committee on Graduate Studies |
| BRUCE MINORGAN, B.Mus.(U.B.C.), M.A.(Tor.) | Associate Dean (Information Systems and Technology) |
| JENNIFER STEPHENSON, B.A.(McG.) | <i>Secretary to the Associate Dean (Academic)</i> |
| ANNE HOLLOWAY, B.A.(Lond.), B.A.(C'dia) | <i>Secretary for Graduate Studies</i> |
| EGIDIA DE MICHELE | <i>Secretary to the Associate Dean (Information Systems and Technology)</i> |

2.3 Academic Affairs

| | |
|---|---|
| GORDON FOOTE, B.Sc., M.A.(Minn.) | Chair, Department of Performance |
| WIESLAW WOSZCZYK, M.A., Ph.D.(F.Chopin Academy of Music, Warsaw) | Chair, Department of Theory |
| TRACY ROACH, B.Mus.(McG.) | <i>Academic Affairs Secretary</i> |
| JOHANNE FRONCIONI | <i>Academic Affairs Secretary</i> |
| JENNIFER STEPHENSON, B.A.(McG.) | <i>Academic Affairs Secretary (Scheduler)</i> |

2.4 Student Affairs

| | |
|--------------------|----------------------------------|
| VERONICA SLOBODIAN | <i>Admissions Officer</i> |
| ELVIRA EVANGELISTA | <i>Admissions Secretary</i> |
| MARIE MOSCATO | <i>Student Records Officer</i> |
| EGIDIA DE MICHELE | <i>Student Records Secretary</i> |

2.5 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> |

2.6 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

| | |
|--|--|
| ISOLDE LAGACÉ, B.Mus., M.Mus., Cert. in Education(Montr.), D.E.S.S.G.O.C.(H.E.C.) | <i>Director</i> |
| HELENE DROUIN | <i>Production Co-ordinator</i> |
| DIANA TONI DUTZ, B.Mus.(W.Ont.), Grad.Dip.(C'dia) | <i>Marketing and Communications Co-ordinator</i> |
| SERGE FILIATRAULT | <i>Production Stage Manager (Pollack Hall)</i> |
| JACQUELINE GAUTHIER | <i>Box Office Clerk</i> |

| | |
|-------------------------------|--|
| ALLEN HOYT, B.Mus.(McG.) | <i>Production Stage Manager (Redpath Hall)</i> |
| MARIE POTHIER, B.Mus.(Montr.) | <i>Publicity Secretary</i> |
| FRANÇOIS ROBITAILLE | <i>Piano Technician</i> |
| TBA | <i>Production Stage Manager (Pollack Hall)</i> |
| TBA | <i>Assistant Production Technician</i> |
| TBA | <i>Front-of-House Coordinator</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) 398-5034 | |
| DIXIE ROSS-NEILL, B.Mus.(N. Carolina), M.Mus.(Texas) | <i>Program Director</i> |
| TIMOTHY VERNON, Graduate, Hochschule für Musik (Vienna), Dip.(Academmmia Chigiana, Italy), Dip.(Mozarteum, Salzburg) | <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) | <i>Director</i> |
| TBA | <i>Technician</i> |

COMPUTER MUSIC RESEARCH LABORATORY

| | |
|--|-----------------|
| Telephone: (514) 398-4548 | |
| BRUCE PENNYCOOK, B.Mus., M.Mus.(Tor.), D.M.A.(Stan.) | <i>Director</i> |

MUSIC EDUCATION RESEARCH LABORATORY

| | |
|--|-----------------|
| Telephone: (514) 398-4554 | |
| JOEL WAPNICK, B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.), Ed.D.(Syr.) | <i>Director</i> |

McGILL UNIVERSITY RECORDS

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|---------------------------|-----------------|
| Telephone: (514) 398-4537 | |
| TBA | <i>Director</i> |

