



Schulich School of Music
Programs, Courses and University Regulations
2010-2011

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 - 8.2.5 Bachelor of Music (B.Mus.) - Major Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Organ, Harpsichord and Early Brass Instruments) (125 credits), page 62
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1 About the Faculty

The Schulich School of Music of McGill University (www.mcgill.ca/music) is Canada's largest university-based school for professional musical training and music research. McGill Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary and early music programs and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording and music technology.

Pollack Concert Hall (capacity: 600), Tanna Schulich Hall (capacity: 187), Redpath Hall (300, with the University Organ), and Clara Lichtenstein Recital Hall (80) are among the busiest and best concert venues in Montreal. The new building adds a 200-seat hall, an opera-rehearsal room, a scoring stage/acoustic research lab, and control rooms. Three floors of the new building are dedicated to the Marvin Duchow Music Library (www.library.mcgill.ca), with its collection of well over 100,000 scores, recordings, books, and periodicals; in addition, the Gertrude Whitley Performance Library has performing parts for over 6000 titles. Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modeling, etc. Classrooms, teaching studios, 90 practice rooms, and a student-lounge and cafeteria round out the picture.

The Faculty is also home to the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), an inter-faculty, inter-university, international consortium that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine (www.cirmmt.mcgill.ca).

The current student enrolment is over 600 at the undergraduate level and over 200 at the graduate level. The teaching staff includes 55 full-time and over 140 part-time members. Students and staff play a major role in Montreal's vibrant cultural scene, presenting over 700 concerts and events annually, as well as master classes, festivals, lectures, and symposia.

2 History of the Faculty

The Schulich School of Music of McGill University was founded as the Conservatorium of Music in 1904 and incorporated as a Faculty in 1920; the school moved to its current location in the impressive and historic Strathcona Music Building (formerly the main section of Royal Victoria College) in 1972. During its 2004-05 centennial season, the Faculty added a new eight-storey building that is a world-leading facility for sound recording and music technology research.

3 Academic Staff

3.1 Department of Music Research

Chair

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

3.2 Composition Area

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

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

Ferguson, Sean; B.Mus.(Alta.), M.Mus., D.Mus.(McG.); Associate Professor; Composition; Director, Digital Composition Studio

Harman, Chris; Assistant Professor; Composition

Lesage, Jean; Concours, Diplôme d'études supérieures(Conservatoire de Montréal); Assistant Professor; Composition Area Chair; Composition

Rea, John; B.Mus.(Wayne St.), M.Mus.(Tor.), M.F.A., Ph.D.(Prin.); Professor; Composition, Theory and Analysis

3.3 Music Education Area

Cossette, Isabelle; Premier Prix(Conservatoire de Québ.); M.Mus.(McG.), D.Mus.(Montr.); Assistant Professor; Special Category
Lorenzino, Lisa; B.Mus.(Tor.), B.Ed.(Sask.), M.A.(McG.); Faculty Lecturer; Music Education Area Chair; Music Education
Wapnick, Joel; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syr.); Professor; Director, Music Education Research Lab; General Music Techniques

3.4 Music Theory Area

Caplin, William; B.M.(S. Calif.), M.A., Ph.D.(Chic.); Professor; Theory and Analysis
Daley, René; B.Mus.(Lawrence), M.A., M.Mus.(Mannes), Ph.D.(Mich.); Assistant Professor; Theory and Analysis
Neidhöfer, Christoph; Graduate, Hochschule für Musik(Basel), Ph.D.(Harv.); Associate Professor; Theory and Analysis, Composition
Sabourin, Carmen; B.Mus., M.Mus.(McG.), Ph.D.(Yale); Associate Professor; Theory
Schubert, Peter; B.A., M.A., Ph.D.(Col.); Associate Professor; Theory and Analysis
Wild, Jonathan; B.Mus., M.A.(McG.), Ph.D.(Harv.); Assistant Professor; Theory Area Chair, Theory and Analysis, Composition

3.5 Music Technology Area

Depalle, Philippe; B.Sc.(Paris XI & ENS Cachan), D.E.A.(Le Mans & ENS Cachan), Ph.D.(Le Mans & IRCAM); Associate Professor; Music Technology (*William Dawson Scholar*)
Fujinaga, Ichiro; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.); Associate Professor; Music Technology Area Chair; Music Technology
McAdams, Stephen; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris); Professor; Director, CIRMMT; Music Technology (*Canada Research Chair*)
Pennycook, Bruce; B.Mus., M.Mus.(Tor.), D.M.A.(Stan.); Adjunct Professor; Music Technology
Scavone, Gary; B.A., B.S.(Syr.), M.S., Ph.D.(Stan.); Associate Professor; Music Technology
Wanderley, Marcelo; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM); Associate Professor; Music Technology, Gestural Control of Sound Synthesis

3.6 Musicianship Area

Davidson, Thomas; B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L.; Faculty Lecturer; Musicianship Area Chair; Musicianship, Piano; Keyboard Proficiency Coordinator
Mariner, Justin; M.Mus., D.Mus.(McG.); Assistant Professor; Musicianship

3.7 Musicology Area

Barg, Lisa; B.A.(Antioch), M.A., Ph.D.(SUNY); Assistant Professor; History and Literature
Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(C'nell); Associate Professor; Fortepiano, History and Literature
Brackett, David; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(C'nell); Associate Professor; Musicology Area Chair; History and Literature
Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Calif., Berk.); Associate Professor; History and Literature
Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Prin.); Professor; History and Literature (*James McGill Professor*)
Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.); Assistant Professor; History and Literature
Ianza, Alcides; Graduate, Instituto Torcuato Di Tella(Buenos Aires); Professor; Director Emeritus (Electronic) Digital Composition Studio
Lawton, Richard; B.Mus.(McG.), M.Mus.(Ind.); Associate Professor; History and Literature

Minorgan, Bruce; B.Mus.(Br. Col.), M.A.(Tor.); Associate Professor; Associate Dean; History and Literature, Music Technology

Rice, Kelly; B.Mus., M.A.(McG.); Instructor; History and Literature

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

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

3.8 Sound Recording Area

Bech, Soren; M.Sc., Ph.D.(Technical Univ. of Denmark); Adjunct Professor; Sound Recording; Senior Technology Specialist, Bang & Olufsen

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

De Francisco, Martha; Diplom-Tonmeister(Detmold); Associate Professor; Sound Recording Area Chair; Sound Recording

Epstein, Steven; Senior Executive Producer, Sony Classical; Adjunct Professor; Sound Recording

King, Richard; B.Mus.(Dal.), M.Mus.(McG.); Associate Professor

Massenburg, George; President and Owner, GML Inc.; Adjunct Professor; Sound Recording

Quesnel, René; B.Mus., M.Mus., Ph.D.(McG.); Assistant Professor; Sound Recording

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

3.9 Associate Members

Daniel Levitin, Dept. of Psychology

Caroline Palmer, Dept. of Psychology

3.10 Department of Performance

Chair

Roy, André; B.Mus.(Curtis); Associate Professor

3.11 Brass Area

French Horn

Derome, Denys; L.Mus.(McG.); Montreal Symphony Orchestra; Instructor

Gaudreault, Jean; LL.L.(Montr.), Graduate, Conservatoire de musique de Québec; Montreal Symphony Orchestra; Assistant Professor

Zirbel, John; B.Mus.(Wis.); Principal Horn, Montreal Symphony Orchestra; Associate Professor

Trumpet

Carroll, Edward; B.Mus., M.Mus.(Juilliard); Associate Professor; Brass Area Co-Chair

De Vuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Associate Professor; Associate Principal Trumpet, Montreal Symphony Orchestra; Assistant Professor

Merkelo, Paul; B.Mus.(Eastman); Principal Trumpet, Montreal Symphony Orchestra; Instructor

Trombone

Box, James; M.M.(S. Methodist), M.M.(Cleveland Inst. Music); Principal Trombone, Montreal Symphony Orchestra; Assistant Professor

Dix, Trevor; M.Mus.(McG.); Instructor

Trombone

Lee, Vivian; Montreal Symphony Orchestra; Instructor

Martin, David; Montreal Symphony Orchestra; Instructor

Tuba/Euphonium

Cazes, Alain; Premier Prix(Conservatoire de Montréal); Associate Professor; Brass Area Co-Chair

Johnson, Sasha; Instructor

Miller, Dennis; Principal Tuba, Montreal Symphony Orchestra; Assistant Professor

3.12 Choral Area

Wachner, Julian; B.Mus., Mus.Doc.(Boston); Associate Professor; Principal Conductor, Opera McGill

3.13 Early Music Area

Beauséjour, Luc; Instructor; Harpsichord

Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(C'nell); Associate Professor; Fortepiano

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

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

Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute

Jennejohn, Matthew; B.A.(Sask.), B.Mus.(Br. Col.); Instructor; Baroque Oboe

Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice

Kirk, Douglas; B.S., B.A.Mus. Hons.(Iowa), M.M.(Texas-Austin), Ph.D.(McG.); Instructor; Cornetto

Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Continuo, Harpsichord (*William Dawson Scholar*); Early Music and Harpsichord Area Chair

Lortie, Dominique; Instructor; Sackbut

Lussier, Mathieu; Instructor; Baroque Bassoon

MacMillan, Betsy; B.Mus.(W. Ont.), M.Mus.(McG.); Instructor; Viola da Gamba

Maute, Matthias; Instructor; Recorder

Michaud, Nathalie; B.A.(Ott.), Cert. of Interpretation(The Hague), M.A.(Montr.); Instructor; Recorder

Napper, Suzie; Instructor; Baroque Cello

Plouffe, Hélène; Instructor; Baroque Viola; Baroque Violin

Rémillard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin

3.14 Ensembles

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

Cazes, Alain; Premier Prix(Conservatoire de Montréal); Assistant Professor; Wind Symphony, Wind Orchestra

Di Lauro, Ron; B.Mus.(McG.); Instructor; Jazz Orchestra II

Foote, Gordon; B.Sc., M.A.(Minn.); Associate Professor; Jazz Orchestra I

Hausser, Alexis; Diplom(Konservatorium der Stadt, Wien); Associate Professor; McGill Symphony Orchestra and Sinfonietta

Thériault, Madeleine; Instructor; Jazz Vocal Workshop

Kennedy, Donny; B.Mus., M.Mus.(McG.); Instructor; Jazz Combo Coordinator

MacMillan, Betsy; B.Mus.(W. Ont.), M.Mus.(McG.); Instructor; Early Music Ensemble Co-Coordinator

Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music Ensemble Co-Coordinator

McNabney, Douglas; B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.); Associate Professor; Chamber Music Coordinator

3.15 Jazz Area

Jazz Bass

Hollins, Fraser; Instructor

Lessard, Daniel; Instructor

Pépin, Pierre; Instructor

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

Jazz Drums

Doxas, Jim; B.Mus.(McG.); Instructor

Laing, David; B.A.(McG.); Instructor

Lambert, Michel; Instructor

McCann, Chris; Instructor

White, André; B.A.(C'dia), M.Mus.(McG.); Associate Professor

Jazz Flute

Gossage, Dave; Instructor

Jazz Guitar

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

Clayton, Greg; Instructor

Gauthier, Michael; Instructor

Gearey, Jon; Instructor

Jazz Piano

Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip.(Berklee); Associate Professor

Johnston, Jeffrey; Instructor

Rager, Josh; B.Mus., M.Mus.(McG.); Instructor

Roney, John; M.Mus.(McG.); Instructor

White, André; B.A.(C'dia), M.Mus.(McG.); Associate Professor

Jazz Saxophone

Bolduc, Rémi; Assistant Professor

Foote, Gordon; B.Sc., M.A.(Minn.); Associate Professor

Kennedy, Donny; B.Mus., M.Mus.(McG.); Instructor

Lozano, Frank; Instructor

Miller, Joel; B.Mus.(McG.); Instructor

Turner, Dave; Instructor

Jazz Trombone

Abdul Al-Khabyyr, Muhammad; Instructor

Grott, David; Instructor

Jazz Trumpet

Couture, Jocelyn; Instructor

Dean, Kevin; B.M.E.(Iowa), M.Mus.(Miami); Professor

Di Lauro, Ron; B.Mus., M.Mus.(McG.); Instructor

Mahar, Bill; B.Mus.(McG.); Instructor

Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor; Jazz Area Chair

Jazz Voice

Lee, Rane; Instructor

Thériault, Madeleine; Instructor

3.16 Opera Area

Hansen, Patrick; B.Mus.(Simpson), M.Mus.(Missouri); Associate Professor; Opera Director

Wachner, Julian; B.Mus., Mus.Doc.(Boston); Associate Professor; Principal Conductor

3.17 Organ Area

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

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

Porter, William; Assistant Professor

3.18 Percussion Area

Huang, Aiyun; B.A.(Tor.), D.M.A.(Calif.-San Diego); Assistant Professor; Percussion Area Chair

Marandola, Fabrice; Premier Prix(Conservatoire de Paris); M.Mus., Ph.D.(Sorbonne); Visiting Professor

3.19 Piano Area

Davidson, Thomas; B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L.; Assistant Professor

