



Schulich School of Music (Graduate)
Programs, Courses and University Regulations
2014-2015

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This publication provides guidance to prospects, applicants, students, faculty and staff.

- 1 . McGill University reserves the right to make changes to the information contained in this online publication - including correcting errors, altering fees, schedules of admission, and credit requirements, and revising or cancelling particular courses or programs - without prior notice.
- 2 . In the interpretation of academic regulations, the Senate is the final authority.
- 3 . Students are responsible for informing themselves of the University's procedures, policies and regulations, and the specific requirements associated with the degree, diploma, or certificate sought.
- 4 . All students registered at McGill University are considered to have agreed to act in accordance with the University procedures, policies and regulations.
- 5 . Although advice is readily available on request, the responsibility of selecting the appropriate courses for graduation must ultimately rest with the student.
- 6 . Not all courses are offered every year and changes can be made after publication. Always check the Minerva Class Schedule link at https://horizon.mcgill.ca/pban1/bwckschd.p_disp_dyn_sched for the most up-to-date information on whether a course is offered.
- 7 . The academic publication year begins at the start of the Fall semester and extends through to the end of the Winter semester of any given year. Students who begin study at any point within this period are governed by the regulations in the publication which came into effect at the start of the Fall semester.
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Note: Throughout this publication, "you" refers to students newly admitted, readmitted or returning to McGill.

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1 Dean's Welcome

To Graduate Students and Postdoctoral Fellows:

I am extremely pleased to welcome you to McGill University. Graduate and Postdoctoral Studies (GPS) collaborates with the Faculties and other administrative and academic units to provide strategic leadership and vision for graduate teaching, supervision, and research across our over 400 graduate programs. GPS also oversees quality assurance in admissions and registration, the disbursement of graduate fellowships, support for postdoctoral fellows, and facilitates graduate degree completion, including the examination of theses. GPS has partnered with Enrolment Services to manage the admission and registration of graduate students and postdoctoral fellows and to offer streamlined services in a one-stop location at [Service Point](#).

McGill is a student-centred research institution that places singular importance upon the quality of graduate education and postdoctoral training. As Associate Provost (Graduate Education), as well as Dean of Graduate and Postdoctoral Studies, I work closely with the Faculties, central administration, graduate students, professors, researchers, and postdoctoral fellows to provide a supportive, stimulating, and enriching academic environment for all graduate students and postdoctoral fellows.

McGill is ranked as one of Canada's most intensive research universities and currently ranked 21st by *QS World University Rankings 2013*. We recognize that these successes come not only from our outstanding faculty members, but also from the quality of our graduate students and postdoctoral fellows—a community into which we are very happy to welcome you.

I invite you to join us in advancing this heritage of excellence at McGill.

Martin Kreiswirth, Ph.D.

Associate Provost (Graduate Education)

Dean, Graduate and Postdoctoral Studies

2 Graduate and Postdoctoral Studies

2.1 Administrative Officers

Administrative Officers

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Note: For inquiries regarding specific graduate programs, please contact the appropriate department.

2.3 General Statement Concerning Higher Degrees

Graduate and Postdoctoral Studies (GPS) oversees all programs leading to graduate diplomas, certificates, and higher degrees, with the exception of some programs in the School of Continuing Studies. It is responsible for admission policies, the supervision of graduate students' work, and for recommending to Senate those who may receive the degrees, diplomas, and certificates.

3 Important Dates 2014–2015

For all dates relating to the academic year, consult www.mcgill.ca/importantdates.

4 Graduate Studies at a Glance

Please refer to the eCalendar's *University Regulations and Resources > Graduate > Graduate Studies at a Glance* for a list of all graduate departments and degrees currently being offered.

5 Program Requirements

5.1 Master's Degrees

Residence Requirements – Master's Degrees

Refers to the number of terms (or years) students must be registered on a full-time basis to complete their program. Students are NOT permitted to graduate until they have fulfilled the residence requirement (or paid the corresponding fees) in their program.

- The following master's programs have a **minimum** residence requirement of **three full-time terms**: M.Arch., M.A., M.Eng., LL.M., M.Mus. (**except** M.Mus. in Sound Recording), M.Sc., M.S.W., M.Sc.A. (**except** M.Sc.A. in Communication Sciences and Disorders).
- The following master's programs have a **minimum** residence requirement of **four full-time terms**: M.I.St.; M.Mus. in Sound Recording; M.U.P.; M.A. (60 credits – Counselling Psychology – thesis; 78 credits – Educational Psychology); M.A. Teaching and Learning – Non-Thesis; M.Sc.A. in Communication Sciences and Disorders; S.T.M., Religious Studies.
- The residence requirement for the master's program in Education (M.Ed.); Information Studies (M.I.St.); Management (M.B.A.); Religious Studies (S.T.M.); M.A. Counselling Psychology – Non-Thesis; M.A. Teaching and Learning – Non-Thesis; M.Sc. in Public Health – Non-Thesis; M.Sc.A. Nursing; M.Sc.A. Occupational Therapy; M.Sc.A. Physical Therapy; and students in part-time programs is determined on a per course basis. Residence requirements are fulfilled when students complete all course requirements in their respective programs.
- For master's programs structured as Course, Project, or Non-Thesis options where the program is pursued on a part-time basis, residence requirements are normally fulfilled when students complete all course requirements in their respective programs (minimum 45 credits or a minimum of three full-time terms) and pay the fees accordingly.

These designated periods of residence represent minimum time requirements. There is no guarantee that the work for the degree can be completed in this time. Students must register for such additional terms as are needed to complete the program.

Coursework – Master's Degrees

Program requirements are outlined in the relevant departmental sections of the Graduate and Postdoctoral Studies *eCalendar*.

The department concerned will examine the student's previous training and then decide which of the available courses in the area of specialization or related fields are required to bring the candidate to the proper level for the master's degree. Due account will be taken of relevant courses passed at any recognized university.

As a rule, no more than one-third of the McGill program formal coursework (not thesis, project, stage, or internship) can be credited with courses from another university.

Non-thesis degrees normally specify the course program which the candidate must follow.

The candidate is required to pass, with a grade of B- or better, all those courses that have been designated by the department as forming a part of the program, including additional requirements.

Students taking courses at another university must obtain a minimum grade of B- (65%) if the course is to be credited toward their McGill degree. In the cases where only a letter grade is used, a B- is the minimum passing grade and no equivalent percentage will be considered. In the cases where only a percentage grade is used, 65% is the minimum passing grade.

If courses were not used for a degree, they could be **credited** toward a McGill degree, keeping in mind that a maximum of one-third of the coursework (not thesis, project, stage, internship, and practicum) can be credited. If an **exemption** is granted, it must be replaced by another graduate course at McGill toward the degree. No double counting is ever allowed. This regulation also applies to doctoral programs.

Research and Thesis – Master's Degrees

All candidates for a research degree must present a thesis based on their own research. The total number of credits allotted to the thesis in any master's program must not be less than 24. The title of the thesis and names of examiners must be forwarded on a *Nomination of Examiners* form, in accordance with the dates on www.mcgill.ca/importantdates, through the Chair of the department concerned at the same time that the thesis is submitted to Graduate and Postdoctoral Studies. A thesis for the master's degree, while not necessarily requiring an exhaustive review of work in the particular field of study, or a great deal of original scholarship, must show familiarity with previous work in the field and must demonstrate the ability to carry out research and to organize results, all of which must be presented in good literate style. The thesis will not normally exceed 100 pages; in some disciplines, shorter texts are preferred. Guidelines and deadlines are available at www.mcgill.ca/gps/thesis/guidelines.

Language Requirements – Master's Degrees

Many master's degree programs do not include language requirements, but candidates who intend to proceed to a doctoral degree should take note of any language requirements and are strongly advised to take the examinations in at least one language while working for the master's degree.

5.2 Doctoral Degrees

Residence Requirements – Doctoral

Refers to the numbers of terms (or years) students must be registered on a full-time basis to complete their program. Students are not permitted to graduate until they have fulfilled the residence requirement (or paid the corresponding fees) in their program.

Candidates entering Ph.D. 1 must follow a program of at least three years' residency at the University; this is a minimum requirement, and there is no guarantee that the work of the degree can be completed in this time, but students are expected to complete within the maximum specified period. Only exceptional candidates holding a bachelor's degree will be considered for direct admission to Ph.D. 1 level.

It is required that candidates spend the greater part of each summer working on their theses, and those who do not do so are unlikely to complete a satisfactory thesis in the prescribed minimum time (see [section 8.3: Vacation Policy for Graduate Students and Postdocs](#)).

A student who has obtained a master's degree at McGill University or at an approved institution in a relevant subject and is proceeding to a Ph.D. degree will, on the recommendation of the department, be admitted to Ph.D. 2; in this case, the residency requirement for the program is two years.

In the doctoral program, students must be registered on a full-time basis for one more year after completion of the residency (i.e., Ph.D. 4 year) before continuing as Additional Session students until completion of the program.



Note: The master's degree must have been awarded before initial registration in the doctoral program; otherwise, the admission level will be at Ph.D. 1 and residency will be extended to three years. Once the level of admission is approved, it will not be changed after obtaining the master's degree if the date falls after registration in the program. If a previous awarded degree is a condition of admission, it must be fulfilled before registration in another program.

As a rule, no more than one-third of the McGill program formal coursework can be credited with courses from another university.

Comprehensive Examinations – Doctoral

The majority of doctoral programs at McGill require candidates to pass a comprehensive examination or set of examinations or equivalent, such as qualifying examinations, preliminary examinations, candidacy papers, comprehensive evaluations, thesis proposals, etc. The results of this examination determine whether or not students will be permitted to continue in their programs. The methods adopted for examination and evaluation and the areas to be examined are specified by departmental regulations and approved by Graduate and Postdoctoral Studies. It is the responsibility of students to inform themselves of these details. For more information, see the [eCalendar](#) under *University Regulations and Resources > Graduate > Guidelines and Policies > : Ph.D. Comprehensives Policy*.

Language Requirements – Doctoral

Many graduate departments in the Faculties of Agricultural and Environmental Sciences, Education, Engineering, Management, Medicine, and Science do not require a language examination. Students should inquire in their departments if there are any such requirements, or whether any other requirements have been substituted for those relating to languages.