McGILL CONSERVATORY OF MUSIC

| | |
|--|----------------------------------|
| Telephone: (514) 398-4543 (Downtown Campus) (514) 398-7673 (Macdonald Campus) | |
| RICHARD LAWTON, B.Mus.(McG.), M.Mus.(Ind.) | <i>Director</i> |
| CARL URQUHART, B.A.(U.N.B.), B.Mus.(McG.) | <i>Associate Director</i> |
| NANCY SOULSBY, B.A., Dip.Ed.(McG.) | <i>Administrative Secretary</i> |
| MARIE-REINE PELLETIER | <i>Student Affairs Secretary</i> |

2.7 Academic Staff

- Abdul Al-Khabyr, Muhammad; Instructor; Jazz Trombone.
 Amirault, Greg; B.Mus.(McG.); Instructor; Jazz Guitar.
 Amirault, Steve; Dip.(St. Frances Xavier); Instructor; Jazz Piano.
 Anderson, Brenda; B.A.(Sask.), B.Ed.(Alta.), Ph.D.(Illinois); Instructor; Theatrical Co-ordinator (opera).
 Anderson, Kathleen; B. Mus.(McG.); Instructor; Vocal Techniques, Voice.
 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.
 Baskin, Theodore; B.Mus.(Curtis), M.Mus.(Auckland); Principal Oboe, Montreal Symphony; Associate Professor; Oboe.
 Beaudry, Pierre; Montreal Symphony; Instructor; Trombone.
 Beckett, Christine; Mus.Bac.(Tor.), L.Mus., M.A., Ph.D.(McG.); Instructor; Musicianship.
 Béluse, Pierre; Graduate, Conservatoire de Musique de Québec; Associate Professor; Percussion, Ensemble, Orchestra.
 Bergeron, Sylvain; B.Mus.(Laval); Instructor; Lute.
 Berick, Yehonatan; B.Mus., Artist Dip.(Cinn.); Assistant Professor; Violin, Orchestra.
 Bertrand, Elizabeth; B.Mus., M.Mus.(Sher.); Instructor; Musicianship.
 Bolduc, Remi; Instructor; Jazz Saxophone, Jazz Combo.
 Bouchard, Marie; B.Mus., L.Mus., M.Mus., (McG.); Instructor; Musicianship.
 Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik (Hamburg); Assistant Professor; Composition, Orchestration, Contemporary Music Ensemble.
 Burden, Douglas; National Arts Centre Orchestra; Instructor, Trombone.
 Caplin, William; B.M.(S.Calif.), M.A., Ph.D.(Chic.); Associate Professor; Theory Area Chair; Theory and Analysis (on leave 2000-01).
 Cherney, Brian; Mus.Bac., Mus.M., Ph.D.(Tor.); Professor; Composition Area Chair; Composition, Theory and Analysis, History and Literature (on leave 2000-01).
 Christensen, Peter; B.Mus.(Calg.), M.Mus.(McG.); Instructor; Early Music.
 Clayton, Greg; Instructor; Jazz Combo, Jazz Guitar.
 Cook, Peter; B.Mus., M.Mus.(McG.); C.B.C.; Instructor; Sound Recording.
 Costa-Giomi, Eugenia; Profesora Superior de Musica (National Cons., Buenos Aires), Ph.D.(Ohio); Associate Professor; Music Education.
 Couture, Jocelyn; Instructor; Jazz Trumpet.
 Craig, Shelley; M.Mus. (McG.); Instructor; Sound Recording.
 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 Area Co-Chair; History and Literature.
 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 Performance Practice, Jazz Improvisation, Jazz Combo, Jazz Trumpet.
 Della Pergola, Edith; Graduate, Royal Conservatory (Bucharest); Emeritus Professor.