Gavrilova, Julia; M.Mus., D.Mus.(McG.); Instructor

Hashimoto, Kyoko; B.A.(Tokyo); Associate Professor

Laimon, Sara; B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook); Associate Professor; Piano Area Chair

McMahon, Michael; B.Mus.(McG.), Graduate, Hochschule für Musik(Vienna); Associate Professor

Mdivani, Marina; Post-graduate Dip.(Moscow Cons.); Associate Professor

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

3.20 String Area

Violin

Crow, Jonathan; B.Mus.(McG.); Assistant Professor

Fewer, Mark; B.Mus.(Tor.); Assistant Professor; String Area Co-Chair

Lupien, Denise; B.M., M.M.(Juilliard); Concertmaster, Orchestre Métropolitain; Assistant Professor

Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony Orchestra; Assistant Professor

Williams, Thomas; B.Mus.(Bran.); Associate Professor

Viola

Marcotte, Anna-Belle; L.Mus.(McG.); Instructor

McNabney, Douglas; B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.); Associate Professor

Roy, André; B.Mus.(Curtis); Associate Professor

Cello

Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Assistant Professor

Dyachkov, Yegor; Instructor

Haimovitz, Matt; B.A.(Harv.); Associate Professor; String Area Co-Chair

Manker, Brian; Principal Cello, Montreal Symphony Orchestra; Instructor

Double Bass

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

Denis, Marc; Instructor

Pépin, Pierre; Instructor

Quarrington, Joel; Instructor

Robinson, Brian; B.Mus.(Tor.); Montreal Symphony Orchestra; Assistant Professor

Yazdanfar, Ali; Montreal Symphony Orchestra; Instructor

Guitar

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

Harp

Swartz, Jennifer; Dip.(Curtis); Principal Harp, Montreal Symphony Orchestra; Assistant Professor

3.21 Voice Area

Algieri, Stefano; Associate Professor

Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice Area Chair

Kolomyjec, Joanne; B.Mus.(Tor.); Assistant Professor

Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Assistant Professor

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

Sylvan, Sanford; Assistant Professor

3.22 Vocal Repetiteurs

Diamond, Louise; M.Mus.(McG.); Vocal Repetiteur

Godin, Olivier; Vocal Repetiteur

McLean, Pierre; Vocal Repetiteur

Nigrim, Dana; Vocal Repetiteur

Pelletier, Louise; B.Ed., M.Mus.(UQAM), M.Mus.(Montr.); Vocal Repetiteur

3.23 Woodwind Area**Flute**

Bluteau, Denis; M.Mus.(Montr.); Associate Principal, Montreal Symphony Orchestra; Instructor

Christie, Carolyn; B.Mus.(McG.); Montreal Symphony Orchestra; Assistant Professor

Howes, Heather; B.Mus., M.Mus.(McG.); Instructor

Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A. Hons.Mus.(Dal.); Principal Flute, Montreal Symphony Orchestra; Associate Professor

Kestenberg, Abe; Associate Professor; Woodwind Area Chair

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

Oboe

Baskin, Theodore; B.Mus.(Curtis), M.Mus.(Auck.); Principal Oboe, Montreal Symphony Orchestra; Associate Professor

Forget, Normand; Instructor

Clarinet

Aldrich, Simon; B.Mus., L.Mus.(McG.); Instructor

Crowley, Robert; B.M.(Eastman), M.M.(Cleve. Inst. of Music); Principal Clarinet, Montreal Symphony Orchestra; Assistant Professor

Desgagné, Alain; Instructor

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

Freeman, Peter; L.Mus., B.Mus., M.Mus.(McG.); Instructor

Kestenberg, Abe; Associate Professor; Woodwind Area Chair

Bassoon

Lévesque, Stéphane; Premier Prix(Conservatoire de Montréal); M.Mus.(Yale); Principal Bassoon, Montreal Symphony Orchestra; Assistant Professor

Mangrum, Martin; Montreal Symphony Orchestra; Instructor

Saxophone

Freeman, Peter; L.Mus., B.Mus., M.Mus.(McG.); Instructor

Kestenberg, Abe; Associate Professor; Woodwind Area Chair

4 About the Schulich School of Music (Undergraduate)

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada. Founded as the Conservatorium of Music in 1904 and incorporated as a Faculty in 1920, the school moved to its current location in the impressive and historic Strathcona

Music Building (formerly the main section of Royal Victoria College) in 1972. During its 2004-05 centennial season, the Faculty added a new eight-storey building that will evolve into a world-leading facility for sound recording and music technology research.

McGill Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary and early music programs and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording and music technology. Pollack Concert Hall (capacity: 600), Redpath Hall (300, with the University Organ), and Clara Lichtenstein Recital Hall (80) are among the busiest and best concert venues in Montreal. The New Music Building adds Tanna Schulich Hall, a 187-seat recital hall, the Wirth Opera Studio, an opera-rehearsal room, and the Multimedia Room, a scoring stage/acoustic research lab, and three control rooms. Three floors of the new building are dedicated to the Marvin Duchow Music Library (www.mcgill.ca/library/library-using/branches/music-library), with its collection of well over 100,000 scores, recordings, books, and periodicals; in addition, the Performance Library has performing parts for over 6000 titles.

Both old and new buildings (as well as satellite locations) house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modeling, etc. Classrooms, teaching studios, practice rooms (90+), and a student-lounge and cafeteria round out the picture. The Faculty is also home to the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), an inter-faculty, inter-university, international consortium that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine (www.cirmmt.mcgill.ca).

The current student enrolment is over 600 at the under graduate level and over 200 at the graduate level. The teaching staff includes 58 full-time and over 140 part-time members. Students and staff play a major role in Montreal's vibrant cultural scene, presenting over 650 concert events annually, as well as master classes, lectures, and symposia, all enhanced by very active student societies, a gig office, and excellent support staff.

4.1 Location

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

Telephone: 514-398-4535
Fax: 514-398-8061
Website: www.mcgill.ca/music

4.2 Faculty Administrative Officers

4.2.1 Dean's Office

Don McLean; Mus.Bac., M.A., Ph.D.(Tor.)
Mary-Beth Campbell; B.Mus., M.Mus.(McG.)
Joanne Niles; B.A., M.A.(C'dia)
Valerie McConnell
Linda Mannix; B.A.(C'dia)
Donna Williams; B.A.(W. Ont.)
Karine Lalonde; B.Mus.(McG.)
Catherine Healy
Irene Baczynsky

Dean
Communications and Special Events Administrator
Assistant to the Dean/HR Adviser
Personnel and Administrative Coordinator
Secretary
Development Director
Development and Alumni Relations Associate
Secretary
Administrative Coordinator

4.2.2 Associate Deans' Office

Gordon Foote; B.Sc., M.A.(Minn.)
Bruce Minorgan; B.Mus.(Br. Col.), M.A.(Tor.)
Quynh-Ly Pham; B.Sc.(McG.)
Ishana Gopaul; B.Com.(McG.)
Diana Toni Dutz; B.Mus.(W. Ont.), Grad.Dip.(C'dia)
Devyn Nicholson; B.Mus.(Ott.), M.Mus.(McG.)

Associate Dean (Academic and Student Affairs)
Associate Dean (Administration)
Budget Officer
Faculty Research Account Administrator
Administrative Coordinator to the Associate Deans
Technical Manager, Concerts/Recordings

Charles Wan; B.Comp.Sc.(C'dia) (*on Developmental Assignment until Nov. 2010*) **Accounting Clerk**

Alain Terriault

LAN Manager

4.2.3 Graduate Studies

Julie Cumming; M.A.(Col.), M.A., Ph.D.(Calif., Berk.)

Hélène Drouin

Véronic Morin; B.A.(McG.)

Director, Graduate Studies

Senior Administrative and Student Affairs Coordinator

Student Affairs Coordinator

4.2.4 Academic Affairs

André Roy; B.Mus.(Curtis)

Lloyd Whitesell; B.A.(Minn.), M.A., Ph.D. Mus.Hist.(SUNY Stony Brook)

Tracy Roach; B.Mus.(McG.)

Ania Loboda; B.Com.(C'dia)

Jennifer Stephenson; B.A.(McG.)

Alexis Carter; B.Mus., M.Mus.(McG.)

Linda Mannix; B.A.(C'dia)

Kerry Wagner; C.T.T.

Christopher Smythe; B.Mus., M.Mus.(McG.)

Chair, Department of Performance

Chair, Department of Music Research

Administrative Assistant

Student Affairs Coordinator Performance and Music Research

Timetable and Scheduling Coordinator

ERM/Gig Office Administrator

Secretary (Sessional)

Piano Maintenance Supervisor, Department of Performance

Shop Coordinator

4.2.5 Student Affairs

Patrick O'Neill; B.A.(McG.)

Mary Di Stefano

Pia D'Amico

TBA

Reisa Lipszyc; B.Mus.(McG.) (*on leave*)

Michelle Hugill; B.Mus.(McG.)

Janet Edwards; B.A.(C'dia)

Marie Moscato (*on leave*)

Andrew Staples; B.A.(Qu.), M.A.(C'dia)

Egidia De Michele

Dana Pietrzak

Admissions Officer

Admissions and Registration Clerk, Graduate

Admissions and Registration Clerk, Undergraduate

Admissions Secretary

Recruitment Officer

Recruitment Officer (Acting)

Marketing and Web Content Administrator

Senior Academic Advisor

Senior Academic Advisor (Acting)

Senior Administrative and Student Affairs Coordinator

Student Affairs Secretary

4.2.6 Building Management

Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)

Katherine Simons; B.Mus.(W. Laur.)

Elise Quinn; B.A.(McG.)

Nick Zervos

Building Director

Associate Building Director

Assistant Building Director

Electronics Technologist (A/V)

4.2.7 Concerts and Publicity

Box Office (weekdays: 12:00 to 18:00): 514-398-4547
 Concert Information: 514-398-4547 or 514-398-5145
 Bookings: 514-398-8993

Louise Ostiguy; B.Mus.(Montr.), C.G.E.(HEC)
 Kate Herzberg; B.Mus., Dip.Ed.(McG.), Dip.TEFL(Rutg.)
 Marie Pothier; B.Mus.(Montr.)
 Johanne Froncioni
 Maureen Leaman
 Fernando Longueira
 Serge Filiatrault
 Jordan Gasparik; B.Mus.(McG.)
 Daphné Bisson; B.Mus.(McG.)
 Robert A. Doucet; B.A.(C'dia)
 Michel Maher
 James Clemens-Seely; B.Mus.(McG.)
 Jacqueline Gauthier
 François Robitaille

Director
Marketing and Publicity Supervisor
Publicity Secretary
Production Supervisor
Secretary
Timetable and Scheduling Secretary
Stage Manager (Pollack Hall)
Assistant Stage Manager (Pollack Hall)
Assistant Stage Manager (Pollack Hall)
Stage Manager (Redpath Hall)
Stage Manager (Tanna Schulich Hall)
Assistant Stage Manager (Tanna Schulich Hall)
Customer Service Coordinator
Piano Maintenance Supervisor

4.2.8 Marvin Duchow Music Library

Telephone: 514-398-4695

Cynthia Leive; B.Mus.(Eastman), M.L.S.(SUNY, Geneseo), M.F.A.(Car.)
 Brian McMillan; B.Mus., M.Mus.(McG.), M.I.St.(Tor.)
 Cathy Martin; B.Mus.(UQAM), M.L.I.S.(McG.)
 Melanie Preuss
 Andrew Senior; B.A., M.Phil.(York (UK))
 Gail Youster
 David Curtis; B.Sc.(McG.)

Head Librarian
Music Liaison Librarian
Music Liaison Librarian
Senior Library Clerk - Circulation
Specialized (Audio/Visual) Cataloguing Editor
Senior Library Clerk - Serials
Senior Reference Assistant & Cat. Editor

4.2.9 Gertrude Whitley Performance Library

Telephone: 514-398-4553

Erika Kirsch; B.Mus.(Southern Methodist Univ.), M.Mus.(Eastman)

Senior Specialized Cataloguing Editor and Acquisitions Assistant

4.2.10 Opera McGill

Telephone: 514-398-4535, ext. 0489

Julian Wachner; B.Mus., Mus.Doc.(Boston)
 Patrick Hansen; B.Mus.(Simpson), M.Mus.(Missouri)

Principal Conductor
Executive Director

4.2.11 Digital Composition Studio

Telephone: 514-398-4552

Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)

Director

Richard McKenzie

Chief Electronics Technician

4.2.12 Recording Studio

Telephone: 514-398-4549

Wieslaw Woszczyk; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw)

Director

Ieronim Catanescu

Electronics Technician

4.2.13 Music Technology Research Laboratories

Fax: 514-398-2962

Darryl Cameron

Chief Electronics Technician

4.2.14 Computational Acoustic Modeling Laboratory (CAML)

Telephone: 514-398-4535, ext. 094836

Gary P. Scavone; B.A., B.S.(Syr.), M.S., Ph.D.(Stan.)

Director

4.2.15 Distributed Digital Music Archives and Libraries Laboratory (DDMAL)

Telephone: 514-398-4535, ext. 0300

Ichiro Fujinaga; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.)