Graduate departments in the Faculties of Arts, Music, and Religious Studies usually require proficiency in one or two languages other than English. In all cases, **students should consult departmental regulations concerning language requirements**.

Language requirements for the Ph.D. degree are met through demonstrated reading knowledge. The usual languages are French, German, or Russian, but in particular instances another language may be necessary.

All language requirements must be fulfilled and the grades reported **before** submission of the thesis to GPS (Thesis section).

Students must contact their departments to make arrangements to take the Language Reading Proficiency Examinations. Students may, however, demonstrate competence by a pass standing in two undergraduate language courses taken at McGill (see departmental regulations).

Candidates are advised to discharge their language requirements as early in their program as possible.

Students expecting to enrol in Professional Corporations in the province of Quebec are advised to become fluent in both spoken and written French.

French language courses are available at the French Language Centre. The teaching is intensive and class sizes are kept small. While undergraduate students are given preference, graduate students who are certain they can devote sufficient time to the work may enrol.

Thesis – Doctoral

The thesis for the Ph.D. degree must display original scholarship expressed in good literate style and must be a distinct contribution to knowledge. **Formal notice of a thesis title and names of examiners must be submitted to the Thesis section of GPS on the *Nomination of Examiners* form in accordance with the dates on www.mcgill.ca/importantdates, at the same time as the thesis is submitted.** The list of examiners must be approved by the Department Chair, the supervisor and the student. The Thesis section of GPS should be notified of any subsequent change of title as early as possible. Guidelines and deadlines are available at www.mcgill.ca/gps/thesis/guidelines.

Special regulations for the Ph.D. degree in particular departments are stated in the entries of those departments.

Thesis Oral Examination – Doctoral

After the thesis has been received and approved, a final oral examination is held on the subject of the thesis and subjects intimately related to it. This is conducted in the presence of a Committee of at least five members presided over by a Pro-Dean nominated by Graduate and Postdoctoral Studies. The Chair of the candidate's department and the Thesis Supervisor are regularly invited to be members of the Committee; at least one member of the Committee is appointed from outside the candidate's department. Guidelines are available at www.mcgill.ca/gps/thesis/guidelines.

5.3 Ad Personam Programs (Thesis Option Only)

In very rare circumstances, an applicant who wishes to engage in Master's (thesis option only) or Ph.D. studies of an interdisciplinary nature involving joint supervision by two departments, each of which is authorized by the Government of Quebec to offer its own graduate programs, may be admitted to an *Ad Personam* program. For more information, see www.mcgill.ca/gradapplicants/programs and contact the relevant department.

5.4 Coursework for Graduate Programs, Diplomas, and Certificates

Upper-level undergraduate courses (excluding 500-level) may not be considered for degrees, diplomas, and certificates unless they are already listed as required courses in the approved program description. If an upper-level undergraduate course (excluding 500 level) is taken by a graduate student, it must come as a recommendation from the Graduate Program Director in the department. The recommendation must state if the undergraduate course is an additional requirement for the program (must obtain B- or better) or if the course is extra to the program (will be flagged as such on the record and fees will be charged). See document at www.mcgill.ca/gps/students/registration#courseereg.

English and French language courses offered by the French Language Centre (Faculty of Arts) or the School of Continuing Studies may not be taken for coursework credits toward a graduate program.

All substitutions for coursework in graduate programs, diplomas, and certificates must be approved by GPS.

Courses taken at other institutions to be part of the requirements of a program of study must be approved by GPS before registration. Double counting is not permitted.

6 Graduate Admissions and Application Procedures

Please refer to the eCalendar's *University Regulations and Resources > Graduate > : Graduate Admissions and Application Procedures* for information on:

- Application for Admission
- Admission Requirements
- Application Procedures
- Competency in English

and other important information regarding admissions and application procedures for Graduate and Postdoctoral Studies.

7 Fellowships, Awards, and Assistantships

Please refer to the eCalendar's *University Regulations and Resources > Graduate > : Fellowships, Awards, and Assistantships* for information and contact information regarding fellowships, awards, and assistantships in Graduate and Postdoctoral Studies.

8 Postdoctoral Research

Students must inform themselves of University rules and regulations and keep abreast of any changes that may occur. The *Postdoctoral Research* section of this publication contains important details required by postdoctoral scholars during their studies at McGill and should be periodically consulted, along with other sections and related publications.

8.1 Postdocs

Postdocs are recent graduates with a Ph.D. or equivalent (i.e., Medical Specialist Diploma) engaged by a member of the University's academic staff, including Adjunct Professors, to assist him/her in research.

Postdocs must be appointed by their department and registered with Enrolment Services in order to have access to University facilities (library, computer, etc.).

8.2 Guidelines and Policy for Academic Units on Postdoctoral Education

The general guidelines listed below are meant to encourage units to examine their policies and procedures to support postdoctoral education. Every unit hosting Postdocs should have explicitly stated policies and procedures for the provision of postdoctoral education as well as established means for informing Postdocs of policies, procedures, and privileges (e.g., orientation sessions, handbooks, etc.), as well as mechanisms for addressing complaints. Academic units should ensure that their policies, procedures and privileges are consistent with these guidelines and the Charter of Students' Rights. For their part, Postdocs are responsible for informing themselves of policies, procedures, and privileges.

1. Definition and Status

i. Postdoctoral status will be recognized by the University in accordance with Quebec provincial regulations. Persons may only be registered with postdoctoral status for a period of up to five years from the date they were awarded a Ph.D. or equivalent degree. Time allocated to parental or health leave is added to this period of time. Leaves for other reasons, including vacation leave, do not extend the term. Postdocs must do research under the supervision of a McGill professor, including Adjunct Professors, who is a member of McGill's academic staff qualified in the discipline in which training is being provided and with the abilities to fulfil responsibilities as a supervisor of the research and as a mentor for career development. They are expected to be engaged primarily in research with minimal teaching or other responsibilities.

2. Registration

i. Postdocs must be registered annually with the University through Enrolment Services. Initial registration will require an original or notarized copy of the Ph.D. diploma. Registration will be limited to persons who fulfil the definition above and for whom there is an assurance of appropriate funding and where the unit can provide assurance of the necessary resources to permit postdoctoral education.

ii. Upon registration, the Postdoc will be eligible for a University identity card issued by Enrolment Services.

3. Appointment, Pay, Agreement of Conditions

i. Appointments may not exceed your registration eligibility status.

ii. In order to be registered as a Postdoc, you must be assured of financial support other than from personal means during your stay at McGill University, equivalent to the minimal stipend requirement set by the University in accordance with guidelines issued by federal and provincial research granting agencies. There are no provisions for paid parental leave unless this is stipulated in the regulations of a funding agency outside the University.

iii. At the outset of a postdoctoral appointment, a written Letter of Agreement for Postdoctoral Education should be drawn up and signed by the Postdoc, the supervisor, and the department head or delegate (see template Letter of Agreement and supporting document—*Commitments of Postdoctoral Scholars and Supervisors*—on the web at www.mcgill.ca/gps/postdocs/fellows/letter). This should stipulate, for example, the purpose of the postdoctoral appointment (research training and the advancement of knowledge), the duration of the fellowship/financial support, the modality of pay, the work space, travel funds, and expectations and compensation for teaching and student research supervision. Leaves from postdoctoral education must comply with the Graduate and Postdoctoral Studies Policies for Vacation, Parental/Familial, and Health Leave (see [section 8.3: Vacation Policy for Graduate Students and Postdocs](#) and the *eCalendar* under *University Regulations and Resources > Graduate > Regulations > Categories of Students > : Leave of Absence Status*). Any breach of these conditions may result in grievance procedures or the termination of the postdoctoral appointment.

iv. Postdocs with full responsibility for teaching a course should be compensated over and above their fellowship at the standard rate paid to lecturers by their department. This applies to all postdocs, except those for whom teaching is part of the award (e.g., Mellon grantees).

v. The amount of research, teaching, or other tasks that Postdocs engage in over and above postdoctoral activities should conform to the regulations for Postdocs specified by the Canadian research council of their discipline. This applies to all Postdocs, including those whose funding does not come from the Canadian research councils.

4. Privileges

- i. Postdocs have the same pertinent rights as the ones granted to McGill students in the *Handbook on Student Rights and Responsibilities* (“Green Book”), available at www.mcgill.ca/secretariat/policies/students.
- ii. Postdocs have full graduate student borrowing privileges in McGill libraries through their identity card.
- iii. As a rule, Postdocs who are Canadian citizens or who have Permanent Resident status may take courses for credit. Admission to such courses should be sought by submitting application documents directly to the appropriate program by the Postdoc. They must be admitted by the department offering the courses as Special Students. These Postdocs may only be enrolled as part-time students in non-degree granting programs. They will be charged fees for these courses.
- iv. Postdocs may be listed in the McGill directory. The Computing Centre will grant Postdocs email privileges on the same basis as graduate students upon presentation of a valid identity card.
- v. The Department of Athletics will grant Postdocs access to sports facilities upon presentation of their identity card. A fee will be charged on an annual or term basis.
- vi. Postdocs are mandatory members of the Post-Graduate Students’ Society (PGSS) and an annual association fee is automatically charged. PGSS fees are mandatory. Postdocs are permitted membership in the Faculty Club; an annual fee will be charged for this membership.
- vii. Postdocs are encouraged to participate in Professional Development Workshops provided by Graduate and Postdoctoral Studies and Teaching and Learning services. These sessions are usually free of charge.
- viii. Postdocs have access to the services provided by the Ombudsperson.
- ix. Postdocs may enrol as part-time students in the second language written and spoken English/French courses offered by the School of Continuing Studies/French Language Centre. Postdocs will be charged tuition for these courses. International Postdocs may be required to obtain a CAQ and a Study Permit.
- x. Access to student services and athletic services are available to the Postdoc on an opt-in basis. Fees are applicable.