 Depalle, Philippe; B.Sc.(Université de Paris), D.E.A., Ph.D.(Université du Maine, Le Mans); Assistant Professor (Special Category).
 DeVuyt, 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.
 Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Instructor, Cello.
 Downes, Wray; A.T.C.L., L.T.C.L., F.T.C.L.(Lond.); Instructor; Jazz Piano.
 Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony; Instructor; Clarinet, Ensembles, Orchestra.
 Edwards, Iwan; B.Mus.(U. Coll. of Wales); Associate Professor; Ensemble Area Chair; Choral Conducting.
 Epstein, Steven; Senior Executive Producer, Sony Classical; Instructor; Sound Recording.
 Ethier, Glen; B.Mus. (Acadia), M.Mus. (Alberta), Ph.D. (U.B.C.); Instructor; Theory and Analysis.
 Evans, Lucile; Dip.(Vincent d'Indy); Associate Professor; Voice.
 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, Repertoire Class, Ensemble.
 Gauthier, Michael; Instructor; Jazz Combo, Jazz Guitar.
 G'froerer, Joanna; L.Mus.(McG.); Principal Flute, National Arts Centre Orchestra; Instructor; Flute.
 Gibson, Robert; B.S., M.F.A., Ph.D.(Minn.); Professor; Winds and Percussion Area Chair; Trumpet.
 Grant, Kelsley; B.Mus.(McG.), M.Mus.(Manhattan); Instructor; Jazz Trombone.
 Gray, D'Arcy; 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.(Julliard); Instructor; Viola.
 Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute, Early Music Ensemble.
 Hambraeus, Bengt; Fil Kand (M.A.), Fil Lic (Ph.D.)(Uppsala), Fil Dr (Hon.C.)(Uppsala); F.R.A.M.(Sweden); Emeritus Professor.
 Harel, Mathieu; Montreal Symphony; Instructor; Bassoon.
 Haynes, Bruce; D.Mus.(Montr.); Instructor; Baroque Oboe.
 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, Woodwind 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.
 Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A. Hons.Mus.(Dal.); Principal Flute, Montreal Symphony; Associate Professor; Flute.
 Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip. (Berklee); Associate Professor; Jazz Composition, Jazz Area Chair; Jazz Improvisation, Jazz Combos, Jazz Piano.
 Jefferson, Kelly; B.Mus. (McG.); Instructor; Jazz Saxophone, Jazz Combo.
 Jelinkova, Sonia; L.Mus.(McG.), Graduate(Curtis); Associate Professor; Violin.
 Joachim, Walter; Associate Professor; Cello.
 Johnston, Jeffrey; Instructor; Jazz Piano.
 Jones, Kelsey; L.Mus., B.Mus.(Mt. All.), B.Mus., Mus.Doc.(Tor.); Emeritus Professor.
 Kestenberg, Abe; Associate Professor; Instrumental Techniques, Professional Musicianship, Saxophone, Clarinet, Ensemble.
 Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice.
 Kirk, Douglas; B.S., B.A.Mus. Hons.(Iowa), M.M.(Texas at Austin), Ph.D.(McG.); Instructor; Collegium, Cornetto.
 Klepko, John; B.F.A.(C'dia), M.Mus., Ph.D.(McG.); Assistant Professor; Sound Recording.
 Knock, Angela; B.Mus.(Bran.), M.Mus.(McG.), Graduate (Carl Orff Teachers' Cert., Man.); Instructor; Orff.

- Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Early Music Area Chair; Organ and Harpsichord Area Chair; Continuo, Harpsichord, Early Music Ensemble.
- Lacelle, Diane; Instructor; Oboe.
- Laing, David; B.A.(McG.); Instructor; Jazz Drums.
- Lambert, Michel; Instructor; Jazz Drums.
- Lanza, 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; Dean of the Faculty; History and Literature.
- Lee, Ranee; Instructor; Jazz Voice.
- Lee, Vivian; Montreal Symphony; Instructor; Trombone.
- Leiter, Michael; B.Mus.(Dallas); Principal Bass, Montreal Symphony; Assistant Professor; Double Bass.
- Lessard, Daniel; Instructor; Jazz Bass.
- 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 Co-Chair; History and Literature.
- Lipszyc, Reisa; B.Mus.(McG.); Faculty Lecturer; Musicianship Area Chair; Musicianship.
- 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.
- Martin, David; Montreal Symphony; Instructor; Trombone.
- Massenburg, George; President and Owner, GML Inc., Instructor; Sound Recording.
- Mather, Bruce; B.Mus.(Tor.), M.A.(Stan.), Mus.Doc.(Tor.); Professor, Theory and Analysis.
- Mather, Pierrette; B.Mus.(Laval), B.A., Artist's Diploma(Tor.); Instructor; Musicianship.
- McCann, Chris; Instructor; Jazz Drums.
- McLean, Don; Mus.Bac., M.A., Ph.D.(Tor.); Associate Professor; Associate Dean (Academic); Chair, Committee on Graduate Studies; Theory and Analysis.
- McMahon, Michael; B.Mus.(McG.), Graduate, Hochschule für Musik (Vienna); Assistant Professor; Voice Coaching, Opera Coaching, Song Interpretation.
- McNabney, Douglas; B.Mus.(Tor.), M.M.(W.Ont.), Mus.Doc.(Montr.); Associate Professor; Viola, Orchestra.
- 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.
- Miller, Dennis; Principal Tuba, Montreal Symphony; Assistant Professor; Tuba, Brass Ensemble.
- Minorgan, Bruce; B.Mus.(U.B.C.), M.A.(Tor.); Associate Professor; Associate Dean (Information Systems and Technology); History and Literature, Music Technology.
- Morrison, Craig; B.Mus.(Vic. B.C), M.F.A.(York); Instructor; Popular Music.
- Morrison, Kenneth; B.Mus., M.A.(U.B.C.), Ph.D.(Washington); Faculty Lecturer; Theory and Analysis.
- Morton, Dorothy; Graduate, Conservatoire de Musique de Québec; Emeritus Professor; Piano.
- 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.
- Pelletier, Louis-Philippe; Premier Prix (Conservatoire de Musique de Québec); Associate Professor; Piano, Ensemble.
- Pennycook, Bruce; B.Mus., M.Mus.(Tor.), D.M.A.(Stan.); Professor; Music Technology.
- Pépin, Pierre; Instructor; Bass, Jazz Bass.
- Plaunt, Tom; B.A.(Tor.), Graduate, Nordwestdeutsche Musikakademie (Detmold, Germany); Associate Professor; Piano Area Chair; Piano, Ensemble.
- Plawutsky, Eugene; Graduate, Conservatoire de Musique de Québec, L.Mus., B.Mus.(McG.), M.A.(Tor.); Associate Professor; Piano, Ensemble.
- Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Assistant Professor; Vocal Techniques, Voice.
- Rea, John; B.Mus.(Wayne State), M.Mus.(Tor.), M.F.A., Ph.D. (Prin.); Professor; Composition, Theory and Analysis.
- Reiner, Charles; Graduate, Conservatoire de Genève; Professor; Piano.
- Remillard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin.
- Rice, Kelly; B.Mus., M.A.(McG.); Instructor; History and Literature.
- Richard, Marie-France; Diplômé du Conservatoire de La Haye (Holland); Instructor; Baroque Oboe.
- Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony; Assistant Professor; Violin, Orchestra.
- Robinson, Brian; B.Mus.(Tor.); Montreal Symphony; Instructor; Double Bass.
- 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.
- Rud, Michael; B.Mus., M.A.(McG.); Instructor; Jazz Guitar.
- Russell, Gary; B.Mus.(Vic.); Instructor; Cello.
- Saint-Cyr, Marcel; B.A.(Laval), Premier Prix (Conservatoire de Musique de Québec), Concert Dip.(Hochschule für Musik, Karlsruhe); Assistant Professor; Chamber Music, Cello.
- Savoie, André Sébastien; Instructor; Voice Coaching.
- Savoie, Robert; Premier Prix(Conservatoire Giuseppe Verdi Milan); D.Mus.(Moncton); Instructor.
- Schubert, Peter; B.A., M.A., Ph.D.(Col.); Associate Professor; Theory and Analysis.
- Sevadjan, 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.(McG.); Instructor; Jazz Saxophone.
- Stubble, 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.); Instructor; Jazz Trumpet.
- Sullivan, Peter; Principal Trombone, Montreal Symphony; Assistant Professor; Trombone (on leave 2000-01).
- Swartz, Jennifer; Dip.(Curtis); Principal Harp, Montreal Symphony; Instructor; Harp.
- Turgeon, Bernard; Dip.(Toronto Opera School), Dip.(R.C.M.), Dip.(Vienna Staatsoper); Associate Professor; Voice.
- Vernon, Timothy; Graduate, Hochschule für Musik (Vienna), Dip.(Accademia Chigiana, Italy), Dip.(Mozarteum, Salzburg); Associate Professor; Conductor and Music Director, McGill Symphony Orchestra, Orchestral Conducting, Artistic Director, Opera McGill, Contemporary Music Ensemble.
- Walkington, Alexander; B.Mus., M.Mus.(McG.); Instructor; Jazz Bass.
- 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.
- Webb, Tilden; B.Mus., M.Mus.(McG.); Instructor; Jazz Piano.