Director

4.2.16 Sound Processing and Control Laboratory (SPCL)

Telephone: 514-398-4535, ext. 00271

Philippe Depalle; B.Sc.(Paris XI & ENS Cachan), D.E.A.(Le Mans & ENS Cachan), Ph.D.(Le Mans & IRCAM)

Co-Director

Marcelo M. Wanderley; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM)

Co-Director

4.2.17 Input Devices and Music Interaction Laboratory (IDMIL)

Telephone: 514-398-4535, ext. 094916

Marcelo M. Wanderley; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM)

Director

4.2.18 Music Perception and Cognition Laboratory (MPCL)

Telephone: 514-398-4535, ext. 094812

Stephen McAdams; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris)

Director

Bennett Smith

Technical Manager

4.2.19 Real-Time Multimodal Laboratory (RTML)

Telephone: 514-398-4535, ext. 094837

Stephen McAdams; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris)

Director

Bennett Smith

Technical Manager

4.2.20 Centre for Interdisciplinary Research in Music Media & Technology (CIRMMT)

Telephone: 514-398-8793

Fax: 514-398-7414

Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)

Director

Harold Kilianski; B.Mus.(McG.)

Technical Manager

Sara Gomez; B.A.(McG.) (*on leave until July 9, 2010*)

Research Administrator

Rosemary Marland

Administrative Coordinator

Mary Chin; B.A.(Wesl.) (*on temporary assignment until May 31, 2010*)

Secretary

Aleksandra Duric

Acting Secretary

Yves Méthot; B.Ing.(E.T.S.)

Electronics Coordinator

Julien Boissinot

Systems Manager

Fabrice Maraldola; Ph.D.(Sorbonne)

Associate Director, Artistic Research

Gary P. Scavone; B.A., B.S.(Syr.), M.S., Ph.D.(Stan.)

Associate Director, Scientific and Technological Research

4.2.21 Music Education Research Laboratory

Telephone: 514-398-4554

Joel Wapnick; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syr.)

Director

4.2.22 McGill University Records

Telephone: 514-398-4537

Joel Wapnick; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syr.)

Director

4.2.23 McGill Conservatory, Community Program of the Schulich School of Music of McGill University

Telephone: 514-398-4543 (Downtown Campus)

Telephone: 514-398-7673 (Macdonald Campus)

www.mcgill.ca/conservatory

Clément Joubert; B.Mus.(McG.)

Director

Nancy Soulsby; B.A., Dip.Ed.(McG.)
 Marie-Reine Pelletier
 Sharon Webb
 Jennifer Pelletier
 Nancy McMahon-Laporte
 TBA
 Mirko Sablich

Administrative Assistant
Student Affairs Coordinator
Admissions and Registration Clerk
Senior Administrative Coordinator, Summer Camp
Secretary
Secretary, Summer Camp
Communications and Marketing Administrator, Macdonald Campus

5 Overview of Programs

Performance, Music Research, Education, Composition, and Sound Recording are only a few of our programs, see here www.mcgill.ca/music/prospective/undergraduate/information for a detailed listing and description of our programs

The Schulich School of Music of McGill University offers the opportunity to pursue courses that reflect your multiple interests through collaboration with McGill's other faculties and departments. You may wish to consider partnering your music studies with subjects within Arts and Sciences that would lead to graduating with a Double Major or Minor.

5.1 Degrees and Diplomas Offered

5.1.1 Degree of Bachelor of Music (B.Mus.)

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

Majors
Composition
Faculty Program
Music Education – available only as a component of the Concurrent B.Mus./B.Ed. program
Music History
Music Theory
Performance
Early Music Performance
Jazz Performance

5.1.2 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 major 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 Quebec Diploma of Collegial Studies or four years of study following completion of secondary school elsewhere.

5.1.3 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.

5.1.4 Minor Programs

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

Minors in Musical Applications of Technology and Musical Science and Technology are 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, these minors are also available to students from other faculties.)

A Minor in Marketing and a Minor in Management are available to B.Mus. students. Further information on these minors can be found under the *Desautels Faculty of Management* > : *Minors for Non-Management 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 under the *Faculty of Arts*, : *Music (MUAR)* and the *Faculty of Science* > : *Music*.

5.1.5 M.Mus. Performance (Prerequisite courses)

Students wishing to prepare for the Master of Music in Performance should include, in their Bachelor of Music program, the courses listed under [section 8.2.14: Special Prerequisite Courses for M.Mus. in Performance](#).

5.1.6 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 under [section 8.1.5: Special Prerequisite Courses for M.Mus. in Sound Recording](#).

5.1.7 Licentiate in Music (L.Mus.)

The Licentiate in Music is offered in Performance and is designed for advanced instrumentalists, singers and Jazz performers 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. For more information, please see: [section 8.2.8: Licentiate in Music \(L.Mus.\) - Major Performance Piano \(95 credits\)](#); [section 8.2.9: Licentiate in Music \(L.Mus.\) - Major Performance \(All Instruments except Piano, Voice and Jazz\) \(95 credits\)](#); [section 8.2.10: Licentiate in Music \(L.Mus.\) - Major Performance Voice \(101 credits\)](#); and [section 8.2.11: Licentiate in Music \(L.Mus.\) - Major Performance Jazz \(100 credits\)](#).

5.1.8 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.

5.1.9 Degree of Master of Arts (M.A.)

The Master of Arts degree (M.A.) is available as a thesis option in Music Education, Music Technology, Musicology, and Theory and as a non-thesis option in Music Education, Musicology, and Theory.

5.1.10 Degree of Master of Music (M.Mus.)

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. Within the Performance option are offered specializations in: piano, guitar, orchestral instruments, organ, conducting, chamber music, orchestral training, piano accompaniment, vocal, opera, opera coaching, vocal pedagogy, early music, church music — organ, and jazz.

5.1.11 Degree of Doctor of Music (D.Mus.)

The Doctor of Music degree (D.Mus.) is available in Composition and Performance Studies.

5.1.12 Degree of Doctor of Philosophy (Ph.D.)

The Doctor of Philosophy degree (Ph.D.) is available in Music Education, Musicology, Music Technology, Sound Recording, and Theory.

For details of the Master's and Doctoral programs, please consult the *Graduate and Postdoctoral Studies Calendar*, available at www.mcgill.ca/students/courses/calendars.

5.2 Orchestral Training

Orchestral Training at McGill includes all students in the B.Mus., L.Mus., Artist Diploma, M.Mus., and D.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.

5.3 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 (www.mcgill.ca/students/courses/calendars).

Schulich Scholarships valued at \$5,000 CDN/year (renewable) are available to outstanding prospective students. About 70 Schulich Scholars are present in the School during any academic year. A limited number of Music Entrance Scholarships (valued at \$2,000 each) are also 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 Schulich School of Music are encouraged to audition for the Lloyd Carr-Harris String Scholarships (valued at \$10,000 each, renewable). Application for admission must be submitted by January 15.

While taking into account the stipulations of the individual awards, Schulich School 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 (excluding courses completed under the satisfactory/unsatisfactory option) 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.

5.4 Summer Studies

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

Students may take a maximum of 18 credits during the Summer session. Those wishing to take more than 5 credits in any one month must obtain the permission of the Senior Student Adviser.

Information concerning course offerings and application forms may be obtained from the McGill Summer Studies Office website, www.mcgill.ca/summer, or by calling 514-398-5212.

5.5 Music Credit Options for Students in Other Faculties

The Schulich School 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 Schulich School 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 see the *Faculty of Arts > Music (MUAR)*. Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Schulich School of Music and from the Associate Dean of their own faculty.

5.6 McGill Conservatory

The McGill Conservatory, Community Program of the Schulich School 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 McGill Conservatory offers the Little Musicians course - an introduction to music for young children, Suzuki method instrumental instruction, orchestras, children's, youth and adult choirs, chamber music ensembles, a variety of jazz courses: improvisation, theory, history and combos, a garage band program and a summer day camp.

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

The McGill Conservatory also welcomes adult students (at any level) and encourages their participation not only in instrumental instruction but also in choir, orchestra, instrumental ensembles and Theory and Ear Training courses.

For more information, contact the McGill Conservatory: 514-398-4543 (Downtown); 514-398-7673 (Macdonald Campus); 514-398-5505 (Camp); website: www.mcgill.ca/conservatory.

6 Admission

As you plan for the next step in your education, we would be pleased to assist you in providing further information and/or assistance. Please take a few minutes to create an account on McGill in Mind <https://mcgillinmind.mcgill.ca>. Here you can register for tours of the Schulich School of Music, learn about events, request publications, modify your personal profile and receive messages from us concerning exciting developments at the School. Please note that certain materials in our packages are only available in English. (All information is confidential and will be used solely for McGill University recruiting purposes.)

6.1 Application Procedure

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

Full information, including a web-based application form, is available at www.mcgill.ca/music/prospective/undergraduate/applying.

In order to ensure proper consideration, web applications for September must be submitted by January 15. The School normally does not admit students in January. Please consult the Music Admissions Office for exceptions. Applications received after these deadlines will be considered if places are still available.

Application information should include detailed descriptions of the applicant's musical background, training and statement of intent including photocopies of diplomas, certificates and/or transcripts. An official up-to-date transcript must also be sent directly by the school attended. All applicants must arrange to have a Music Evaluation form submitted on their behalf. All supporting documents for undergraduate applications must be mailed to: McGill University, Enrolment Services Documentation Centre, 688 Sherbrooke Street West, Montreal, Quebec, H3A 3R1. All screening and audition recordings, and composition samples should be submitted directly to the Schulich School of Music: 555 Sherbrooke Street West, Montreal, Quebec, H3A 1E3.

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

6.2 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)

Quebec 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 and academic record. 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 in female voice and in all jazz instruments will be required to submit screening material (CD, video, etc.) for preselection by January 15. Following a review of these recordings, selected applicants will be invited to attend a live audition. No live audition will be scheduled in female voice or in any jazz instrument until recordings have been received and reviewed. 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 entrance audition requirements please refer to www.mcgill.ca/music/prospective/undergraduate/requirements.

The entrance audition dates for September 2010 admission are February 20 to 28, 2010.

The entrance audition dates for September 2011 admission are February 19 to 27, 2011.

Recorded auditions (compact disc 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 outline reasons for wishing to enter the Music Education field in their statement of intent and have a letter of reference sent from someone attesting to his or her suitability for teaching.

All screening and audition recordings, and composition samples should be submitted directly to the Schulich School of Music of McGill University: 555 Sherbrooke Street West, Montreal, Quebec, H3A 1E3.

6.3 Academic Entrance Requirements

6.3.1 Bachelor of Music

The applicant's entrance audition and the academic record are considered when making an admission decision. As a 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.

6.3.2 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 DCS/DEC 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.

6.3.3 Canadian High School (excluding Quebec) 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 a minimum of 6 preuniversity (4U, 4M) courses, at least four of the six must have been taken at the 4U level. 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.

6.3.4 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.

6.3.5 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.

6.3.6 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 non-music 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.

6.3.7 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.

6.3.8 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 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.

6.3.9 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.

6.4 Diploma Programs

6.4.1 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. This program is normally three years in length.

6.4.2 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 Schulich School of Music, or the equivalent and must pass a performance audition. This program is normally two years in length.

6.5 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. Jazz Materials and Jazz Keyboard Proficiency placement exams are given on the first day of class.

First-year students enrolled in the Bachelor of Music program who have completed the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in a Music concentration or equivalent, or students transferring from other universities or colleges, and who have completed a course in the history of Western music, with a grade of C or better, will be exempted from the first-year Western Musical Traditions requirement (MUHL 186).

First-year students enrolled in the Bachelor of Music program with a Major in Jazz Performance who have completed the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in a Jazz concentration or equivalent, or students transferring from other universities or colleges, and who have completed a course in the history of Jazz, with a grade of C or better, will be exempted from the first-year Jazz History Survey requirement (MUJZ 187).

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 Chair of the Department of Music Research, upon the advice of the instructor, reserves the right to counsel the student to undertake studies at a lower level.

6.6 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 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 Keyboard Proficiency 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 Music Research.

6.7 Readmission

Students in satisfactory standing, who have not been registered in the Schulich School 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 readmitted upon permission of the Faculty, subject to the student's previous record and current Faculty limitations on enrolment, but will be required to readmission.

Students wishing to return in the Winter or Summer term must submit a request in writing to the Student Affairs Office, giving a summary of their activities during their absence. The deadline for the Winter session is November 15; for the Summer session, April 1; for the Fall session, June 1.

6.8 Tuition Fees

General information on Tuition and Other Fees will be found in *University Regulations and General Information > Fees*. The University reserves the right to make changes without notice in the published scale of fees.

Individual practical instruction on a main instrument or voice as indicated in the various degree and diploma programs, see [section 5.1: Degrees and Diplomas Offered](#), 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:

Table 1: 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. Concentration*)
High School graduates (Gr.12) [Canadian, except Quebec; United States; Overseas]	5 years	4 years
CEGEP graduates [Holders of D.E.C. or D.C.S. in Music or a non-Music specialization]	4 years	3 years
Transfer students [from other colleges, universities or McGill faculties] or degree holders	4 years	3 years
Mature Students [without above academic qualifications but who are 21 years old as of Sept. 1]	4 years	3 years

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

L.Mus. students are entitled to practical instruction at the per-credit rate for a maximum of 4 years, 1 hour per week; Artist Diploma students, 2 years, 1.5 hours per week.