5. Responsibilities

- i. Postdocs are subject to the responsibilities outlined in the *Handbook on Student Rights and Responsibilities* (“Green Book”), available at www.mcgill.ca/secretariat/policies/students.
- ii. Each academic unit hosting Postdocs should clearly identify Postdocs’ needs and the means by which they will be met by the unit.
- iii. Each academic unit should assess the availability of research supervision facilities, office space, and research funding before recruiting Postdocs.
- iv. Some examples of responsibilities of the department are:
 - to verify the Postdoc’s eligibility period for registration;
 - to provide Postdocs with departmental policy and procedures that pertain to them;
 - to oversee the registration and appointment of Postdocs;
 - to assign departmental personnel (e.g., Postdoc coordinator and Graduate Program Director) the responsibility for Postdocs;
 - to oversee and sign off on the Letter of Agreement for Postdoctoral Education;
 - to ensure that each Postdoc has a supervisor, lab and/or office space, access to research operating costs and necessary equipment;
 - to include Postdocs in departmental career and placement opportunities;
 - to refer Postdocs to the appropriate University policies and personnel for the resolution of conflict that may arise between a Postdoc and a supervisor.
- v. Some examples of responsibilities of the supervisor are:
 - to uphold and transmit to their Postdocs the highest professional standards of research and/or scholarship;
 - to provide research guidance;
 - to meet regularly with their Postdocs;
 - to provide feedback on research submitted by the Postdocs;
 - to clarify expectations regarding intellectual property rights in accordance with the University’s policy;
 - to provide mentorship for career development;
 - to prepare, sign, and adhere to a Letter of Agreement for Postdoctoral Education.
- vi. Some examples of responsibilities of Postdocs are:
 - to inform themselves of and adhere to the University’s policies and/or regulations for Postdocs for leaves, for research, and for student conduct as outlined in the *Handbook on Student Rights and Responsibilities* and the Graduate and Postdoctoral Studies *University Regulations and Resources*;
 - to submit a complete file for registration to Enrolment Services;
 - to sign and adhere to their Letter of Agreement for Postdoctoral Education;
 - to communicate regularly with their supervisor;
 - to inform their supervisor of their absences.
- vii. Some examples of the responsibilities of the University are:

- to register Postdocs;
- to provide an appeal mechanism in cases of conflict;
- to provide documented policies and procedures to Postdocs;
- to provide Postdocs with the necessary information on McGill University student services.

Approved by Senate, April 2000; revised May 2014

8.3 Vacation Policy for Graduate Students and Postdocs

Graduate students and Postdocs should normally be entitled to vacation leave equivalent to university holidays and an additional total of fifteen (15) working days in the year. Funded students and Postdocs with fellowships and research grant stipends taking additional vacation leave may have their funding reduced accordingly.

Council of FGSR April 23, 1999

8.4 Leave of Absence for Health and Parental/Familial Reasons

A leave of absence may be granted for maternity or parental reasons or for health reasons (see the [eCalendar](#) under *University Regulations and Resources > Graduate > : Leave of Absence Status*).

Such a leave must be requested on a term-by-term basis and may be granted for a period of up to 52 weeks. Students and Postdocs must make a request for such a leave in writing to their department and submit a medical certificate. The department shall forward the request to Enrolment Services. See the procedure in the [eCalendar](#) under *University Regulations and Resources > Graduate > : Leave of Absence Status*. Students who have been granted such a leave will have to register for the term(s) in question and their registration will show as “leave of absence” on their record. No tuition fees will be charged for the duration of the authorized leave. Research supervisors are not obligated to remunerate students and Postdocs on leave. GPS has prepared a summary table of various leave policies (paid or unpaid) for students and Postdocs paid from the Federal and Quebec Councils through fellowships or research grants. The document is available at www.mcgill.ca/gps/funding/students-postdocs/accepting-maintaining-awards#poli under “Leave Policies - Funding Council Leave Policies for Graduate Students and Postdoctoral Fellows.”

8.5 Postdoctoral Research Trainees

Eligibility

If your situation does not conform to the Government of Quebec's definition of Postdoctoral Fellow, you may be eligible to attend McGill as a Postdoctoral Research Trainee. While at McGill, you can perform research only (you may not register for courses or engage in clinical practice). Medical specialists who will have clinical exposure and require a training card must register through Postgraduate Medical Education of the Faculty of Medicine—not Graduate and Postdoctoral Studies.

The category of Postdoctoral Research Trainee is for:

Category 1: An individual who has completed requirements for the Doctoral degree or medical specialty, but the degree/certification has not yet been awarded. The individual will subsequently be eligible for registration as a Postdoctoral Fellow.

Category 2: An individual who is not eligible for Postdoctoral Registration according to the Government of Quebec's definition, but is a recipient of an external postdoctoral award from a recognized Canadian funding agency.

Category 3: An individual who holds a professional degree (or equivalent) in a regulated health profession (as defined under CIHR-eligible health profession) and is enrolled in a program of postgraduate medical education at another institution. The individual wishes to conduct the research stage or elective component of his/her program of study at McGill University under the supervision of a McGill professor. The individual will be engaged in full-time research with well-defined objectives, responsibilities, and methods of reporting. The application must be accompanied by a letter of permission from the home institution (signed by the Department Chair, Dean or equivalent) confirming registration in their program and stating the expected duration of the research stage. Individuals who are expecting to spend more than one year are encouraged to obtain formal training (master's or Ph.D.) through application to a relevant graduate program.

Category 4: An individual with a regulated health professional degree (as defined under CIHR-eligible health profession), but not a Ph.D. or equivalent or medical specialty training, but who fulfils criteria for funding on a tri-council operating grant or by a CIHR fellowship (up to maximum of five years post-degree).



Note: Individuals who are not Canadian citizens or permanent residents must inquire about eligibility for a work permit.

General Conditions

- The maximum duration is three years;

- the individual must be engaged in full-time research;
- the individual must provide copies of official transcripts/diploma;
- the individual must have the approval of a McGill professor to supervise the research and of the Unit;
- the individual must have adequate proficiency in English, but is not required to provide official proof of English competency to Enrolment Services;
- the individual must comply with regulations and procedures governing research ethics and safety and obtain the necessary training;
- the individual will be provided access to McGill libraries, email, and required training in research ethics and safety. Any other University services must be purchased (e.g., access to athletic facilities);
- the individual must arrange for basic health insurance coverage prior to arrival at McGill and may be required to provide proof of coverage.

9 Graduate Studies Guidelines and Policies

Refer to the [eCalendar](#) under *University Regulations and Resources > Graduate > : Guidelines and Policies* for information on the following:

- Guidelines and Regulations for Academic Units on Graduate Student Advising and Supervision
- Policy on Graduate Student Research Progress Tracking
- Ph.D. Comprehensives Policy
- Graduate Studies Reread Policy
- Failure Policy
- Guideline on Hours of Work

10 Information on Research Policies and Guidelines, Patents, Postdocs, Associates, Trainees

Refer to the [eCalendar](#) under *University Regulations and Resources > Graduate > : Research Policy and Guidelines, Patents, Postdocs, Associates, Trainees* for information on the following:

- Policy on Research Ethics
- Regulations on Research Policy
- Policy on Research Integrity
- Guidelines for Research Involving Human Subjects
- Guidelines for Research with Animal Subjects
- Policy on Intellectual Property
- Regulations Governing Conflicts of Interest
- Safety in Field Work
- Office of Sponsored Research
- Postdocs
- Research Associates

11 Academic Programs

The programs and courses in the following sections have been approved for the 2014–2015 session as listed. The Faculty/School reserves the right to introduce changes as may be deemed necessary or desirable at any time throughout the year.

11.1 Schulich School of Music

11.1.1 Location

Schulich School of Music
Strathcona Music Building
555 Sherbrooke Street West
Montreal QC H3A 1E3
Canada

Telephone: 514-398-4469
Fax: 514-398-1540
Website: www.mcgill.ca/music

11.1.2 About Schulich School of Music

The Schulich School of Music of McGill University, ranked Top 10 globally by the Princeton Review, is internationally renowned for its leadership in combining professional conservatory-style musical training, humanities-based scholarship, and scientific-technological research at the highest levels. Its programs encourage musicians and music researchers alike to push boundaries and explore new possibilities. The School's facilities are a physical affirmation of our commitment and belief in the future of music, artists, creators, and researchers, and they encourage multimedia productions and trans-disciplinary collaborations. Among the most notable facilities are: a music library that houses one of the most important academic music collections in Canada, four concert halls, The Digital Composition Studio, sound recording studios, and the Centre for Interdisciplinary Research in Music, Media and Technology (CIRMMT), as well as a research network that links the Faculty with many other University departments and research institutes. Nestled in the heart of the city, the School also draws on the rich cultural life of Montreal—a bilingual city with a celebrated symphony orchestra, dozens of annual festivals, and hundreds of live music venues hosting world-class concerts.

The Master of Arts degree (M.A.) is available as a thesis option in Music Education, Music Technology, Musicology (with an option in Gender and Women's Studies), and Theory (with an option in Gender and Women's Studies), and as a non-thesis option in Music Education, Musicology, and Theory.

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. Specializations offered within the performance option are: piano, guitar, orchestral instruments (including orchestral training), organ and church music, conducting, collaborative piano, opera and voice, early music, and jazz.

The Graduate Diploma in Professional Performance is open to accomplished professional musicians, singers, or established chamber ensembles wishing one year of in-depth studies to complete a specific project.

The Doctor of Music degree (D.Mus.) is offered in Composition and Performance Studies while the Doctor of Philosophy degree (Ph.D.) is available in Composition, Music – Gender and Women's Studies, Music Education, Musicology, Music Technology, Sound Recording, and Theory. Interdisciplinary studies are encouraged.

The Schulich School of Music has several sources of funding for graduate students:

Entrance Excellence Scholarships for highly ranked graduate students (including Schulich Scholarships, Max Stern Fellowships, and McGill Excellence Fellowships) typically range in value from \$1,500 to \$15,000; some two- and three-year multi-year packages are available at the master's and doctoral levels, respectively (see www.mcgill.ca/gps/funding/students-postdocs.) A limited number of one-year differential fee waivers are also available for the most highly ranked incoming international students. The Scholarship and Student Aid Office offers information and options for out-of-province, American, and other international students (see www.mcgill.ca/studentaid).

In-course students may compete for a small number of Excellence Scholarships awarded annually to recognize excellence in academic and performance achievement.