Weissler, Susan; B.A.(Boston), B.J.Ed.(Hebrew College, Boston), B.Mus.(McG.); Instructor; Musicianship, General Music Techniques.

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

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

Woodman, Kenneth; B.Mus.(McG.); Associate Professor; Piano, Ensemble.

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.

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, Orchestra (on leave 2000-01).

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

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)**
- 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 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 all Minors can be found in Faculty of Arts [section 11.34](#) and Faculty of Science [section 11.17](#).

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 320](#).

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 313](#).

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 highly-gifted instrumentalists and singers who demonstrate the talent and capacity for a professional performance career. This program normally requires two years of study following the completion of the Licentiate in Music.

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 requires a minimum of two years following the completion of the Master of Music Degree in Composition. A D.Mus. in Performance (currently *ad hoc*) is under development.

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, as well as on financial aid, and a detailed listing of all awards is contained in the Undergraduate Scholarships and Awards Calendar available on the Admissions, Recruitment and Registrar's Office website (<http://www.aro.mcgill.ca>) or from that 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. Application for Admission forms must be returned to the Admissions Officer, 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 their Departmental Chair.

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. These ensembles include Symphony Orchestra, Wind Symphony, Jazz Ensemble, Choral Ensembles, Opera Studio and several small ensembles.

For further details on these courses, please consult the Music entry, Faculty of Arts [section 11.34](#). 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.

For further information, please write to the McGill Conservatory of Music, 555 Sherbrooke Street West, Montreal, QC H3A 1E3 or phone (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 Officer, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, QC H3A 1E3.

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.

Application Forms must be accompanied by a non-refundable application fee of \$60 and a non-refundable audition fee of \$35, payable by separate certified cheques or money orders to McGill University, and a detailed description of the applicant's musical background and training including photocopies of diplomas, certificates and/or transcripts. 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 2000 admission are February 21 to 25, 2000 (for Music Entrance Scholarship consideration) and April 11 to 28, 2000.

The audition dates for September 2001 are February 19 to 23, 2001 and April 11 to 30, 2001.

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, fulfilment 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 fulfil 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 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 in Melody and Counterpoint, Elementary Harmony and Analysis, and Music History will be given during the first week of classes in September. Musicianship (Ear Training) and Keyboard Proficiency examinations will be given during the February and April audition periods.