The maximum of 4 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.



Note: 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, MUIN 301) 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.

7 Academic Information

Students are required to be punctual at all classes and lessons. Grades in theoretical subjects are calculated on the basis of class work and/or examinations. Students are warned that by missing examinations or class work they risk failure in the subject concerned.

7.1 Ensemble Policy and Regulations

7.1.1 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.

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 7.1.11: Exemption from a Required Ensemble](#).)

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 Area Chair 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.

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.



Note: 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.

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.

7.1.2 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 556	Introduction to Collaborative Piano 1
MUEN 557	Introduction to Collaborative Piano 2
MUEN 560	Chamber Music Ensemble
MUEN 578	Song Interpretation 1
MUEN 579	Song Interpretation 2
MUEN 580	Early Music Ensemble
MUEN 581	Piano Ensemble Seminar 1
MUEN 582	Piano Ensemble Seminar 2
MUEN 584	Studio Accompanying
MUEN 585	Sonata Masterclass
MUEN 589	Woodwind Ensembles
MUEN 598	Percussion Ensembles

7.1.3 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.

7.1.4 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. A student who cannot audition for a basic ensemble at the times indicated on the website must give due notice to the Ensemble Resource Administrator in 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 and his assignment will be left entirely to the discretion of the Performance Department. 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 Large Ensemble notice board. Reassignments may be made from time to time during a term and will also be posted. Students are reminded that auditions for major ensembles are mandatory. Students who do not take the auditions will see their assignment be left entirely to the discretion of the Performance Department.

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 Coordinator 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.

7.1.5 Commitment

Ensembles are courses. Each student who has registered for an ensemble, or who has been assigned to 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; any unexcused absence may result in a failing grade for the student.

7.1.6 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.

7.1.7 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 AN "ENSEMBLE EXCUSE FORM". THIS FORM IS AVAILABLE ON THE ENSEMBLE PAGE FOR THE SCHULICH SCHOOL OF MUSIC.

Students are required to submit a completed form 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 or equivalent medical service must be submitted electronically via email or in hard copy to the Office of the Ensemble Resource Administrator.**

Students may be excused from a rehearsal or coaching session of an ensemble for the following reasons; however, submitting a form with one of these reasons does not guarantee approval of a request:

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 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, including orchestra engagements
2. Non-emergency medical or dental appointments. Students should request appointment times that do not conflict with rehearsals or coaching sessions.

Absences or delays (especially, but not limited to, tardiness) without an approved Ensemble Excuse Form will result in a final mark deduction as follows:

- Absences due to illness (with Medical Certificate) = no loss of grade
- Tardy to rehearsal, without approved Ensemble Excuse Form = loss of one grade point (i.e., B to B-)
- Absences without approval = loss of one entire letter grade (i.e., A to B)

7.1.8 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 Resource Administrator and Area Chair, who 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 Area Chair 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 copies to the Ensemble Resource Administrator, practical instruction teacher, Area Chair and Department Chair – 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).

7.1.9 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).

7.1.10 Withdrawal

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

7.1.11 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:

1. 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:
 - his or her practical teacher
 - the area Chair
 - the Director of the ensemble
 - Chair of the Orchestral Training, Choral, Opera or Voice Area (where appropriate), or
2. have completed all program requirements except the final exam on his or her instrument, or
3. have completed all musical requirements of his or her program, having only Arts and Science electives remaining, or
4. 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 McGill Symphony Orchestra or Sinfonietta (MUEN 597) 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.

7.1.12 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:

- have completed the minimum number of terms in the required or complementary large ensemble and
 - have the permission as in bullet 1 under [section 7.1.11: Exemption from a Required Ensemble](#), 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 584) 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.

7.1.13 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.

7.1.14 Missed Classes due to Field Trips

Situations will arise where students are required to miss classes – both in the Schulich School of Music as well as in other faculties – because of field trips. Teaching staff in the Schulich School 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.*

7.1.15 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 and/or Free Elective credit.

7.1.16 Extra Basic Ensemble Training Credits

Basic Ensemble Training credits accumulated above the minimum may be applied as Music and/or Free Elective credits.

7.1.17 Performance 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 Gertrude Whitley Performance Library. Students will be required to pay for the replacement of any music which has been lost, stolen or damaged and a hold on a student's Minerva account can be placed by the Performance Librarian should music or fines not be handed in to the library.

7.2 Accompanying

Music students registered for practical instruction (including elective study) in one of the eligible instruments may request Accompanist Funding up to a maximum number of hours. Further details are available from the Department of Performance Office.

7.3 Academic Category

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

Major: B.Mus. candidates may choose one or more of several majors as described under [section 8: Programs of Study](#).

Faculty Program: A general B.Mus. program (see [section 8.1.4: Bachelor of Music \(B.Mus.\) - Faculty Program Music \(125 credits\)](#)).

L.Mus., Artist Dip.: Diploma programs are designed for advanced instrumentalists and singers who wish to concentrate on their practical subject.

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.

7.4 Auditing

For information on auditing, see [University Regulations and General Information > Auditing of Courses](#).

7.5 Music/Free 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 and/or Free Elective in the B.Mus. or Artist Diploma programs. Under certain conditions, three credits per term of practical instruction may be applied as Music and/or Free Electives only if the lessons are taken after completion of the final examination and/or completion of the number of terms designated in the student's program. Practical instruction in a second instrument at the 100 level, Jazz Materials 1 (MUJZ 160), and Jazz Materials 2 (MUJZ 161) may be taken for elective credit. Consult the Music Student Affairs Office for details. Basic Ensemble credits accumulated above the minimum may be applied as Music and/or Free Elective credits.

7.6 Non-Music Electives

In all B.Mus. programs, students are required to complete a minimum of 3 elective credits from courses offered by other faculties. Students admitted from high schools outside Quebec, not holding a DCS, must complete an additional 6 credits of non-music electives (as part of the Program Prerequisites - Freshman Program) for a total of 9. Students holding a DCS 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 Schulich School of Music allows up to 12 credits in English as a Second Language as a non-music 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.

7.7 Distance Education (online) Courses

Students may take a maximum of six credits of non-music elective courses taught through distance education towards their B.Mus. degree at McGill. Courses taught through distance education from institutions other than McGill will be approved as transfer credits under the following conditions:

- The course is given by a government-accredited, degree-granting institution acceptable to McGill;
- The course counts for credit towards degrees granted at the institution giving the course;
- Prior approval for the course is obtained from the Music Student Affairs Office.

7.8 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 on the 7th floor of the New Music Building. For more information, see *University Regulations and General Information > Course Change Period*.

Late course change requests, if approved, will be processed only upon payment of a fee of \$50. 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. For complete information on administrative fee charges and fines, please consult the Student Accounts website www.mcgill.ca/student-accounts/fees/adminfees.

7.9 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. For more information, see *University Regulations and General Information > Regulations Concerning Course Withdrawal*.

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 and \$97.50 per week for 1.5 hour-lessons 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.



Note: 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 see *University Regulations and General Information > Regulations Concerning Course Withdrawal*.

7.10 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 coursework on time. The deadline for completion and submission of the required work shall be set by the instructor but may not be later than four 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 final grade is not received within the specified timeline (as agreed by the instructor and student), the mark will be changed to KF (Incomplete Failed), unless an extension has been granted (KE). 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 Associate Dean (Student Affairs) 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.

7.11 Deferrals

Deferred examinations are permitted in the case of illness or other exceptional circumstances. Music students requesting a deferred examination in academic courses must submit the Request for a Deferred Examination form to the Senior Student Adviser. Students requesting a deferred examination in a practical music examination must submit the form to the Performance Department Chair. Supporting evidence such as an appropriate medical note is required. If the request is approved, an L (deferred) will appear in place of a grade. The grade obtained in the deferred examination will replace the grade of L (deferred) on the official transcript.

Deferred examinations in Music academic courses are given at the discretion of the instructor. A deferred examination in a Music practical examination will be held during the next examination period.

Deferred examinations in non-Music courses will be held in May for the Fall term and August for the Winter term. Examinations will follow the rules of the faculty concerned. **It is the student's responsibility to check the date, time and place of the deferred examination.**

A mark of L (deferred) not cleared by mid-May makes the student ineligible for scholarships.

Students who are unable to write a deferred exam must contact the Music Student Affairs Office immediately to initiate a withdrawal from the deferred exam. Deferred examinations cannot be written at a later date. If the withdrawal is not approved, a final grade of J (absent) will be entered and will count as a zero in the TGPA/CGPA.

7.12 Supplementals

Supplemental examinations in Music academic courses 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.

7.13 Rereading of Examinations

A student wishing to have an examination paper reread should apply in writing to the Associate Dean (Student Affairs). The mark given in the rereading, whether higher or lower, will replace the mark originally given. Any request to have a term paper or other coursework reassessed must be made directly to the instructor concerned.

7.14 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.**

7.14.1 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.

7.14.2 Probationary/Interim Probationary Standing

Students in probationary standing may continue in their program, but must carry a reduced load (maximum 14 credits per term) and raise their TGPA and CGPA to return to satisfactory standing. They should see their departmental adviser to discuss their course selection.

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 their departmental adviser, 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 Associate Dean (Student Affairs) 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.

7.14.3 Readmitted Unsatisfactory Standing

Students who were previously in unsatisfactory standing and who were readmitted to the Faculty by the Associate 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 Student Adviser to discuss their course selection.

7.14.4 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 Student Adviser, before the withdrawal deadlines, about their course selection for the Winter term.

Students in unsatisfactory standing who have failed to meet the minimum standards set by the Faculty may not continue in their program and their registration will be cancelled.

Appeals for readmission by students in unsatisfactory standing should be addressed to the Associate 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 Student Adviser 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 Associate Dean (Student Affairs) 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.

7.14.5 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 Associate Dean (Student Affairs) 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.

7.15 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 minimum grade of C (or higher, depending on the program) 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 credits, L.Mus.: 48 credits, Artist Dip.: 32 credits).

For more information on applying to graduate, see www.mcgill.ca/student-records/graduation/graduation-info.

7.16 Graduation Honours

For information on the designation of Dean's Honour List awarded at graduation, see *University Regulations and General Information > Dean's Honour List*.

For information on the designation of Distinction awarded at graduation, see *University Regulations and General Information > Distinction*.

Departments may recommend to the Faculty that students be awarded Outstanding Achievement in recognition of superior performance on an instrument or in an academic discipline.



Note: the designation of High Distinction is no longer awarded at graduation. Prior to 2009, High Distinction was awarded at graduation according to Faculty regulations. You can find these rules in the Schulich School of Music chapter of the *2008-2009 Undergraduate Programs Calendar* or any earlier version at www.mcgill.ca/students/courses/calendars.

8 Programs of Study

Performance, Music Research, Education, Composition, and Sound Recording are only a few of our programs. See [section 5: Overview of Programs](#) for a detailed listing and description of our programs.

The Schulich School of Music of McGill University offers the opportunity to pursue courses that reflect your multiple interests through collaboration with McGill's other faculties and departments. You may wish to consider partnering your music studies with subjects within Arts and Sciences that would lead to a graduating with a Double Major or Minor.

8.1 Department of Music Research: Composition; Music History; Theory; Faculty Program

At both the undergraduate and graduate levels, the Department embraces the disciplines of Composition, Music Education, Music History, and Theory; and at the graduate level, Music Technology and Sound Recording. 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.

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 students who seek to place their work in a larger context, and two Minors in Musical Applications of Technology, and Musical Science and Technology, to Music students and to students from other faculties.

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

8.1.1 Bachelor of Music (B.Mus.) - Major Composition (126 credits)

The Bachelor of Music (B.Mus.) - Major Composition program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students). It includes 21 credits of non-music and free elective courses so that students may pursue other academic interests outside of music.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Courses (60 credits)

60 credits selected as follows:

36 credits of Composition

9 credits of Theory

6 credits of Musicianship

3 credits of Music History

6 credits of Performance

Composition

MUCO 245D1	(2)	Composition 1
MUCO 245D2	(2)	Composition 1
MUCO 261	(2)	Orchestration 1
MUCO 340D1	(2)	Composition 2
MUCO 340D2	(2)	Composition 2
MUCO 341	(3)	Digital Studio Composition 1
MUCO 342	(3)	Digital Studio Composition 2
MUCO 360	(2)	Orchestration 2
MUCO 440D1	(2)	Composition 3
MUCO 440D2	(2)	Composition 3
MUCO 460	(2)	Orchestration 3
MUCO 462	(3)	Advanced Tonal Writing
MUCO 541	(3)	Advanced Digital Studio Composition 1
MUCO 542	(3)	Advanced Digital Studio Composition 2

MUCO 575 (3) Topics in Composition

Theory

MUTH 250 (3) Theory and Analysis 3

MUTH 251 (3) Theory and Analysis 4

MUTH 350 (3) Theory and Analysis 5

Musicianship

MUSP 240 (2) Musicianship Training 3

MUSP 241 (2) Musicianship Training 4

MUSP 346 (2) Post-Tonal Musicianship

Music History

MUHL 286 (3) Critical Thinking About Music

Performance

MUIN 280 (3) BMus Practical Lessons 3

MUIN 281 (3) BMus Practical Lessons 4

MUIN 283 (0) BMus Concentration Final Examination

Complementary Courses (10 credits)

10 credits selected as follows:

6 credits from Music History

4 credits from Performance

Music History

MUHL 385 (3) Early Twentieth-Century Music

MUHL 391 (3) Canadian Music

MUHL 392 (3) Music since 1945

Performance

MUEN 563 (2) Jazz Vocal Workshop

MUEN 572 (2) Cappella Antica

MUEN 573 (2) Baroque Orchestra

MUEN 587 (2) Cappella McGill

MUEN 590 (2) McGill Winds

MUEN 592 (2) Chamber Jazz Ensemble

MUEN 593 (2) Choral Ensembles

MUEN 594 (2) Contemporary Music Ensemble

MUEN 595 (2) Jazz Ensembles

MUEN 597 (2) Orchestral Ensembles

Non-Music Electives (3 credits)**Free Electives (18 credits)****8.1.2 Bachelor of Music (B.Mus.) - Major Music History (126 credits)**

The Bachelor of Music (B.Mus.) - Major Music History program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students).