The Schulich School of Music also has a renowned mentoring program that helps students develop applications for a wide variety of external funding for national, international, and university competitions (CIRMMT Research, DAAD, Fulbright, NSERC, NSERC Discovery, Connection grants, SSHRC, Vanier, etc.). Some provide for multi-year funding, others funding for individual projects.

Opportunities for funding through Work Study and as paid assistants also provide professional training. Positions for teaching assistantships are advertised each semester by departmental announcement. Typically there are few, if any, positions available for students in their first year of study. Other types of positions can include: invigilators, apprentice writers for program notes, sound recording technicians, library assistants, stage hands, Opera Studio, and front-of-house staff, among others. Posts are advertised through the Music Research and Performance Departments at the beginning of each semester and through the Work Study website.

A variety of research assistantships in selected areas are also available. Inquiries should be directed to the Director of Graduate Studies and the Associate Dean for Research.

Opportunities for paid performances in the community for soloists, choristers, chamber ensembles, organists, orchestral and jazz musicians, and piano collaborators are facilitated through the Booking Office (see www.mcgill.ca/music/about-us/contact-us/booking-office).

The Schulich School of Music also provides travel funding for conferences and special performance and research initiatives. Graduate students may apply once per academic year (see www.mcgill.ca/music/current-students/graduate/forms).

Master's Programs

section 11.1.5: Master of Music (M.Mus.); Music — Composition (Thesis) (45 credits)

Students in the M.Mus. program develop their own individual voices through private instruction with some of Canada's most accomplished composers, all of whom have distinguished themselves through high-profile commissions, performances, recordings, and awards. The faculty members' diverse interests ensure that students will find a suitable mentor/supervisor. The resources of the Digital Composition Studios also offer students an opportunity to work with a wide range of cutting-edge approaches to music technology, including mixed works, interactive composition, gestural controllers, acousmatic works, multichannel audio, computer-assisted composition, and more. Students also benefit from international new music festivals and conferences co-sponsored by the Schulich School of Music, a visiting artist series, and high-quality performances, readings, and recordings of their works by some of the school's most esteemed ensembles (e.g., McGill Symphony Orchestra, McGill Contemporary Music Ensemble, etc.) and advanced performers. Commissioning opportunities exist through an established composer-in-residence program and through student-initiated performer-composer and interdisciplinary collaborations. Graduates have continued their studies at the doctoral level and then gone on to win prestigious awards (e.g., Jules Leger Prize); they also have successful careers in composition, film, literature, conducting, and teaching.

section 11.1.6: Master of Arts (M.A.); Music — Music Education (Thesis) (45 credits)

This program provides an opportunity for studio- and classroom-based teachers, and music educators working in other community settings, to explore current issues in music education and to implement their own research studies. Seminars develop facility in a breadth of research methodologies and examine pertinent research developments in different fields, while simultaneously providing opportunities to link with other departments such as the faculties of Education, Cognitive Psychology, and Physiology. Ties with The Centre for Interdisciplinary Research in Music, Media, and Technology (CIRMMT), and Teaching and Learning Services provide a strong supportive network for interdisciplinary and multilingual research. Experienced faculty publishes regularly in the field's leading journals in areas such as musical development, music perception, world and community-based music education, philosophical issues in music education, performance anxiety, music performance adjudication, technological applications, and the physiological bases of musical performance. Graduates of the program continue on to doctoral studies and pursue teaching careers around the world in various settings.

section 11.1.7: Master of Arts (M.A.); Music — Music Technology (Thesis) (45 credits)

The M.A. in Music Technology is the only program of its kind in the world to apply cutting-edge scientific research to music and music making. Students are accepted from a wide range of musical backgrounds. Research goals are tied to the work of the area's five faculty members and include the development of new and flexible strategies for sound analysis, real-time processing, synthesis and gestural control, instrument design, melodic pattern recognition, auditory display, music information retrieval, and symbolic manipulation of formal music representations, as well as the psychoacoustics of musical sounds and structures, among others. Students' research is supported by the six laboratories forming the large multidisciplinary research infrastructure of The Centre for Interdisciplinary Research in Music, Media and Technology (CIRMMT), and almost unlimited technological resources (e.g., computing power, storage, measuring devices including several motion-capture systems). The Digital Composition Studio and state-of-the-art recording and acoustic environments provide opportunities to collaborate with accomplished performers and researchers in other music disciplines. Graduates hold commercial positions related to media technologies (e.g., gaming and audio industries) and continue their studies at the doctoral level in preparation for academic careers.

section 11.1.8: Master of Arts (M.A.); Music — Musicology (Thesis) (45 credits)

This program is for students interested in developing research projects that bridge traditional methodologies with new critical approaches in musicology. The area's humanistic orientation emphasizes the importance of political, social, and literary history, while also encouraging students to develop their skills in musical analysis, their sensitivity to different styles and performance practices, and their awareness of issues in aesthetics. Students receive guidance from leading scholars whose internationally acclaimed research ranges from medieval and renaissance music to the popular music of today. Collaborations with students from other areas and the doctoral program in seminars facilitate out-of-the-box thinking; opportunities to explore interdisciplinary research topics also exist through links with other departments, the Institute for the Public Life of Art and Ideas, and the Centre for Interdisciplinary Research in Music, Media, and Technology. The area also provides valuable pedagogical training through teaching assistantships in undergraduate music history courses. Graduates often continue their studies at the doctoral level at McGill and other major North American universities; others pursue careers in teaching, arts management, music business, journalism, and archival curation, among others.

section 11.1.9: Master of Arts (M.A.); Music — Musicology (Thesis) — Gender and Women's Studies (45 credits)

This program is open to students who qualify for the M.A. in Musicology (thesis option) who are interested in cross-disciplinary research that focuses on issues centrally related to gender, sexuality, feminist theory, and/or women's studies. Musicology requirements are augmented by participation in a Graduate Feminism Symposium that engages with a diverse array of critical and empirical perspectives. The program draws on the resources of the McGill Institute for Gender, Sexuality, and Feminist Studies that includes faculty and graduate students from across the University. Supporting music faculty has interests in opera, film studies, aesthetics, theory of performance, and popular/jazz studies.

section 11.1.10: Master of Music (M.Mus.); Sound Recording (Non-Thesis) (60 credits)

This internationally renowned program is a course-based, professional training program designed for musicians who wish to develop the skills required in the music recording and media industries. It is based on the German Tonmeister program and offers extensive, hands-on opportunities to record a broad spectrum of solo recitals, large opera, and symphonic repertoire with soloists and choirs, and complex Jazz Band and pop idioms. McGill's professional-quality facilities provide state-of-the-art equipment for research and the recording of any size of ensemble in high-resolution multichannel audio and high-definition video, and include a variety of audio recording studios equipped for surround recording, four concert hall recording spaces, a technical ear training lab, an orchestral film scoring stage, an opera studio, and post-production and editing suites. The Faculty includes prominent researchers as well as award-winning recording engineers and producers in the fields of music production, television, and film sound familiar with cutting-edge technologies and new developments. The program also has close ties with industry that facilitate opportunities for internships. Graduates are leaders in the field working in highly respected studios around the world and winning both creative and scientific international competitions.

section 11.1.11: Master of Arts (M.A.); Music — Theory (Thesis) (45 credits)

The M.A. in Theory is for students interested in exploring how specific pieces of music are put together and how this understanding may be generalized to relate to the way other pieces of music are composed. Music theory and elective seminars develop expertise in various analytical models and familiarity with the critical issues that define the discipline as a basis for developing individual research projects. Collaborations with students from other areas and the doctoral program in seminar discussions facilitate out-of-the-box thinking; opportunities to explore interdisciplinary research topics in perception and cognition exist through collaborations with music researchers from the Centre for Interdisciplinary Research in Music, Media and Technology. The area also provides valuable pedagogical training through teaching assistantships in undergraduate theory courses. The Faculty has a breadth of experience in early music theory, formal functions, Schenkerian analysis, mathematical models, theories of rhythm and meter, serialism, and popular music analysis. Graduates have been accepted into doctoral programs at McGill, Yale, Eastman, Harvard, Columbia, Oxford, and Cambridge, among others.

section 11.1.12: Master of Arts (M.A.); Music — Theory (Thesis) — Gender and Women's Studies (45 credits)

This program is open to students who qualify for the M.A. in Theory (thesis option) who are interested in cross-disciplinary research that focuses on issues centrally related to gender, sexuality, feminist theory, and/or women's studies. Theory requirements are augmented by participation in a Graduate Feminism Symposium that engages with a diverse array of critical and empirical perspectives. The program draws on the resources of the McGill Institute for Gender, Sexuality, and Feminist Studies that includes faculty and graduate students from across the University.

section 11.1.13: Master of Arts (M.A.): Music — Music Education (Non-Thesis) (45 credits),***section 11.1.14: Master of Arts (M.A.): Music — Musicology (Non-Thesis) (45 credits), and******section 11.1.15: Master of Arts (M.A.): Music — Theory (Non-Thesis) (45 credits)***

This course-based program has options in music education, musicology, and theory. Seminars provide breadth of disciplinary knowledge and understanding of research methodologies and critical issues. Expertise in two areas is developed through two written papers. Students receive guidance from leading scholars whose internationally acclaimed research covers a broad spectrum of topics central to each discipline. Collaborations with students from other areas and the doctoral program in seminars facilitate out-of-the-box thinking.

The option in Music Education provides an opportunity for studio-, classroom-, and community-based music educators to read, understand, and apply research studies in different fields to their own practices.

The option in Musicology is for students interested in a humanistic orientation to topics in music history and musicology that bridges traditional methodologies with new critical approaches.

The option in Theory develops skill with different analytical models and the ways in which they may be used to explore how specific pieces of music are put together.