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 (212-170)

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 212-170A or B until they successfully complete the course. Majors in Jazz Performance must enrol in 240-170. Students in Jazz Performance who have completed 240-170 and 240-171, and who transfer to a Department of Theory program, will be required to complete 212-171. Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from the 212-170 Test (but not from 212-171).

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. Tests are generally held in conjunction with audition periods and during final examination periods.

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 for 13 one-hour lessons, in addition to the per-credit fees, as will all other students taking instruction in a **second practical subject**.

Voice Coaching (253-300A/B) 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 L.)

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 Church Music and 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 (221-235, 221-335, 223-201, 223-202, 223-203, 223-204, 223-301, 223-302) and in choral and instrumental conducting classes (221-315, 221-415, 223-315, 223-415) 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. Basic Ensembles for any of the non-performance degree programs are any 2-credit ensemble.

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

| | |
|---------|----------------------|
| 243-480 | Early Music Ensemble |
| 243-485 | Mixed Ensemble |
| 243-489 | Woodwind Ensemble |
| 243-491 | Brass Ensemble |
| 243-498 | Percussion Ensemble |
| 243-499 | 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, by the Ensemble Committee.

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 who play woodwind and brass instruments 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 4:00 PM on the Friday 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. Probation

Performance majors who do not satisfy the Basic Ensemble Training requirements of their program are placed in probationary standing.

L. 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:

- 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
- have completed all program requirements except the final exam on his or her instrument
- or
- have completed all musical requirements of his or her program, having only Arts and Science electives remaining
- or
- 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 (243-497A,B or 243-697A,B) 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.

M. 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 L.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 (243-484A,B) 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.

N. 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.

O. 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.*

P. 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.

Q. Extra Basic Ensemble Training Credits

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

R. 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 6 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 MARS 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 by touch-tone telephone, 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 deferral of an Arts or Science examination must be submitted to the Associate Dean; a music examination, to the appropriate Departmental 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 Special Codes

When appropriate, courses are identified by the following codes:

- G or I – Credit granted for Continuing Education course.
- T – Credit by examination only.
- X – Extra course, excluded from GPAs.
- Y – Not for credit, excluded from GPAs.

6.14 Academic Standing

Satisfactory Standing

To achieve Satisfactory Standing in a degree or diploma program, students must maintain a sessional GPA of 2.00 or better. Students in Performance must also attain a grade of A- or B- (depending on the program) for their instrument as well as satisfy the Basic Ensemble Training requirements of their program and/or Special Requirements (see Section 7, Programs of Study). Students in satisfactory standing wishing to register for more than 18 credits per term must obtain the permission of their Departmental Chair.

Probationary Standing

A student whose GPA drops to between 1.50 and 1.99 is placed in probationary standing. Students in probationary standing must return to satisfactory standing within one year by obtaining a GPA of 2.50 or both a CGPA and a GPA of 2.00, otherwise they will be placed in unsatisfactory standing.

Performance Majors who do not satisfy the Special Requirements and/or the Basic Ensemble Training requirements of their program are placed in probationary standing.

Students in probationary standing may not register for more than 15 credits per term.

Unsatisfactory Standing

A GPA of less than 1.50 places a student in unsatisfactory standing. Students in unsatisfactory standing will be required to withdraw. Upon appeal to the Faculty, they may be readmitted to probationary standing. Students in unsatisfactory standing for a second time will be required to withdraw permanently.

Incomplete Standing

A student whose record in any year shows a mark of K, K*, L, L*, or && will have no GPA or CGPA calculated for that year, and the record will show that the standing is incomplete. After completing the appropriate course requirements the GPA and CGPA will be calculated and the student's standing determined as described above.

Students whose standing is still "Incomplete" at the time of registration for the next academic year must obtain a Letter of Permission to Register from the appropriate Departmental Chair.

6.15 Graduation Requirements

1. Completion of all courses and proficiency requirements specified in the candidate's program. Students registered in two programs must fulfil 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.)

6.16 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*.