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required History (6 credits)

MUHL 286	(3)	Critical Thinking About Music
MUHL 570	(3)	Research Methods in Music

Complementary History (24 credits)

24 credits selected from Group I, II and III, with a minimum of six credits from each group.

Group I

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 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750

MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUPP 381	(3)	Topics: Performance Practice before 1800
MUTH 426	(3)	Topics in Early Music Analysis

Group II

MUHL 366	(3)	The Era of the Fortepiano
MUHL 372	(3)	Solo Song Outside Germany and Austria
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)	Opera After 1900
MUHL 389	(3)	Orchestral Literature
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 396	(3)	Era of the Modern Piano
MUHL 397	(3)	Choral Literature after 1750
MUHL 398	(3)	Wind Ensemble Literature after 1750

Group III

MUHL 220	(3)	Women in Music
MUHL 330	(3)	Music and Film
MUHL 342	(3)	History of Electroacoustic Music
MUHL 362	(3)	Popular Music
MUHL 375	(3)	Introduction to Ethnomusicology
MUHL 393	(3)	History of Jazz
MUHL 529	(3)	Proseminar in Musicology
MUTH 541	(3)	Topics in Popular Music Analysis

Required Courses (19 credits)

9 credits from Theory

4 credits from Musicianship

6 credits from Performance

Theory

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

MUSP 240	(2)	Musicianship Training 3
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MUSP 241 (2) Musicianship Training 4

Performance

MUIN 280 (3) BMus Practical Lessons 3
 MUIN 281 (3) BMus Practical Lessons 4
 MUIN 283 (0) BMus Concentration Final Examination

Complementary Courses (9 credits)

3 credits from Theory

2 credits from Musicianship

4 credits from Performance

Theory

3 credits of MUTH courses at the 200-level or 300-level.

Musicianship

2 credits from:

MUSP 324 (2) Musicianship for Strings
 MUSP 330 (2) Musicianship for Woodwind
 MUSP 335 (2) Musicianship for Brass
 MUSP 346 (2) Post-Tonal Musicianship
 MUSP 350 (2) Musicianship for Pianists
 MUSP 353 (2) Musicianship for Voice
 MUSP 354 (2) Introduction to Improvisation and Ornammentation
 MUSP 355 (2) Musicianship for Percussion
 MUSP 381 (2) Singing Renaissance Notation

Performance

Basic Ensemble

4 credits from:

MUEN 563 (2) Jazz Vocal Workshop
 MUEN 572 (2) Cappella Antica
 MUEN 573 (2) Baroque Orchestra
 MUEN 587 (2) Cappella McGill
 MUEN 590 (2) McGill Winds
 MUEN 592 (2) Chamber Jazz Ensemble
 MUEN 593 (2) Choral Ensembles
 MUEN 594 (2) Contemporary Music Ensemble
 MUEN 595 (2) Jazz Ensembles
 MUEN 597 (2) Orchestral Ensembles

Non-Music Electives (9 credits)

Free Electives (24 credits)

8.1.3 Bachelor of Music (B.Mus.) - Major Theory (126 credits)

The Bachelor of Music (B.Mus.) - Major Theory program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students).

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, select all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Courses (24 credits)

24 credits of required courses selected as follows: 9 credits of Theory, 6 credits of Musicianship, 3 credits of Music History, 6 credits of Performance

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

6 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4
MUSP 346	(2)	Post-Tonal Musicianship

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Performance

6 credits

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

Complementary Courses (40 credits)

40 credits selected as follows:

30 credits of Theory (Complementary)

6 credits of Music History

4 credits of Performance

Theory

30 credits

6 credits selected from:

MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2

6 credits selected from:

MUTH 321	(3)	Topics in Tonal Analysis
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 426	(3)	Topics in Early Music Analysis
MUTH 541	(3)	Topics in Popular Music Analysis

6 credits selected from:

MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 529	(3)	Proseminar in Music Theory
MUTH 538	(3)	Mathematical Models for Musical Analysis

12 credits selected from courses not taken above and the following:

MUCO 462	(3)	Advanced Tonal Writing
MUCO 575	(3)	Topics in Composition
MUTH 539	(3)	Topics in Advanced Writing Techniques

Music History

6 credits of courses with an MUHL or MUPP prefix

Performance

4 credits selected from:

MUEN 563	(2)	Jazz Vocal Workshop
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MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Non-Music Electives (9 credits)**Free Electives (18 credits)****8.1.4 Bachelor of Music (B.Mus.) - Faculty Program Music (125 credits)**

The Bachelor of Music (B.Mus.) - Faculty Program Music requires 125 credits and 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 major 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 and faculties.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Courses (22 credits)

22 credits of the required courses are selected as follows:

9 credits of Theory

4 credits of Musicianship
 3 credits of Music History
 6 credits of Performance

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Performance

6 credits

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

Complementary Courses (12 credits)

Music History

6 credits

(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393, but not both)

Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwind
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornammentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

Performance

4 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Music Electives (20 credits)

Non-Music Electives (3 credits)

Free Electives (33 credits)

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

Please note: changes are anticipated in the Special Prerequisite Courses for M.Mus. in Sound Recording. For the most up-to-date information, please consult the Sound Recording Program website: www.music.mcgill.ca/sr/build.

Students wishing to follow this package of prerequisite courses while registered in the Faculty Program or in any other B.Mus. program must notify the Sound Recording Area Chair of their intent to do so.

Schulich School of Music (26 credits)

MUCO 260	(2)	Instruments of the Orchestra
MUMT 202	(3)	Fundamentals of New Media
MUMT 203	(3)	Introduction to Digital Audio
MUSR 232	(3)	Introduction to Electronics
MUSR 300D1	(3)	Introduction to Music Recording
MUSR 300D2	(3)	Introduction to Music Recording
MUMT 301	(3)	Music and the Internet
MUSR 339	(3)	Introduction to Electroacoustics

One of (complementary):

MUMT 302	(3)	New Media Production 1
MUMT 306	(3)	Music and Audio Computing 1

Faculty of Science (6 credits)

PHYS 224	(3)	Physics and Psychophysics of Music
PHYS 225	(3)	Musical Acoustics



Note: Students admitted as a Special Student in the prerequisite package for Sound Recording must meet with the Sound Recording adviser prior to registering in MUMT (Music Technology) courses. 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.

8.1.6 Bachelor of Music (B.Mus.) - Minor Music History (18 credits)

The Minor Music History is available to all students (with the exception of students in the Major in Music History). This option will take the place of music electives, as well as history, literature and performance practice complementary courses.

History

3 credits of:

MUHL 570	(3)	Research Methods in Music
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Complementary

15 credits selected from Music History complementary courses chosen freely from Groups I and II.

Note: MUHL 591D1 and MUHL 591D2 are selected together.

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
MUHL 591D2	(1.5)	Paleography
MUPP 381	(3)	Topics: Performance Practice before 1800

Group II

MUHL 330	(3)	Music and Film
MUHL 362	(3)	Popular Music
MUHL 366	(3)	The Era of the Fortepiano
MUHL 372	(3)	Solo Song Outside Germany and Austria
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)	Opera After 1900
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: Performance Practice after 1800

8.1.7 Bachelor of Music (B.Mus.) - Minor Musical Applications of Technology (18 credits)

The goal of this minor is to provide instruction in practical and creative applications of technology for musical purposes. This program will help prepare students for production-oriented jobs in the creative arts.

This program is open to students from any discipline and has no prerequisites other than familiarity with computers. Application forms will be available from the Department of Music Research (Room A726A) in the Schulich School of Music from February 1 and must be completed and returned to the Department of Music Research by May 15. Late applications will not be accepted and no students will be admitted to the Minor in January. Successful applicants will be notified by June 1. Registration will be limited to available lab space.

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.

Advising for the Minor is available from the Area Chair for the Music Technology Program, 555 Sherbrooke St. W., Room 506. Further information on this program is available on the Music Technology website at: http://www.music.mcgill.ca/musictech/programmes_and_admissions.

Required Courses (12 credits)

12 credits, select all of the following:

MUMT 202	(3)	Fundamentals of New Media
MUMT 250	(3)	Music Perception and Cognition
MUMT 302	(3)	New Media Production 1
PHYS 224	(3)	Physics and Psychophysics of Music

Complementary Courses (6 credits)

6 credits selected from:

Note: Students select MUSR 300D1 and MUSR 300D2 together.

MUHL 342	(3)	History of Electroacoustic Music
MUMT 301	(3)	Music and the Internet
MUMT 303	(3)	New Media Production 2
MUSR 300D1	(3)	Introduction to Music Recording
MUSR 300D2	(3)	Introduction to Music Recording
PHYS 225	(3)	Musical Acoustics

8.1.8 Bachelor of Music (B.Mus.) - Minor Musical Science and Technology (18 credits)

This minor focuses on interdisciplinary topics in science and technology as applied to music. The goal of the program is to help prepare students for commercial jobs in the audio technology sector and/or for subsequent graduate research study. This Minor is designed to serve students who already have a good background in the sciences and prior experience with math and computer science courses.

Application forms will be available from the Department of Music Research (Room A726C) in the Schulich School of Music from February 1, and must be completed and returned to the Department of Music Research by May 15. Successful applicants will be notified by June 1.

Registration will be limited to available lab space. Selection is based on previous experience in math, computer programming, and related sciences, expressed interest in the program, and Cumulative Grade Point Average.

Advising for the Minor is available from the Area Chair for the Music Technology Program, 555 Sherbrooke St. W., Room 506. Further information on this program is available on the Music Technology website at: http://www.music.mcgill.ca/musictech/programmes_and_admissions.

Required Courses (15 credits)

15 credits, select all of the following:

MUMT 203	(3)	Introduction to Digital Audio
MUMT 250	(3)	Music Perception and Cognition
MUMT 306	(3)	Music and Audio Computing 1
MUMT 307	(3)	Music and Audio Computing 2
MUMT 501	(3)	Digital Audio Signal Processing

Complementary Courses (3 credits)

3 credits selected from:

MUMT 402	(3)	Advanced Multimedia Development
MUMT 502	(3)	Senior Project: Music Technology
PHYS 224	(3)	Physics and Psychophysics of Music
PHYS 225	(3)	Musical Acoustics

8.2 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, and Early 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* [Quebec], 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 Holetown 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, Bassoon). Performance Programs are also available in Early Music, and Jazz.

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

8.2.1 Bachelor of Music (B.Mus.) - Major Performance Piano (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance Piano program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

35 credits - Prerequisite requirements (for out-of-province students)

28 credits - Required Performance

14 credits - Complementary Performance

18 credits - Required Courses (Theory, Musicianship and Music History)

6 credits - Complementary Courses (Music History, Literature or Performance Practice)

21 credits - Free Electives

3 credits - Non-Music Electives

Special Requirements:

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from MUSP 170 (but not from MUSP 171); see section on Keyboard Proficiency testing for complete information.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (28 credits)

28 credits, select all the courses below:

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 333	(0)	Piano Techniques 2
MUIN 369	(0)	Concerto
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 433	(0)	Piano Techniques 3
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3
MUPG 350	(2)	Introduction to Piano Pedagogy
MUPG 356	(2)	Piano Repertoire Studies 1
MUPG 357	(2)	Piano Repertoire Studies 2
MUPG 541	(2)	Senior Piano Seminar 1
MUPG 542	(2)	Senior Piano Seminar 2

Complementary Performance (14 credits)

Large Ensemble during the first four terms (2cr.) x 4 semesters.

14 credits of complementary performance selected as follows:

8 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles

MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Assigned small ensemble - during every term of enrolment as a full-time or part-time student.