Some graduates continue to doctoral studies; others pursue careers in teaching, arts management, music business, journalism, and librarianship, among others.

section 11.1.16: Master of Music (M.Mus.); Performance: Vocal Pedagogy (Thesis) (47 credits)

The Master of Music: Vocal Pedagogy is not being offered in the 2014–2015 academic year.

section 11.1.17: Master of Music (M.Mus.); Performance: Jazz Performance (Thesis) (45 credits)

The M.Mus. in Jazz Performance is flexibly designed to offer specialization in Jazz Composition, Jazz Performance, and Jazz Orchestra training. All students take courses in jazz pedagogy, composition, and arranging, and benefit from close interaction with a diverse, creative, and professionally active faculty. A recital and a CD recording of original music are the principal thesis requirements. Our outstanding ensembles include the McGill Jazz Orchestra, the ten-piece McGill Chamber Ensemble, two more jazz orchestras, a saxophone ensemble, and over twenty jazz combos. Teaching opportunities vary from year to year, but are generally available in Jazz Theory, Jazz Ear Training, Jazz Orchestra 3, Jazz Improvisation, and Jazz Combo. Montreal's vibrant jazz scene also provides rich opportunities for performance and musical engagement. Graduates have active touring careers, teach in university jazz programs, and have produced recordings that have earned Juno awards.

section 11.1.18: Master of Music (M.Mus.); Performance: Early Music (Thesis) (45 credits)

Established in 1975, this program is the longest-standing Early Music program in North America. It offers early music specialists interested in historical performance practices a rich variety of performing experiences, including 15–20 chamber ensembles (vocal, madrigal, viol, and recorder consorts, etc.), the Cappella Antica, and the Baroque Orchestra. McGill is also the only North American music faculty to produce a fully staged performance of an early opera every year. Recent productions include: Handel's Alcina, Agrippina, and Imeneo, Lully's Thésée, and Purcell's Dido and Aeneas. Faculty are prominently involved in Montreal's internationally acclaimed Early Music community. The Schulich School of Music also owns a large collection of early instruments that is available to students. Graduates perform with Montreal-based early music ensembles, including, among others, Les Violons du Roy and the Arion Baroque Orchestra, as well as Aradia and Tafelmusik in Toronto, and various ensembles in Europe (e.g., Concerto Palatino, Centre de musique baroque de Versailles).

section 11.1.19: Master of Music (M.Mus.); Performance: Orchestral Instruments and Guitar (Thesis) (45 credits)

The premiere orchestral training program in Canada, this program is for talented instrumental musicians and guitarists wishing to hone their artistry and expressive, interpretative skills in a flexibly designed curriculum rich in performance opportunities. Ensembles emulate professional settings, and include five orchestras—two full orchestras (the renowned McGill Symphony Orchestra and the McGill Sinfonetta), one opera orchestra, one baroque orchestra, and one contemporary music ensemble—as well as one large wind symphony and one guitar ensemble. Opportunities for chamber music also abound.

section 11.1.19: Master of Music (M.Mus.); Performance: Orchestral Instruments and Guitar (Thesis) (45 credits)

String players benefit from a rigorous string quartet training program and trail-blazing pedagogical approaches. Brass and wind musicians also perform a wide range of large ensemble repertoire for their instruments; percussionists perform, tour, and record with the esteemed McGill Percussion Ensemble. Thesis recitals foster individual creativity and diversity by offering a range of options important for orchestral musicians—orchestral excerpt exams run like orchestral auditions, chamber music recitals, and concerto competitions—as well as solo recitals, sound recording, and interdisciplinary projects including collaborations with composers and the Digital Composition Studio, among others. There is a focus on healthy performance and a broad range of seminars that ground performance practice in the broader humanistic and scientific contexts of music and artistic research-creation. Ensemble conductors are world-class; faculty include the concertmasters and principal players of major Canadian orchestras, including the Montreal Symphony Orchestra; percussion instructors have international profiles and a breadth of experience in world and contemporary repertoires. Graduates have secured positions in orchestras throughout North and South America, and in Europe, and with the Canadian Opera Company, Ensemble Moderne, and others.

section 11.1.20: Master of Music (M.Mus.); Performance: Collaborative Piano (Thesis) (45 credits)

Students in this program develop their artistry as collaborative musicians in vocal, instrumental, and opera repertoire settings. The program is not a chamber music program in that it prepares pianists to assume coaching responsibilities as well as collaborate with other musicians. Candidates need to have excellent technique and interpretative skills, sight-reading abilities, and previous collaborative experience. The program is flexibly defined to allow students to specialize or gain experience in a variety of settings and with a broad cross-section of vocal, instrumental, orchestral, and theatrical repertoire. Concert recitals, choral ensembles, studio lessons with high-quality performers, and opera productions provide professional settings in which students master their craft. Faculty includes internationally renowned collaborative pianists, vocal coaches, conductors, and stage directors. Graduates pursue careers as collaborative pianists, accompanists, opera répétiteurs, studio teachers, and coaches.

section 11.1.21: Master of Music (M.Mus.); Performance: Piano (Thesis) (45 credits)

The M.Mus in Piano develops artistic expression and interpretative skills by immersing the advanced pianist in a vibrant musical environment that blends performance training with humanities-based scholarship. The flexibly designed program revolves around an integrated piano seminar involving all studios and includes collaborative opportunities in instrumental, vocal, and contemporary music performance at a high level, piano pedagogy, and performance practice through fortepiano/harpsichord study as options. Recital options include solo and chamber music performance, sound recording, and interdisciplinary projects, including collaborations with strong composition students and the Digital Composition Studio. Dynamic faculty performs internationally and has diverse teaching, coaching, and adjudicating experience in a broad range of solo, chamber, and concerto repertoires. Graduates often continue their studies at the doctoral level, have been selected for national/international competitions, and pursue careers as collaborative pianists, opera coaches, and as independent studio teachers.

section 11.1.22: Master of Music (M.Mus.); Performance: Organ and Church Music (Thesis) (45 credits)

This program provides talented organists and church music scholars with an opportunity to hone their artistry and interpretive skills. The flexibly designed program combines performance with seminars in historically informed performance practice, music and liturgy, counterpoint, improvisation, continuo playing, and choral conducting, among other options. Thesis performance options allow for creativity and diversity by including options for solo and chamber music recitals, concerto performances, recording projects, church music projects, and opportunities for interdisciplinary research and collaborations with strong composers and other departments. Students benefit from excellent facilities that include practice organs built by Beckerath, Casavant, Tsuji, Wilhelm, and Wolff, as well as the famous French classical organ in Redpath Hall. A number of assistantships are available in downtown churches with some of Montreal's most distinguished church musicians. Graduates have won prizes in major national and international competitions and pursue church music careers around the world.

section 11.1.23: Master of Music (M.Mus.); Performance: Conducting (Thesis) (45 credits)

Students in this program specialize in orchestral, wind, or choral conducting. Enrolment is limited to outstanding candidates having highly developed musical skills in voice, instrumental, or piano performance. The program provides for concentrated podium time, interactions with world-class conductors, score study, and the development of rehearsal technique. A range of seminars provides for the in-depth study of performance practice and the development of analytical skills with leading scholars in musicology and theory. Thesis performance projects involve concert recitals with various Schulich School of Music ensembles. Some graduates continue on to doctoral studies; others pursue conducting and teaching positions in schools, orchestras, and as opera assistants.

section 11.1.24: Master of Music (M.Mus.); Performance: Opera and Voice (Thesis) (45 credits)

The M.Mus in Opera and Voice develops vocal growth and artistic expression by immersing students in a vibrant musical environment that blends performance training with humanities-based scholarship. The flexibly designed program provides the option for students to specialize in opera performance or to develop artistry in a variety of solo and operatic repertoires. There are three opera productions every year, including one Early Music opera with period instruments. Other performance opportunities include solo recitals, studio concerts, Cappella Antica, oratorios, chamber music ensembles, master classes with leading artists in the field, recording projects, and interdisciplinary collaborations. Performance opportunities emulate professional contexts, including rehearsals in a first-class opera studio and individual repertoire coaching with internationally renowned coaching staff. Voice faculty, stage directors, and set designers are outstanding soloists and creative artists involved with major companies, opera programs, and festivals the world over. McGill singers are selected to participate in various professional young artist programs and have won major national and international auditions including the MET auditions and NATSAA. Recent graduates perform with orchestras and opera companies in Canada, as well as companies in the United States, Germany, France, Italy, Spain, United Kingdom, and Eastern Europe.

Graduate Diploma

section 11.1.25: Graduate Diploma in Professional Performance (30 credits)

This is a new, one-year postgraduate diploma providing concentrated study for three types of extremely accomplished musicians: the emerging or professional singer, emerging or established chamber ensemble (including jazz combos, piano collaborations), and the individual artist preparing for competition, audition, concerto performance, tour, recording project, etc. The flexibly designed program assumes a high level of performance (doctoral/professional) and involves intensive coaching, performance, and repertoire study/research tied to the artist's or chamber ensemble's professional goals, and a media project. Singers have voice coaching and training in movement and acting, with performance opportunities linked to McGill Opera productions. Ensembles develop individual artistry as well as group identity, with respect to sound, communication, skills, and performance practice. The first graduates of the program, the Cecilia String Quartet, won the 2010 International Banff String Quartet Competition and were prizewinners at the Bordeaux 2010 International Chamber Music Competition.

Doctoral Programs**section 11.1.26: Doctor of Music (D.Mus.); Music — Composition**

Students in this program create extended original works of art that push the boundaries of the discipline. Composers refine their musical language and artistic voice through private instruction with some of Canada's most accomplished composers, all of whom have distinguished themselves through high-profile commissions, performances, recordings, and awards. The faculty members have diverse interests that ensure composers will find a suitable mentor. The resources of the Digital Composition Studios also offer composers an opportunity to work with a wide range of cutting-edge approaches to music technology. Students also benefit from international new music festivals and conferences co-sponsored by the Schulich School of Music, a visiting artist series, and high-quality performances, readings, and recordings of their works by some of the school's most esteemed ensembles and advanced performers. Commissioning opportunities exist through an established composer-in-residence program and through student-initiated, performer-composer and interdisciplinary collaborations. Graduates have won prestigious awards (e.g., Jules Leger Prize, SOCAN competition) and have successful careers in university teaching, (freelance) composition, film, literature, and conducting.

section 11.1.27: Doctor of Music (D.Mus.); Music — Performance Studies

This program is for the artist/scholar. Students perform at a professional or near-professional level and have well-defined research interests linked to their performance. A broad range of seminars ground performance practice in the broader humanistic and scientific contexts of music and artistic research-creation. Seminars encourage the critical thinking and the fertile exchange of ideas that promote new ways of engaging with music by providing a forum in which performers can interact with students in other areas. Comprehensive examinations provide students with an opportunity to develop credentials in three areas of expertise in preparation for teaching careers, while articulating the background and critical issues surrounding their thesis work. The latter consists of a lecture/recital and a paper (including a recording of the recital). Students benefit from exceptional mentoring by internationally renowned coaches, the research expertise of faculty from the Department of Music Research, master classes, opportunities to collaborate with strong composition students, and the rich performance life of the Schulich School of Music and Montreal. Students win major fellowships (SSHRC, Fulbright, FRQSC, Canada Council). Graduates have won major national and international competitions and pursue teaching and performing careers in a wide variety of contexts globally.