6 credits from:

MUEN 556	(1)	Introduction to Collaborative Piano 1
MUEN 557	(1)	Introduction to Collaborative Piano 2
MUEN 560	(1)	Chamber Music Ensemble
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 581	(1)	Piano Ensemble Seminar 1
MUEN 582	(1)	Piano Ensemble Seminar 2
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass

Required Courses (18 credits)

18 credits of required courses selected as follows:

9 credits of Theory

6 credits of Musicianship

3 credits of Music History

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

6 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4
MUSP 350	(2)	Musicianship for Pianists

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Complementary Music History, Literature or Performance Practice (6 credits)

3 credits from:

MUHL 366	(3)	The Era of the Fortepiano
MUHL 393	(3)	History of Jazz

MUHL 395 (3) Keyboard Literature before 1750

3 credits from courses with a MUHL or MUPP prefix

Free Electives (21 credits)

(may not include courses with a MUEN prefix)

Non-Music Electives (3 credits)

8.2.2 Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) program requires 90 credits (plus 38 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

35 credits - Prerequisite requirements (for out-of-province students)

18 credits - Required Performance

18 credits - Complementary Performance

16 credits - Required Courses (Theory, Musicianship and Music History)

8 credits - Complementary (Musicianship and Music History, Literature or Performance Practice)

9 credits - Music Electives

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses. Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from MUSP 170 (but not from MUSP 171); see section on Keyboard Proficiency testing for complete information.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

18 credits, select all the courses below:

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (18 credits)

Large Ensemble during the first four terms (2cr.) x 4 semesters.

18 credits of complementary performance selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles

Assigned small ensemble - during every term of enrolment as a full-time or part-time student.

6 credits (1 cr per term) from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 580	(1)	Early Music Ensemble

Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Complementary Courses (8 credits)**Musicianship**

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

Music History, Literature or Performance Practice

6 credits

(courses with a MUHL or MUPP prefix)

Music Electives

Guitars: 9 credits of Music Electives

Harpichord majors must include the following:

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 372D1	(1)	Continuo
MUPG 372D2	(1)	Continuo

Plus 3 credits of Music Electives

Organ majors must include the following:

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo

Plus 5 credits of Music Electives

Non-Music Electives (3 credits)**Free Electives (18 credits)**

(may not include courses with a MUEN prefix)

8.2.3 Bachelor of Music (B.Mus.) - Major Performance Voice (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance Voice program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

35 credits - Prerequisite requirements (for out-of-province students)

18 credits - Required Performance

21 credits - Complementary Performance

27 credits - Required Courses (Theory, Musicianship, Music History and Diction)

6 credits - Complementary History/Literature

3 credits - Non-Music Electives

15 credits - Free Electives

Special Requirements:

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams, ensembles, and voice coaching.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (21 credits)

Ensemble - during every term of enrolment as a full-time or part-time student

12 credits of complementary performance selected from:

MUEN 496	(2)	Opera Studio
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

9 credits of complementary performance selected from:

MUEN 553	(1)	Vocal Chamber Ensemble
MUEN 554	(2)	Opera Excerpts
MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUPG 296	(1)	Acting for Voice
MUPG 297	(1)	Movement for Voice
MUPG 309	(1)	Advanced Diction
MUPG 353	(2)	Song Repertoire Class
MUPG 380	(2)	Oratorio Class
MUPG 453	(2)	Contemporary Repertoire for Voice

Required Courses (27 credits)

Selected as follows:

9 credits of Theory

6 credits of Musicianship

3 credits of Music History

9 credits of Diction

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

6 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4
MUSP 353	(2)	Musicianship for Voice

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Diction

9 credits

MUPG 209	(1)	Introduction to Lyric Diction
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

Complementary History/Literature (6 credits)

Two of:

MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 377	(3)	Baroque Opera
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied

Electives (18 credits)

3 credits of Non-music Electives

15 credits of Free Electives (may not include courses with a MUEN prefix)

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 non-music elective requirements above, or by extra university courses.

8.2.4 Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

35 credits - Prerequisite requirements (for out-of-province students)

18 credits - Required Performance

27 credits - Complementary Performance

16 credits - Required Courses (Theory, Musicianship and Music History)

8 credits - Complementary Courses (Musicianship and Music History, Literature or Performance Practice)

18 credits - Free Electives

3 credits - Non-Music Electives

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 a minimum grade of B- in practical instruction/exams and ensembles.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

18 credits, select all the courses below:

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (27 credits)

Large Ensemble during the first four terms (2cr.) x 4 semesters.

27 credits of complementary performance selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds

MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Assigned small ensemble - during every term of enrolment as a full-time or part-time student.

6 credits (1 cr. per term) from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 580	(1)	Early Music Ensemble
MUEN 585	(1)	Sonata Masterclass
MUEN 589	(1)	Woodwind Ensembles
MUEN 598	(1)	Percussion Ensembles

9 credits from:

MUEN courses at the 400 or 500-level (maximum of 4 credits)

MUIN 269	(1)	Classical Concerto Exam
MUPG 224	(2)	Orchestral Excerpts Strings 1
MUPG 229	(1)	Traditional Drumming 1: Rudiments
MUPG 230	(2)	Orchestral Excerpts Woodwind 1
MUPG 235	(2)	Orchestral Excerpts Brass 1
MUPG 324	(2)	Orchestral Excerpts Strings 2
MUPG 325	(2)	Improvisation for String Players
MUPG 326	(2)	Introduction to String Pedagogy
MUPG 329	(1)	Traditional Drumming 2: Hand Drumming
MUPG 330	(2)	Orchestral Excerpts Woodwind 2
MUPG 331	(2)	Introduction to Woodwind Pedagogy
MUPG 335	(2)	Orchestral Excerpts Brass 2
MUPG 336	(2)	Introduction to Brass Pedagogy
MUPG 424	(2)	Orchestral Excerpts Strings 3
MUPG 425	(2)	Extended Techniques - Strings
MUPG 429	(2)	Percussion Seminar
MUPG 430	(2)	Orchestral Excerpts Woodwind 3
MUPG 431	(2)	Extended Techniques - Woodwinds
MUPG 435	(2)	Extended Techniques - Brass
MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Complementary Courses (8 credits)

Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwind
MUSP 335	(2)	Musicianship for Brass
MUSP 355	(2)	Musicianship for Percussion

Music History, Literature or Performance Practice

6 credits

(courses with a MUHL or MUPP prefix)

Percussionists must include:

MUHL 392	(3)	Music since 1945
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Non-Music Electives (3 credits)

Free Electives (18 credits)

(may not include courses with a MUEN prefix)

8.2.5 Bachelor of Music (B.Mus.) - Major Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Organ, Harpsichord and Early Brass Instruments) (125 credits)

This program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits selected as follows:

35 credits - Prerequisite requirements (for out-of-province students)

18 credits - Required Performance

24 credits - Complementary Performance

22 credits - Required Courses (Theory, Musicianship and Music History, Literature or Performance Practice)

5 credits - Complementary

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (24 credits)

Large Ensemble - during every term of enrolment as a full-time or part-time student.

24 credits are selected as follows:

12 credits selected from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Assigned small ensemble - during every term of enrolment as a full-time or part-time student.

6 credits (1 cr. x 6 semesters) of:

MUEN 580	(1)	Early Music Ensemble
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6 credits from:

Baroque

MUEN prefix - maximum 4 credits

MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

Harpsichord

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 372D1	(1)	Continuo
MUPG 372D2	(1)	Continuo

Organ

MUEN prefix - maximum 2 credits

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

Required Courses (22 credits)

22 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature or Performance Practice

Theory

12 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5
MUTH 426	(3)	Topics in Early Music Analysis

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History, Literature or Performance Practice

6 credits

MUHL 286	(3)	Critical Thinking About Music
MUPP 381	(3)	Topics: Performance Practice before 1800

Complementary Courses (5 credits)**Musicianship**

2 credits from:

MUSP 354	(2)	Introduction to Improvisation and Ornammentation
MUSP 381	(2)	Singing Renaissance Notation

Music History, Literature or Performance

3 credits from:

MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 570	(3)	Research Methods in Music
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography

Non-Music Electives (3 credits)**Free Electives (18 credits)**

(may not include courses with a MUEN prefix)

8.2.6 Bachelor of Music (B.Mus.) - Major Early Music Performance (Voice) (126 credits)

This program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students).

126 credits selected as follows:

35 credits - Prerequisite requirements (for out-of-province students)

22 credits - Required Performance

12 credits - Complementary Performance

31 credits - Required Courses (Theory, Musicianship, History, Literature or Performance Practice and Diction)

5 credits - Complementary Courses (Musicianship, Music History)

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

23 credits of Prerequisite courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (22 credits)

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8

MUIN 482 (0) BMus Performance Examination 3

Complementary Performance (12 credits)

Ensemble - during every term of enrolment as a full-time or part-time student.

12 credits are selected as follows:

12 credits selected from:

MUEN 496	(2)	Opera Studio
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

Required Courses (31 credits)

31 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature or Performance Practice

9 credits - Diction

Theory

12 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5
MUTH 426	(3)	Topics in Early Music Analysis

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History, Literature or Performance Practice

6 credits

MUHL 286	(3)	Critical Thinking About Music
MUPP 381	(3)	Topics: Performance Practice before 1800

Diction

9 credits

MUPG 209	(1)	Introduction to Lyric Diction
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

Complementary Courses (5 credits)**Musicianship**

2 credits from:

MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

Music History

3 credits from:

MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 570	(3)	Research Methods in Music
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography

Non-Music Electives* (3 credits)**Free Electives* (18 credits)**

(may not include courses with a MUEN prefix)

* 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 205D, 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 non-music elective requirements above, or by extra university courses.

8.2.7 Bachelor of Music (B.Mus.) - Major Performance Jazz (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice) (126 credits)

The Bachelor of Music (B.Mus.) - Major Jazz Performance (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice) program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students).

126 credits are selected as follows:

35 credits - Prerequisite requirements (for out-of-province students)

18 credits - Required Performance

18 credits - Complementary Performance

30 credits - Required Courses (Jazz improvisation, Theory and History)

4 credits - Complementary Music

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum grade of B- in all Jazz courses and Practical Instruction/Exams, including Jazz Combo and Ensembles, excluding MUJZ 100-level courses.
2. Non-Quebec jazz students must take four credits of non-jazz Basic Ensemble in the prerequisite year.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the program adviser:

25 credits of Prerequisite courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

25 credits, all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses listed below, will be exempt from them and may proceed to more advanced courses.

Incoming jazz students must take 4 credits of non-jazz Basic Ensemble in the prerequisite year. They may substitute, with the approval of the Department of Performance, non-jazz basic ensemble from another college or university for the extra credits required of non-Quebec applicants. Incoming jazz guitarists and pianists are automatically exempt from MUJZ 170 and MUJZ 171.

First-year students who have completed the Quebec Diploma of Collegial Studies (Diplôme d'études collégiales) in a Jazz concentration or equivalent, or students transferring from other universities or colleges, and have completed a course in the history of Jazz, with a grade of C or better, will be exempted from the first-year Jazz History Survey requirement (MUJZ 187).

Note: Jazz Combo MUEN 570 is taken in each term (1 cr. + 1 cr.)

MUEN 570	(1)	Jazz Combo
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUJZ 160	(3)	Jazz Materials 1
MUJZ 161	(3)	Jazz Materials 2
MUJZ 170	(1)	Jazz Keyboard Proficiency 1
MUJZ 171	(1)	Jazz Keyboard Proficiency 2
MUJZ 187	(3)	Jazz History Survey
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 123	(2)	Jazz Ear Training 1
MUSP 124	(2)	Jazz Ear Training 2

Required Performance (18 credits)

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (18 credits)

Large Ensemble during every term of enrolment as a full-time student or part-time student.

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

6 credits, select MUEN 570 (1 cr. x 6 semesters):

MUEN 570	(1)	Jazz Combo
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Required Courses (30 credits)

Selected as follows:

12 credits of Jazz Improvisation

12 credits of Theory

6 credits of History

Jazz Improvisation

12 credits

MUJZ 223	(3)	Jazz Improvisation/Musicianship 1
MUJZ 224	(3)	Jazz Improvisation/Musicianship 2
MUJZ 423	(3)	Jazz Improvisation/Musicianship 3
MUJZ 424	(3)	Jazz Improvisation/Musicianship 4

Theory

12 credits

MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUJZ 340	(3)	Jazz Composition 1
MUJZ 341	(3)	Jazz Composition 2

History

6 credits

MUHL 286	(3)	Critical Thinking About Music
MUJZ 493	(3)	Jazz Performance Practice

Complementary Music (4 credits)

One of the following pairs:

Select MUJZ 440D1 and MUJZ 440D2 OR MUJZ 461D1 and MUJZ 461D2.

MUJZ 440D1	(2)	Advanced Jazz Composition
MUJZ 440D2	(2)	Advanced Jazz Composition
MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging

Non-Music Electives (3 credits)

Free Electives (18 credits)

(may not include courses with a MUEN prefix)

8.2.8 Licentiate in Music (L.Mus.) - Major Performance Piano (95 credits)

The Licentiate in Music (L.Mus.) Major Performance Piano is a 95-credit program.

Note: Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
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.

Required Performance (52 credits)

52 credits selected as follows:

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 333	(0)	Piano Techniques 2
MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	LMus Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 369	(0)	Concerto
MUIN 433	(0)	Piano Techniques 3
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	LMus Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination
MUPG 541	(2)	Senior Piano Seminar 1
MUPG 542	(2)	Senior Piano Seminar 2

Complementary Performance (14 credits)

Large Ensemble during the first four terms (2 cr.) x 4 semesters.