Ph.D. in Music

Students in the Ph.D. program pursue original research that makes a significant contribution to the fields of Composition, Music Education, Musicology, Music Technology, Sound Recording, and Theory. Seminars, a doctoral colloquium, visiting lecturer series, and international conferences provide forums for students from different areas to interact by encouraging the critical thinking and fertile exchange of ideas that promote new ways of engaging with music through listening, performing, cutting-edge technologies, and analytical methods. Opportunities for inter- and cross-disciplinary collaborations exist through the Centre for Interdisciplinary Research in Music, Media and Technology; the Institute for the Public Life of Art and Ideas; the Institute for Gender, Sexuality, and Feminist Studies; the Performance Department; other departmental links across the University and, in the technology areas, with science and industry. Supportive faculty recognized internationally as leaders in their respective disciplines mentor students from admission through job placements. Travel funding exists for students to present papers at conferences; many students win external scholarships (SSHRC, FRQSC, Vanier, Rhodes Scholar, etc.) and national and international awards; students gain valuable pedagogical or technological training through teaching and lab assistantships. Graduates pursue careers in academia, industry, composition, and various other arts-related fields.

section 11.1.28: Doctor of Philosophy (Ph.D.); Music — (Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)

The thesis for the Ph.D. in composition involves the creation of an original large-scale work and research that increases our understanding of music and musical processes. Students in music education investigate a broad spectrum of critical issues through a variety of quantitative and qualitative methodologies. The Musicology area adopts a humanistic orientation that bridges traditional methodologies with new critical approaches. Research in Music Technology and Sound Recording can lead to patents, among other outcomes and benefits from unlimited technological resources. Theorists engage with all repertoires and analytical methods.

section 11.1.29: Doctor of Philosophy (Ph.D.); Music — Gender and Women's Studies

This program is open to doctoral students who are interested in cross-disciplinary research that focuses on issues centrally related to gender, sexuality, feminist theory, and/or women's studies. Music requirements are augmented by participation in a Research Methods course and a Graduate Feminism Symposium that engages with a diverse array of critical and empirical perspectives. The program draws on the resources of the McGill Institute for Gender, Sexuality, and Feminist Studies that includes faculty and graduate students from across the University. Supporting music faculty has interests in Opera, film studies, aesthetics, theory of performance, and popular/jazz studies.

11.1.3 Schulich School of Music Admission Requirements and Application Procedures

11.1.3.1 Admission Requirements

Master's Degrees

Applicants for the master's degree must hold a B.Mus. or a B.A. degree with a Major or Honours in music including considerable work done in the area of specialization.

Applicants found to be deficient in their background preparation may be required to take certain additional undergraduate courses.

All applicants (except those for Performance, Musicology, and Sound Recording) will be required to take placement examinations.

All M.Mus. applicants will be required to take a live audition. Conducting and female voice applicants will be required to submit screening material for pre-selection. Following a review of these materials, selected applicants will be invited to attend a live audition (see www.mcgill.ca/music/future-students/graduate/audition-requirements).

Specific admission and document requirements for each program are outlined at: www.mcgill.ca/music/future-students/graduate.

Graduate Diploma in Professional Performance

Applicants for the Graduate Diploma are typically highly accomplished performers who hold an M.Mus. or a B.Mus. degree with equivalent professional experience. All musicians are required to submit screening material (see D.Mus. audition list for repertoire and level at www.mcgill.ca/music/future-students/graduate/audition-requirements) and a statement of the proposed performance project (that may be completed within one year) by the application deadlines. Only the most advanced applicants will be invited to pass a live entrance audition. Chamber ensembles must apply and complete diploma requirements as a formed ensemble.

D.Mus. Degree

Applicants for the D.Mus. degree in Composition must hold an M.Mus. degree in Composition, or its equivalent, and must submit scores and/or recordings of their compositions at the time of application.

Applicants for the D.Mus. degree in Performance Studies must hold an M.Mus. degree in Performance, or its equivalent, and are required to submit screening material, samples of written work, and a statement of proposed artistic research interests by the specified application deadlines. Only the most advanced applicants with artistic research interests will be invited to pass a live entrance audition and interview.

Ph.D. Degree

Applicants for the Ph.D. degree in Composition must hold an M.Mus. in Composition or equivalent and must submit scores and/or recordings of their compositions at the time of application, and a written description (no more than two pages) of the research path(s) they wish to follow.

Applicants for the Ph.D. degree in Music Education, Music Technology, Musicology, Sound Recording, Music – Gender and Women's Studies, or Theory must hold a master's or a bachelor's degree equivalent to a McGill degree, in Music Technology, Music Education, Musicology, Theory, or Sound Recording. Applicants with a bachelor's degree will normally be admitted to the M.A. program for the first year and may apply for admittance to the Ph.D. program after the completion of one full year of graduate coursework. Qualified applicants who have already completed an appropriate master's degree will be admitted to the second year of the Ph.D. program.

11.1.3.2 Application Procedures

McGill's online application form for graduate program candidates is available at www.mcgill.ca/gradapplicants/apply.

See : [Application Procedures](#) for detailed application procedures.

11.1.3.2.1 Additional Requirements

The items and clarifications below are additional requirements set by this department:

- \$61.56 audition fee for Performance degrees

11.1.3.3 Application Deadlines

The application deadlines listed here are set by the Schulich School of Music and may be revised at any time. Applicants must verify all deadlines and documentation requirements well in advance on the appropriate McGill departmental website; please consult the list at www.mcgill.ca/gps/contact/graduate-program.

Canadian	International	Special/Exchange/Visiting
Fall: Dec. 1	Fall: Dec. 1	Fall: Dec. 1
Winter: N/A	Winter: N/A	Winter: N/A
Summer: N/A	Summer: N/A	Summer: N/A

Admission to graduate studies is competitive; accordingly, late and/or incomplete applications are considered only as time and space permit.

11.1.4 Schulich School of Music Faculty

Dean, Schulich School of Music

Sean Ferguson

Director, Graduate Studies

Eleanor Stublely

Associate Director, Graduate Studies

Lena Weman Ericsson

Chairs

Stéphane Lemelin – *Department of Performance*

Christoph Neidhöfer – *Department of Music Research*

Associate Dean (Research and Administration)

Julie Cumming

Associate Dean (Academic and Student Affairs)

Jacqueline Leclair

Professors

William Caplin; B.M.(USC), M.A., Ph.D.(Chic.) (*James McGill Professor*)

Brian Cherney; B.Mus., M.Mus., Ph.D.(Tor.)

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

Hans-Ola Ericsson; Mus. Dir. Exam.(Royal Swedish Academy of Music), Graduate, Hochschule für Musik(Freiburg)

Steven Huebner; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Princ.) (*James McGill Professor*)

Stephen McAdams; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris) (*Canada Research Chair*)

John Rea; B.Mus.(Wayne), M.Mus.(Tor.), M.F.A., Ph.D.(Princ.)

Peter Schubert; B.A., M.A., Ph.D.(Col.)

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

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

Associate Professors

Stefano Algieri; B.Mus., M.Mus.(Manhattan School of Music)

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

Tom Beghin; Diplôme Supérieur(Louvain), M.A., D.M.A.(Cornell)

Denys Bouliane; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik(Hamburg)

David Brackett; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(Cornell)

Alain Cazes; Premier Prix(Cons. de Montréal)

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

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

Martha de Francisco; Diploma(Musikkhochschule, Detmold)

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

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

Mark Fewer; B.Mus.(Tor.)

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

Associate Professors

Matt Haimovitz; B.A.(Harv.)
 Patrick Hansen; B.Mus.(Simpson), M.Mus.(Missouri)
 Kyoko Hashimoto; B.Mus.(Tokyo), Professional Studies(Juilliard)
 Alexis Hauser; Diplom(Konservatorium der Stadt, Wien)
 Aiyun Huang; B.A.(Tor.), D.M.A.(Calif.-San Diego)
 Melissa Hui; B.Mus.(Br. Col.), M.F.A.(Calif. Inst. of Arts), D.M.A./M.M.A.(Yale)
 Timothy Hutchins; Dip. L.G.S.M.(Guildhall), B.A.Hons.Mus.(Dal.), Principal Flute, Montreal Symphony
 Jan Jarczyk; B.A., M.A.(Academy of Music, Cracow), Dip.(Berklee)
 Abe Kestenber
 Richard King; B.Mus.(Dal.), M.Mus.(McG.)
 Hank Knox; B.Mus., M.Mus.(McG.)
 Roe-Min Kok; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.)
 Sara Laimon; B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY Stony Brook)
 Philippe Leroux; Premier Prix(Conservatoire National Supérieur de Musique et de Danse de Paris)
 Jean Lesage; Concours, Diplôme d'études supérieures(Cons. de Montréal)
 George Massenburg
 Michael McMahon; B.Mus.(McG.), Graduate, Hochschule für Musik(Vienna)
 Douglas McNabney; B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.)
 Marina Mdivani; Post-graduate Dip.(Moscow Cons.)
 Christoph Neidhöfer; Graduate, Hochschule für Musik(Basel), Ph.D.(Harv.)
 William Porter; B.Mus.(Oberlin), M.M., M.M.A., D.M.A.(Yale)
 Winston Purdy; B.Mus.(McG.), M.M.(Eastman)
 André Roy; B.Mus.(Curtis)
 Gary Scavone; B.Sc., B.A.(Syrac.), M.Sc., Ph.D.(Stan.)
 Thérèse Sevadjian; B.Mus., M.Mus.(Montr.)
 Axel Strauss; Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard)
 Eleanor Stuble; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.)
 Joe Sullivan; B.A.(Ott.), M.M.(New England Cons.)
 Marcelo Wanderley; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI and IRCAM)
 André White; B.A.(C' dia), M.Mus.(McG.)
 Lloyd Whitesell; B.A.(Minn.), M.A., Ph.D.(SUNY Stony Brook)
 John Zirbel; B.Mus.(Wisc.), Principal Horn, Montreal Symphony

Assistant Professors

Lisa Barg; B.A.(Antioch), M.A., Ph.D.(SUNY Stony Brook)
 Nicole Biamonte; B.F.A.(SUNY Purchase), Ph.D., M.Phil.(Yale)
 Rémi Bolduc
 Guillaume Bourgogne; Premier Prix(CNSMDP)
 James Box; B.M.(Southern Methodist U.), M.M.(Cleve. Inst. of Music), Principal Trombone, Montreal Symphony
 Isabelle Cossette; Premier Prix(Cons. de Québec), M.Mus.(McG.), D.Mus.(Montr.)
 Robert Crowley; B.M.(Eastman), M.M.(Cleveland), Principal Clarinet, Montreal Symphony
 Russell DeVuyst; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.), Associate Principal Trumpet, Montreal Symphony

Assistant Professors

Elizabeth Dolin; B.Mus.(Tor.), Artist Dip.(Ind.)
 Andrew Dunn; P.G.Dip.(GSMD), M.A.(TVU), P.C.R.A.M., L.R.A.M.
 Jean Gaudreault; LL.L.(Montr.), Graduate(Cons. de Québec), Montreal Symphony
 Chris Paul Harman
 Robert Hasegawa; B.A.(Bard. Col.), M.A.(Calif.), Ph.D.(Harv.)
 Valerie Kinslow; B.A.(McG.)
 Joanne Kolomyjec; B.Mus.(Tor.)
 Jacqueline Leclair; B.Mus.(Eastman), M.Mus., D.M.A.(SUNY Stony Brook)
 Stéphane Lévesque; Premier Prix(Cons. de Montréal), M.Mus.(Yale), Principal Bassoon, Montreal Symphony
 Denise Lupien; B.M., M.M.(Juilliard), Concertmaster, Orchestre Métropolitain
 Fabrice Marandola; Premier Prix(Cons. de Paris), M.Mus., Ph.D.(Sorbonne)
 Ilya Poletaev; B.Mus.(Tor.), M.Mus., M.A., D.M.A.(Yale)
 Richard Roberts; B.Mus.(Ind.), Concertmaster, Montreal Symphony
 Brian Robinson; B.Mus.(Tor.), Montreal Symphony
 René Rusch; B.Mus.(Lawrence), M.A., M.Mus.(Mannes), Ph.D.(Mich.)
 Jennifer Swartz; Dip.(Curtis), Principal Harp, Montreal Symphony
 Sanford Sylvan; B.Mus.(Manhattan School of Music)
 Lena Weman Ericsson; M.A.(Uppsala), Ph.D.(Luleå)
 Jonathan Wild; B.Mus., M.A.(McG.), Ph.D.(Harv.)

Adjunct Professors

Soren Bech; M.Sc., Ph.D.(Tech. Univ. of Denmark)
 Durand Begault; B.A.(Calif.-Santa Cruz), M.F.A.(Mills Coll., Calif.), Ph.D.(Calif.-San Diego)
 Jonas Braasch; Dipl. Physics (Dortmund), Doct-Eng, Ph.D.(Ruhr-Univ. Bochum)
 Steven Epstein; B.S.(Hofstra)
 Kenneth Gilbert; D.Mus.honoris causa(McG.), O.C., F.R.S.C., Hon. RAM
 Lars T. Lih; B.A.(Yale), B.Phil.(Oxf.), Ph.D.(Princ.)
 Jean-Paul Montagnier; B.A., M.A.(Lyon), Ph.D.(Duke)
 Axel Mulder; Drs.(Rijks Universiteit Groningen), Ph.D.(S. Fraser)
 John Roston; B.A., M.A.(McG.)
 Marc-Pierre Verge; B.A., M.Sc.(Laval), Ph.D.(Eiden.)
 Herbert Waltl

Faculty Lecturer

Lisa Lorenzino; B.Mus.(Tor.), B.Ed.(Sask.), M.A.(McG.), Ph.D.(Alta.)

Schulich Distinguished Visiting Professor

Georgina Born; B.Sc., Ph.D.(Univ. Coll. Lond.)

11.1.5 Master of Music (M.Mus.); Music — Composition (Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (27 credits)

The thesis is a composition, accompanied by an analytical essay of approximately 20-30 pages.

MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

Required Courses (6 credits)

MUCO 622D1	(3)	Composition Tutorial
MUCO 622D2	(3)	Composition Tutorial

Complementary Courses (6 credits)

6 credits selected from the following courses:

MUCO 631	(3)	Seminar in Composition 1
MUCO 632	(3)	Seminar in Composition 2
MUCO 633	(3)	Seminar in Composition 3
MUCO 634	(3)	Seminar in Composition 4
MUCO 635	(3)	Seminar in Composition 5
MUCO 636	(3)	Seminar in Composition 6

Elective Courses (6 credits)

6 credits of graduate seminars, at the 500, 600, or 700 level, approved by the Department.

11.1.6 Master of Arts (M.A.); Music — Music Education (Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Music Education.

MUGS 683	(3)	Master's Thesis Research 1
MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

Complementary Courses (15 credits)

15 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally 9 credits will be seminars in Music Education selected from the following:

MUGT 610	(3)	Seminar - Music Education 1
MUGT 611	(3)	Seminar - Music Education 2
MUGT 612	(3)	Seminar - Music Education 3
MUGT 613	(3)	Seminar - Music Education 4

11.1.7 Master of Arts (M.A.); Music — Music Technology (Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)

The candidate will undertake supervised research leading to a thesis that will utilize or investigate an aspect of musical science and technology.

MUGS 683	(3)	Master's Thesis Research 1
MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

Complementary Courses (15 credits)

15 credits of graduate seminars at the 500, 600, or 700 level approved by the Department, 9 credits of which must be Music Technology seminars with the prefix MUMT.

11.1.8 Master of Arts (M.A.); Music — Musicology (Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Musicology.

MUGS 683	(3)	Master's Thesis Research 1
MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

Required Course (3 credits)

MUHL 529	(3)	Proseminar in Musicology
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Complementary Courses (12 credits)

12 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally 6 credits will be in Seminars in Musicology selected from the following:

MUHL 680	(3)	Seminar in Musicology 1
MUHL 681	(3)	Seminar in Musicology 2
MUHL 682	(3)	Seminar in Musicology 3
MUHL 683	(3)	Seminar in Musicology 4
MUHL 684	(3)	Seminar in Musicology 5
MUHL 685	(3)	Seminar in Musicology 6
MUHL 692	(3)	Seminar in Music Literature 1

11.1.9 Master of Arts (M.A.); Music — Musicology (Thesis) — Gender and Women's Studies (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology and Musicology following transcript review and/or placement exams.

Thesis Courses (27 credits)

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Musicology on a topic centrally related to issues of Gender and/or Women's Studies.

MUGS 684	(6)	Master's Thesis Research 2
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MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

Required Courses (6 credits)

MUHL 529	(3)	Proseminar in Musicology
WMST 601	(3)	Feminist Theories and Methods

Complementary Courses (12 credits)

9 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally, 6 credits will be seminars in Musicology selected from the following:

MUHL 680	(3)	Seminar in Musicology 1
MUHL 681	(3)	Seminar in Musicology 2
MUHL 682	(3)	Seminar in Musicology 3
MUHL 683	(3)	Seminar in Musicology 4
MUHL 684	(3)	Seminar in Musicology 5
MUHL 685	(3)	Seminar in Musicology 6
MUHL 692	(3)	Seminar in Music Literature 1

3 credits of:

WMST 602	(3)	Feminist Research Symposium
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Or 3 credits of a graduate seminar at the 500, 600, or 700 level, on gender/women's issues, may be selected from within or outside of the Department. The selection must be approved by the Department.

11.1.10 Master of Music (M.Mus.); Sound Recording (Non-Thesis) (60 credits)

Program Prerequisites (27 credits)

Required Courses (21 credits)

MUCO 260	(3)	Instruments of the Orchestra
MUMT 250	(3)	Music Perception and Cognition
MUSR 232	(3)	Introduction to Electronics
MUSR 300D1	(3)	Introduction to Music Recording
MUSR 300D2	(3)	Introduction to Music Recording
MUSR 339	(3)	Introduction to Electroacoustics
PHYS 224	(3)	Physics of Music

Complementary Music Technology Courses (6 credits)

3 credits from:

MUMT 202	(3)	Fundamentals of New Media
MUMT 203	(3)	Introduction to Digital Audio

3 credits from:

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

1) 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.

2) MUMT 202 and MUMT 203 cover overlapping material, but MUMT 203 requires a much stronger background in Mathematics. If in doubt, please consult the instructor.

3) MUMT 306 (Music and Audio Computing 1) can be taken by adept programmers in place of MUMT 302 (New Media Production 1).

Required Courses (51 credits)

MUSR 629D1	(2)	Technical Ear Training
MUSR 629D2	(2)	Technical Ear Training
MUSR 667	(3)	Digital Studio Technology
MUSR 668	(3)	Digital/Analog Audio Editing
MUSR 669D1	(1.5)	Topics: Classical Music Recording
MUSR 669D2	(1.5)	Topics: Classical Music Recording
MUSR 670D1	(5)	Recording Theory and Practice 1
MUSR 670D2	(5)	Recording Theory and Practice 1
MUSR 671D1	(5)	Recording Theory and Practice 2
MUSR 671D2	(5)	Recording Theory and Practice 2
MUSR 672D1	(3)	Analysis of Recordings
MUSR 672D2	(3)	Analysis of Recordings
MUSR 674	(3)	Electronic and Electroacoustic Measurement
MUSR 677D1	(3)	Audio for Video Post-Production
MUSR 677D2	(3)	Audio for Video Post-Production
MUSR 678	(3)	Advanced Digital Editing and Post-Production

Electives Courses (9 credits)

Three 3-credit graduate course electives, approved by the Department.