14 credits selected as follows:

8 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds

MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

6 credits from:

MUEN 556	(1)	Introduction to Collaborative Piano 1
MUEN 560	(1)	Chamber Music Ensemble
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 581	(1)	Piano Ensemble Seminar 1
MUEN 582	(1)	Piano Ensemble Seminar 2
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass

Required Courses (29 credits)

29 credits of required courses selected as follows:

12 credits of Theory

11 credits of Musicianship

6 credits of History

Theory

MUTH 110	(3)	Melody and Counterpoint
MUTH 111	(3)	Elementary Harmony and Analysis
MUTH 210	(3)	Tonal Theory and Analysis 1
MUTH 211	(3)	Tonal Theory and Analysis 2

Musicianship

MUSP 129	(2)	Musicianship 1
MUSP 131	(2)	Musicianship 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 172	(1)	Keyboard Lab 2
MUSP 229	(2)	Musicianship 3
MUSP 231	(2)	Musicianship 4

History

MUHL 184	(3)	History Survey Before 1750
MUHL 185	(3)	History Survey After 1750

8.2.9 Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (95 credits)

The Licentiate in Music (L.Mus.) Major Performance in All Instruments except Piano, Voice, and Jazz is a 95-credit program.

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 a minimum grade of A- in practical instruction/exams and ensembles.
2. Students 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.

Required Performance (48 credits)

48 credits selected as follows:

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	LMus Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	LMus Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination

Complementary Performance (18 credits)

Large Ensemble Training during every term of enrolment as a full-time or part-time student.

18 credits selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Assigned Small Ensemble - during every term of enrolment as a full-time or part-time student.

6 credits from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 580	(1)	Early Music Ensemble
MUEN 585	(1)	Sonata Masterclass

MUEN 589	(1)	Woodwind Ensembles
MUEN 591	(1)	Brass Consort
MUEN 598	(1)	Percussion Ensembles

Required Courses (29 credits)

29 credits of required courses selected as follows:

12 credits of Theory

11 credits of Musicianship

6 credits of History

Theory

MUTH 110	(3)	Melody and Counterpoint
MUTH 111	(3)	Elementary Harmony and Analysis
MUTH 210	(3)	Tonal Theory and Analysis 1
MUTH 211	(3)	Tonal Theory and Analysis 2

Musicianship

MUSP 129	(2)	Musicianship 1
MUSP 131	(2)	Musicianship 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 172	(1)	Keyboard Lab 2
MUSP 229	(2)	Musicianship 3
MUSP 231	(2)	Musicianship 4

History

MUHL 184	(3)	History Survey Before 1750
MUHL 185	(3)	History Survey After 1750

8.2.10 Licentiate in Music (L.Mus.) - Major Performance Voice (101 credits)

The Licentiate in Music (L.Mus.) Major Performance Voice is a 101-credit program.

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams, ensembles, and voice coaching.
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.

Required Performance (52 credits)

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUIN 350	(8)	L.Mus. Practical Instruction 3

MUIN 351	(8)	LMus Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	LMus Practical Instruction 6

Complementary Performance (12 credits)

Large Ensemble Training during every term of enrolment as a full-time or part-time student.

12 credits from:

MUEN 496	(2)	Opera Studio
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

Diction (8 credits)

MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

Theory (12 credits)

MUTH 110	(3)	Melody and Counterpoint
MUTH 111	(3)	Elementary Harmony and Analysis
MUTH 210	(3)	Tonal Theory and Analysis 1
MUTH 211	(3)	Tonal Theory and Analysis 2

Musicianship (11 credits)

MUSP 129	(2)	Musicianship 1
MUSP 131	(2)	Musicianship 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 172	(1)	Keyboard Lab 2
MUSP 229	(2)	Musicianship 3
MUSP 231	(2)	Musicianship 4

History (6 credits)

MUHL 184	(3)	History Survey Before 1750
MUHL 185	(3)	History Survey After 1750

8.2.11 Licentiate in Music (L.Mus.) - Major Performance Jazz (100 credits)

The Licentiate in Music (L.Mus.) Major Performance Jazz is a 100-credit program with options in various instruments.

Special Requirements:

1. Continuation in the program requires that a grade of A- be maintained in practical instruction/exams and ensembles.
2. Candidates must take the L.Mus. Jazz Performance 1 Examination at the end of their first year of study and the L.Mus. Jazz 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.

Required Performance (48 credits)

All of the following courses:

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	LMus Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	LMus Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination

Complementary Performance (18 credits)

Large Ensemble Training during every term of enrolment as a full-time or part-time student.

18 credits selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

6 credits, select Jazz Combo Training - during every term of enrolment as a full-time or part-time student. MUEN 570 Jazz Combo (1 cr. x 6 semesters).

MUEN 570	(1)	Jazz Combo
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Required Courses (30 credits)

30 credits selected as follows:

12 credits of Theory

12 credits of Improvisation/Musicianship

6 credits of History

Theory

MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUJZ 340	(3)	Jazz Composition 1
MUJZ 341	(3)	Jazz Composition 2

Improvisation/Musicianship

MUJZ 223	(3)	Jazz Improvisation/Musicianship 1
MUJZ 224	(3)	Jazz Improvisation/Musicianship 2
MUJZ 423	(3)	Jazz Improvisation/Musicianship 3
MUJZ 424	(3)	Jazz Improvisation/Musicianship 4

History

MUHL 393	(3)	History of Jazz
MUJZ 493	(3)	Jazz Performance Practice

Complementary Courses

4 credits from the following:

Note: Students select EITHER MUJZ 440D1 and MUJZ 440D2 OR MUJZ 461D1 and MUJZ 461D2.

MUJZ 440D1	(2)	Advanced Jazz Composition
MUJZ 440D2	(2)	Advanced Jazz Composition
MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging

8.2.12 Artist Diploma - Major Performance Voice (65 credits)

The Artist Diploma Major Performance Voice is a 65-credit program.

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams, ensembles, and voice coaching.
2. 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.
3. A leading operatic or oratorio role may substitute for one recital.

Note:

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.

Required Performance (41 credits)

41 credits, select all the courses below:

MUIN 460	(8)	Artist Diploma Practical Instruction 1
MUIN 461	(8)	Artist Diploma Practical Instruction 2
MUIN 462	(0)	Artist Diploma Recital 1
MUIN 469	(1)	Artist Diploma Concerto 1
MUIN 560	(8)	Artist Diploma Practical Instruction 3
MUIN 561	(8)	Artist Diploma Practical Instruction 4
MUIN 562	(0)	Artist Diploma Recital 2

MUIN 569	(1)	Artist Diploma Concerto 2
MUIN 600	(2)	Vocal Repertoire Coaching 1
MUIN 601	(2)	Vocal Repertoire Coaching 2
MUPG 590	(3)	Vocal Styles and Conventions

Complementary Performance (8 credits)

Large Ensemble Training - during every term of enrolment as a full-time or part-time student.

8 credits from:

MUEN 496	(2)	Opera Studio
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

Required Courses (10 credits)

10 credits selected as follows:

6 credits of Theory

4 credits of Musicianship

Theory

MUTH 310	(3)	Mid and Late 19th-Century Theory and Analysis
MUTH 311	(3)	20th-Century Theory and Analysis

Musicianship

MUSP 329	(2)	Musicianship 5
MUSP 331	(2)	Musicianship 6

Complementary Music History or Performance Practice (6 credits)

6 credits selected from courses with a MUHL or MUPP prefix. These may include MUHL 362 or MUHL 393 but not both.

8.2.13 Artist Diploma - Major Performance (All Instruments) (62 credits)

The Artist Diploma is a 62-credit program offered in all areas of musical performance.

Ensemble Requirement:

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

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.

2. Guitarists may present a third recital which may be counted as a substitute for 4 credits of ensemble. Organists may present a third recital or Concerto 1 and 2 which may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to the "Postgraduate Study" section.

Note:

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.

Required Performance (34 credits)

34 credits, select all the courses below:

MUIN 460	(8)	Artist Diploma Practical Instruction 1
MUIN 461	(8)	Artist Diploma Practical Instruction 2
MUIN 462	(0)	Artist Diploma Recital 1
MUIN 469	(1)	Artist Diploma Concerto 1
MUIN 560	(8)	Artist Diploma Practical Instruction 3
MUIN 561	(8)	Artist Diploma Practical Instruction 4
MUIN 562	(0)	Artist Diploma Recital 2
MUIN 569	(1)	Artist Diploma Concerto 2

Complementary Performance (12 credits)

Large Ensemble Training - during every term of enrolment as a full-time or part-time student.

8 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Assigned small ensemble during every term of enrolment as a full-time or part-time student.

4 credits from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 585	(1)	Sonata Masterclass
MUEN 589	(1)	Woodwind Ensembles
MUEN 591	(1)	Brass Consort
MUEN 598	(1)	Percussion Ensembles

Non-Orchestral Instruments (8 credits)

Complementary ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for 4 terms).

Required Courses (10 credits)

10 credits of required courses are selected as follows:

6 credits of Theory

4 credits of Musicianship

Theory

6 credits, select the courses below:

MUTH 310	(3)	Mid and Late 19th-Century Theory and Analysis
MUTH 311	(3)	20th-Century Theory and Analysis

Musicianship

4 credits, select all courses below:

MUSP 329	(2)	Musicianship 5
MUSP 331	(2)	Musicianship 6

Complementary Music History, Literature or Performance Practice (6 credits)

6 credits, select courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both.

Non-Orchestral Instruments: Music Electives (4 credits)

8.2.14 Special Prerequisite Courses for M.Mus. in Performance

Piano Accompaniment (7 credits)

(Major: Piano)

One of:

MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 390	(3)	The German Lied

Two of:

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 credits)

MUCO 260	(2)	Instruments of the Orchestra
MUCO 261	(2)	Elementary Orchestration
MUCO 460D1	(2)	Advanced Orchestration
MUCO 460D2	(2)	Advanced Orchestration
MUHL 389	(3)	Orchestral Literature
MUIT 201	(3)	String Techniques
MUIT 202	(3)	Woodwind Techniques
MUIT 203	(3)	Brass Techniques
MUIT 204	(3)	Percussion Techniques
MUPG 315D1	(2)	Introduction to Orchestral Conducting (or equivalent)
MUPG 315D2	(2)	Introduction to Orchestral Conducting (or equivalent)

Choral Conducting (20 credits)

GERM 202D1	(3)	German Language, Beginners
GERM 202D2	(3)	German Language, Beginners

Choral Conducting (20 credits)

MUCO 260	(2)	Instruments of the Orchestra
MUCO 261	(2)	Elementary Orchestration
MUHL 397	(3)	Choral Literature after 1750
MUCT 415	(3)	Choral Conducting 2 (or equivalent)
MUIN 120	(2)	Practical Instruction
MUIN 121	(2)	Practical Instruction

Wind Band Conducting (19 credits)

(An undergraduate major in Wind or Percussion instruments.)

MUCO 260	(2)	Instruments of the Orchestra
MUCO 261	(2)	Elementary Orchestration
MUHL 398	(3)	Wind Ensemble Literature after 1750
MUIT 202	(3)	Woodwind Techniques
MUIT 203	(3)	Brass Techniques
MUIT 204	(3)	Percussion Techniques
MUIT 415	(3)	Advanced Instrumental Conducting (or equivalent)

Jazz Performance (14 credits)

MUHL 393	(3)	History of Jazz
MUJZ 440D1	(2)	Advanced Jazz Composition
MUJZ 440D2	(2)	Advanced Jazz Composition
MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging
MUJZ 493	(3)	Jazz Performance Practice

8.3 B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program

The Bachelor of Education in Music is an integrated four-year 120/121-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 137 credits, normally five years (172 credits or six years for out-of-province students). The concurrent program combines academic studies in music, professional studies and Field Experience. The two degrees are awarded during the same convocation period.

The components of the 137-credit Bachelor of Education in Music/Bachelor of Music (Music Education) are as follows:

55 professional credits
70 music academic credits
12 elective credits (which must include 3 credits of non-music electives)

Students in the Concurrent B.Mus./B.Ed. who receive an F or J in any Field Experience course are placed in Unsatisfactory standing. Although they may complete their term, they are required to withdraw from the Concurrent Program; however, they may apply to transfer to the B.Mus. Faculty Program.

8.3.1 Concurrent Bachelor of Music (B.Mus.) - Major Music Education and Bachelor of Education (B.Ed.) - Music Elementary and Secondary (137 credits)

The Bachelor of Music (B.Mus.) - Major Music Education, when offered concurrently with the The Bachelor of Education - Major Music Elementary and Secondary, provides students with the opportunity to obtain a Bachelor of Music degree and a Bachelor of Education degree after the completion of 137 credits, normally five years (172 credits or six years for out-of-province students*). The concurrent program combines academic studies in music, professional studies and field experience. The two degrees are awarded during the same convocation period.

*Out-of-province students or those who have not completed Quebec CEGEP, French Baccalaureate, International Baccalaureate, or at least one year of university studies prior to commencing the Concurrent Program.

To be admitted to the Concurrent Program, students must satisfy the regular admission requirements of the Schulich School of Music and 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 should apply to the Faculty of Education. Students who have completed 30 or more credits in a Bachelor of Music program, exclusive of the Freshman Year for out-of-province students, should apply for admission to the Concurrent Program.

All applications for the Concurrent Program are to be made to the Admissions Office of the Schulich School of Music.

The B.Mus. Major Music Education program in the Schulich School 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 B.Ed. Music Elementary and Secondary program in the Faculty of Education focuses on the development of the musician as an educator. This is achieved through courses in educational foundations, music pedagogy and pedagogical support, and a practicum component comprised of four field experiences and supporting professional seminars.

Students who decide to complete only a Bachelor of Music may transfer at any time into the Bachelor of Music, Faculty Program. Students who wish to complete only the Bachelor of Education Music program have the option of doing so after the successful completion of the first two years of the Concurrent Program and MUIN 283 "BMus Concentration Final Examination" or equivalent. They would be required to complete 61 music credits, 6 elective credits, and 55 education credits from the program given below.

The components of the 137-credit Concurrent Bachelor of Music - Major Music Education and Bachelor of Education - Music Elementary and Secondary are as follows:

55 professional Education credits,

70 Music academic credits,

9 music elective credits,

3 non-music elective credits.

Program Prerequisites - Freshman Program

35 credits

Prerequisite Courses

35 credits distributed as follows:

2 credits (1 credit per term) Assigned Small Ensemble

4 credits (2 credits per term) Basic Ensemble Training

6 credits of Non-Music Electives

and 23 credits in the following course list:

Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses. First-year students enrolled in the Bachelor of Music program who have completed the Quebec Diploma of Collegial Studies (Diplôme d'études collégiales) in a Music concentration or equivalent, or students transferring from other universities or colleges, and have successfully completed a course in the history of Western music, with a grade of C or better, will be exempted from the first-year Western Musical Traditions requirement (MUHL 186).

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Music Components (49 credits)

49 credits of required Music courses distributed as follows:

25 credits of Music Education

11 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

Music Education

25 credits:

MUCT 235	(3)	Vocal Techniques
MUGT 215	(1)	Basic Conducting Techniques
MUGT 354	(3)	Music for Children
MUGT 358	(3)	General Music for Adults and Teenagers
MUGT 401	(3)	Issues in Music Education
MUIT 202	(3)	Woodwind Techniques
MUIT 203	(3)	Brass Techniques
MUIT 204	(3)	Percussion Techniques
MUIT 356	(3)	Jazz Instruction: Philosophy and Techniques

Theory

11 credits:

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5
MUTH 461	(2)	Choral and Keyboard Arranging

Musicianship

4 credits:

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits:

MUHL 286	(3)	Critical Thinking About Music
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Performance

6 credits:

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

Complementary Music Components (21 credits)

21 credits of complementary Music courses distributed as follows:

9 credits of Music Education

2 credits of Musicianship

6 credits of Music History

4 credits of Performance

Music Education

3 credits, one of:

MUIT 201	(3)	String Techniques
MUIT 250	(3)	Guitar Techniques

3 credits, one of:

MUCT 315	(3)	Choral Conducting 1
MUIT 315	(3)	Instrumental Conducting

3 credits, select EDEA 362 or any course with a prefix of MUIT or MUGT.

EDEA 362	(3)	Movement, Music and Communication
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Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwind
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

Music History

6 credits of courses with a MUHL or a MUPP prefix.

Performance

4 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 597	(2)	Orchestral Ensembles

Electives (12 credits)

9 credits of free electives

3 credits of non-music electives

Required Education Courses (45 credits)

*Note: Students take either EDEE 355 or EDPE 304 but not both.

EDEA 206	(1)	1st Year Professional Seminar
EDEA 407	(3)	Final Year Professional Seminar Music
EDEA 442	(3)	Elementary Music Curriculum and Instruction
EDEA 472	(3)	Secondary Music Curriculum and Instruction
EDEC 215	(0)	English Language Requirement
EDEC 247	(3)	Policy Issues in Quebec Education
EDEE 355*	(3)	Classroom-based Evaluation
EDES 350	(3)	Classroom Practices (Secondary)
EDFE 205	(2)	First Field Experience (Music)
EDFE 208	(3)	Second Field Experience (Music)
EDFE 308	(8)	Third Field Experience (Music)
EDFE 407	(7)	Fourth Field Experience (Music)
EDPE 300	(3)	Educational Psychology
EDPE 304*	(3)	Measurement and Evaluation
EDPI 309	(3)	Exceptional Students

Complementary Education Courses (10 credits)

10 credits distributed as follows:

3 credits from:

EDEC 233	(3)	First Nations and Inuit Education
EDEC 248	(3)	Multicultural Education
EDEC 249	(3)	Global Education and Social Justice

1 credit from:

EDEC 253	(1)	Second Professional Seminar (Kindergarten/Elementary)
EDEC 254	(1)	Second Professional Seminar (Secondary)

3 credits from:

EDEC 260	(3)	Philosophical Foundations
EDEC 261	(3)	Philosophy of Catholic Education

3 credits from:

EDEC 262	(3)	Media, Technology and Education
EDPT 200	(3)	Integrating Educational Technology in Classrooms

EDPT 204	(3)	Educational Media 1
EDPT 341	(3)	Instructional Programming 1
MUGT 301	(3)	Technology and Media for Music Education

8.4 Management Minor Programs

The Desautels Faculty of Management offers a Minor in Management and a Minor in Marketing to B.Mus. undergraduates that allow Music students to include courses in their undergraduate program that will help prepare them for a career in music. All Minors for non-Management students require the completion of an application; the form may be found at www.mcgill.ca/desautels/bcom/prospective_students/minors.

Detailed information on these minors can be found on the Desautels Faculty of Management website, www.mcgill.ca/desautels/bcom/prospective_students/minors, and under *Desautels Faculty of Management* > : [Minors for Non-Management Students](#).

9 Practical Subjects

All returning students must submit a green Lesson Assignment Card and/or mint green Voice Coaching Assignment Card to the Performance Department by April 30 of each year they wish to register for lessons.

Students taking practical instruction, but who are registered for less than 12 credits per term will be charged \$785 in addition to the practical instruction fee (\$500) and per-credit fee for their instrument lessons for each term in which they are, or become, part-time students (Artist Diploma students: \$1,175 per term). This is the same fee applied to students who have used up their quota of lessons at the per-credit fee.

9.1 Practical Assignment and Lessons

9.1.1 Registration/Withdrawal

Registration for practical instruction and examinations (MUN courses) 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.

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 \$50.** Teacher assignments will be made soon after the period of enrolment and posted 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.



Note: Students who are taking practical lessons in fulfilment of the requirements for any degree are required to study with teachers on the staff of the Schulich School of Music.

9.1.3 Credit Weights for Practical Study

B.Mus. Elective or Concentration	3 credits per term
B.Mus. Major (Performance programs)	3 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 Study, Licentiate Study, Postgraduate 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 one examination in order to fulfil the practical requirement of these programs: the Concentration Final Examination (MUIIN 283).

The sequence would normally be:

MUIIN 180	BMus Practical Lessons 1
MUIIN 181	BMus Practical Lessons 2
MUIIN 280	BMus Practical Lessons 3
MUIIN 281	BMus Practical Lessons 4
MUIIN 283	BMus Concentration Final Examination

BMus Concentration Final Examination (MUIIN 283)

Purpose: To determine that the student is sufficiently accomplished to qualify for the degree of Bachelor of Music. In the event that the student is inadequately prepared, 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 be permitted to redo the examination.

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 Schulich School 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. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons through the Schulich School of Music, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

9.2.2 Major 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.

9.2.2.1 B.Mus. Major in Performance, Major in Early Music Performance, and Major in Jazz Performance

The sequence would normally be:

MUIIN 180	BMus Practical Lessons 1
MUIIN 181	BMus Practical Lessons 2
MUIIN 280	BMus Practical Lessons 3
MUIIN 281	BMus Practical Lessons 4
MUIIN 282	BMus Performance Examination 1
MUIIN 380	BMus Practical Lessons 5
MUIIN 333	Piano Techniques 2
MUIIN 381	BMus Practical Lessons 6
MUIIN 382	BMus Performance Examination 2
MUIIN 480	BMus Practical Lessons 7
MUIIN 433	Piano Techniques 3

MUIN 481	BMus Practical Lessons 8
MUIN 482	BMus Performance Examination 3
MUIN 369	Concerto (mandatory test for pianists)

BMus Performance Examination 1 (MUIN 282)

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 BMus Performance Examination 2.

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. This grade will also be entered in the student's current or most recent term of practical instruction.

BMus Performance Examination 2 (MUIN 382)

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. This grade will also be entered in the student's current or most recent term of practical instruction.

BMus Performance Examination 3 (MUIN 482)

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. This grade will also be entered in the student's current or most recent term of practical instruction.

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.

9.2.3.1 L.Mus. Performance

The sequence would normally be:

MUIN 250	L.Mus. Practical Instruction 1
MUIN 251	L.Mus. Practical Instruction 2
MUIN 252	L.Mus. Performance 1 Examination
MUIN 350	L.Mus. Practical Instruction 3
MUIN 333	Piano Techniques 2
MUIN 351	L.Mus. Practical Instruction 4
MUIN 352	L.Mus. Performance 2 Examination
MUIN 450	L.Mus. Practical Instruction 5
MUIN 433	Piano Techniques 3
MUIN 451	L.Mus. Practical Instruction 6
MUIN 452	L.Mus. Performance 3 Examination

MUIIN 369

Concerto (mandatory test for pianists)

L.Mus. Performance 1 Examination (MUIIN 252)

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. This grade will also be entered in the student's current or most recent term of practical instruction.

L.Mus. Performance 2 Examination (MUIIN 352)

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. This grade will also be entered in the student's current or most recent term of practical instruction.

L.Mus. Performance 3 Examination (MUIIN 452)

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. This grade will also be entered in the student's current or most recent term of practical instruction.

9.2.4 Postgraduate Study

Artist Diploma candidates must present a number of public recitals and fulfil 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 and Postdoctoral Studies Calendar* for requirements of their program, available at www.mcgill.ca/students/courses/calendars.

Candidates for the **Graduate Diploma in Professional Performance** should consult the *Graduate and Postdoctoral Studies Calendar* for requirements of their program, available at www.mcgill.ca/students/courses/calendars.

9.2.4.1 Artist Diploma

The sequence would normally be:

MUIIN 460	Artist Diploma Practical Instruction 1
MUIIN 461	Artist Diploma Practical Instruction 2
MUIIN 462	Artist Diploma Recital 1
MUIIN 560	Artist Diploma Practical Instruction 3
MUIIN 561	Artist Diploma Practical Instruction 4
MUIIN 562	Artist Diploma Recital 2
MUIIN 563	Artist Diploma Recital 3

In addition, the Artist Diploma program in orchestral instruments, piano and voice requires the candidate to present two concertos:

MUIIN 469	Artist Diploma Concerto 1
MUIIN 569	Artist Diploma Concerto 2

Applications for Artist Diploma Concerto hearings must be submitted to the Department of Performance Office five (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.

Artist Diploma Recital 1 (MUIN 462)

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 Chair of the Department of Performance 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. This grade will also be entered in the student's current or most recent term of practical instruction.

Artist Diploma Recital 2 (MUIN 562)

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 Chair of the Department of Performance 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. This grade will also be entered in the student's current or most recent term of practical instruction.

Artist Diploma Recital 3 (MUIN 563)

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 Chair of the Department of Performance or delegate, as well as two staff members from the area concerned.

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.

Artist Diploma Concerto 1 (MUIN 469)

Purpose: The Artist Diploma program in orchestral instruments, piano and voice requires 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.

Artist Diploma Concerto 2 (MUIN 569)

Purpose: The Artist Diploma program in orchestral instruments, piano and voice requires 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.

10 Practical Examinations

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

10.1 Application for Examination

Examinations and recitals must be presented in one of the examination periods. When a student and his/her teacher agree to present a required practical examination, **the student must make an application by the deadline specified below.** Permission to withdraw from, or postpone a practical examination will normally be granted only in the case of illness. A medical certificate must be submitted to the Department of Performance Office within seven days after the withdrawal request has been received. Withdrawal from a practical examination on other than medical grounds must be authorized by the Chair of the Department of Performance.

Application for the above examinations must be made on the appropriate form available at the Performance Office. Applicants must obtain their teacher's approval on this form and submit it according to the following schedule.

Examination Period	Application Deadline*	Withdrawal Deadlines
September 7-10, 2010**	June 1***	August 2
December 6-21, 2010	October 15	November 12
April 11-28, 2011	February 1	March 1

* All students must apply by this deadline. Applications may be withdrawn without penalty any time up to the withdrawal deadline given above.

** The September examination period is available only for Summer graduands. No supplemental or deferred examinations will be given at this time.

*** It is recommended that students planning to take an examination in September 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 these deadlines will only be accepted with special permission from the Chair of the Department of Performance, and on payment of a \$50 late application fee.

10.2 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 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.