11.1.11 Master of Arts (M.A.); Music — Theory (Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Music Theory.

MUGS 683	(3)	Master's Thesis Research 1
MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

Complementary Courses (15 credits)

12 credits at the 500, 600, or 700 level, approved by the Department. Normally, 9 credits will be seminars in Music Theory selected from the following:

MUTH 652	(3)	Seminar in Music Theory 1
MUTH 653	(3)	Seminar in Music Theory 2
MUTH 654	(3)	Seminar in Music Theory 3

MUTH 655	(3)	Seminar in Music Theory 4
MUTH 656	(3)	Seminar in Music Theory 5
MUTH 657	(3)	Seminar in Music Theory 6

3 credits selected from the following:

MUTH 658	(3)	History of Music Theory 1
MUTH 659	(3)	History of Music Theory 2

11.1.12 Master of Arts (M.A.); Music — Theory (Thesis) — Gender and Women's Studies (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (27 credits)

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Music Theory on a topic centrally related to issues of Gender and/or Women's Studies.

MUGS 684	(6)	Master's Thesis Research 2
MUGS 685	(9)	Master's Thesis Research 3
MUGS 686	(12)	Master's Thesis Research 4

Required Course (3 credits)

WMST 601	(3)	Feminist Theories and Methods
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Complementary Courses (15 credits)

9 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department, selected from the following:

MUTH 652	(3)	Seminar in Music Theory 1
MUTH 653	(3)	Seminar in Music Theory 2
MUTH 654	(3)	Seminar in Music Theory 3
MUTH 655	(3)	Seminar in Music Theory 4
MUTH 656	(3)	Seminar in Music Theory 5
MUTH 657	(3)	Seminar in Music Theory 6

3 credits selected from the following:

MUTH 658	(3)	History of Music Theory 1
MUTH 659	(3)	History of Music Theory 2

3 credits of:

WMST 602	(3)	Feminist Research Symposium
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or 3 credits of graduate seminar at the 500, 600, or 700 level, on gender/women's issues, may be selected from within or outside the Department. The selection must be approved by the Department.

11.1.13 Master of Arts (M.A.): Music — Music Education (Non-Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Research Project (24 credits)

MUGS 614	(3)	Reading Course 1
MUGS 615	(3)	Reading Course 2
MUGS 635	(9)	Research Paper 1
MUGS 636	(9)	Research Paper 2

Required Courses (21 credits)

Seven 3-credit courses at the 500, 600, or 700 level approved by the Music Education Area, four of which must be in the Music Education Area.

With the approval of the Music Education Area, two of the seven 3-credit courses may be taken in the Faculty of Education.

11.1.14 Master of Arts (M.A.); Music — Musicology (Non-Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Research Project (24 credits)

MUGS 614	(3)	Reading Course 1
MUGS 615	(3)	Reading Course 2
MUGS 635	(9)	Research Paper 1
MUGS 636	(9)	Research Paper 2

Required Courses (21 credits)

Seven 3-credit courses at the 500, 600, or 700 level approved by the Musicology Area, four of which must be in the Musicology Area.

One of the courses must be:

MUHL 529	(3)	Proseminar in Musicology
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11.1.15 Master of Arts (M.A.); Music — Theory (Non-Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Research Project (24 credits)

MUGS 614	(3)	Reading Course 1
MUGS 615	(3)	Reading Course 2
MUGS 635	(9)	Research Paper 1
MUGS 636	(9)	Research Paper 2

Required Courses (21 credits)

Seven 3-credit graduate courses at the 500, 600, or 700 level approved by the Music Theory Area, four of which must be in Music Theory.

One of the courses must be selected from the following:

MUTH 658	(3)	History of Music Theory 1
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MUTH 659 (3) History of Music Theory 2

11.1.16 Master of Music (M.Mus.); Performance: Vocal Pedagogy (Thesis) (47 credits)

This program is currently not offered.

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses based on transcript review:

MUPD 560 Intro to Research Methods in Music

MUPG 210 Italian Diction

MUPG 211 French Diction

MUPG 212 English Diction

MUPG 213 German Diction

Two of:

MUHL 372 Solo Song outside Germany and Austria

MUHL 377 Baroque Opera

MUHL 387 Opera from Mozart to Puccini

MUHL 388 Opera After 1900

MUHL 390 The German Lied

Recital (12 credits)

MUPG 660 (12) Solo Recital Project 1

Required Courses (27 credits)

MUPG 611	(3)	Directed Voice Teaching 1
MUPG 612	(3)	Directed Voice Teaching 2
MUPG 620	(4)	Performance Tutorial 1
MUPG 621	(4)	Performance Tutorial 2
MUPG 622	(4)	Performance Tutorial 3
MUPG 650	(3)	Voice Lecture - Demonstration
MUPG 693	(3)	Vocal Treatises and Methods
MUPG 694	(3)	Vocal Physiology for Singers

Complementary Courses (8 credits)

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

MUPG 590	(3)	Vocal Styles and Conventions
MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One of the following:

MUIN 600	(2)	Vocal Repertoire Coaching 1
MUIN 601	(2)	Vocal Repertoire Coaching 2

All courses at the 600 level with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, and MUTH, and MUHL 591D1/D2 Paleography have been approved as electives for M.Mus. students in Performance.

11.1.17 Master of Music (M.Mus.); Performance: Jazz Performance (Thesis) (45 credits)

Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice

The following program prerequisites may be assigned as additional required courses on the basis of transcript review:

MUHL 393 History of Jazz

MUJZ 440D1/MUJZ 440D2 Advanced Jazz Composition

MUJZ 461D1/MUJZ 461D2 Advanced Jazz Arranging

MUJZ 493 Jazz Performance Practice

Required Courses (12 credits)

MUIN 626	(3)	Jazz Performance/Composition Tutorial 1
MUIN 627	(3)	Jazz Performance/Composition Tutorial 2
MUIN 628	(3)	Jazz Performance/Composition Tutorial 3
MUJZ 601	(3)	Jazz Pedagogy

Complementary Courses (22 credits)

22 credits from one of the following options, A, B, or C:

Option A - Jazz Performance

MUJZ 640	(2)	Jazz Composition & Arranging 1
MUJZ 641	(2)	Jazz Composition & Arranging 2
MUPG 651	(9)	Performance/Composition Recital Project
MUPG 659	(9)	Performance in Recording Media

Option B - Jazz Composition and Arranging

MUJZ 640	(2)	Jazz Composition & Arranging 1
MUJZ 641	(2)	Jazz Composition & Arranging 2
MUPG 652	(9)	Jazz Ensemble Recital Project
MUPG 659	(9)	Performance in Recording Media

Option C - Jazz Orchestra

4 credits from:

MUJZ 640	(2)	Jazz Composition & Arranging 1
MUJZ 641	(2)	Jazz Composition & Arranging 2
MUJZ 644	(2)	Jazz Repertoire Project 1
MUJZ 645	(2)	Jazz Repertoire Project 2

and 18 credits from:

MUPG 651	(9)	Performance/Composition Recital Project
MUPG 652	(9)	Jazz Ensemble Recital Project

Elective Courses (11 credits)

5 credits of ensemble courses with the prefix MUEN (4 credits must be in JAZZ related ensembles)

6 credits from one of the following options, A, B, or C:

Option A - Jazz Performance

One 3-credit graduate seminar at the 600 level approved by the Department.

And

3 credits of ensemble courses with the prefix MUEN.

Option B - Jazz Composition and Arranging:

Two 3-credit graduate seminars at the 600 level approved by the Department.

Option C - Jazz Orchestral:

One 3-credit graduate seminar at the 600 level approved by the Department.

And

3 credits of ensemble courses with the prefix MUEN.

11.1.18 Master of Music (M.Mus.); Performance: Early Music (Thesis) (45 credits)

Voice, Baroque Flute, Recorder, Baroque Oboe, Baroque Bassoon, Baroque Violin, Baroque Viola, Baroque Cello, Early Music Clarinet, Viola da Gamba, Organ, Harpsichord, Lute, Early Brass, Fortepiano

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses on the basis of transcript review:

MUPD 560 - Intro to Research Methods in Music

3 credits from the following:

MUHL 377 - Baroque Opera (3 credits)

MUHL 380 - Medieval Music (3 credits)

MUHL 381 - Renaissance Music (3 credits)

MUHL 382 - Baroque Music (3 credits)

MUHL 383 - Classical Music (3 credits)

MUHL 395 - Keyboard Literature before 1750 (3 credits)

MUPP 381 - Topics in Performance Practice (3 credits)

MUTH 426 - Topics in Early Music Analysis (3 credits)

Fortepiano students; MUHL 366 - The Era of the Fortepiano (3 credits)

Harpsichord students; 6 credits:

MUPG 272D1/D2 - Continuo (4 credits) and

MUPG 372 D1/D2 - Continuo (2 credits)

Organ/Lute students; MUPG 272D1/D2 - Continuo (4 credits)

Voice students; 6 credits of the following:

MUPG 210 - Italian Diction (or equivalent) (2 credits)

MUPG 211 - French Diction (or equivalent) (2 credits)

MUPG 212 - English Diction (or equivalent) (2 credits)

MUPG 213 - German Diction (or equivalent) (2 credits)

Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622	(3)	Performance Tutorial 3
MUPG 600*	(9)	Recital Project 1

* Solo Recital only

9 credits from:

MUPG 601	(9)	Recital Project 2
MUPG 602	(6)	Recital Project 3
MUPG 603	(3)	Recital Project 4
MUPG 604	(6)	Chamber Music Recital
MUPG 605	(3)	Recording Project
MUPG 606**	(3)	Interdisciplinary Project 1
MUPG 607**	(6)	Interdisciplinary Project 2
MUPG 614*	(3)	Quick Study

* Voice Only

** Students may take either MUPG 606 or MUGP 607

Required Course

MUGS 605	(0)	Graduate Performance Colloquium
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Complementary Seminars (9 credits)

3 credits from the following:

MUPG 590*	(3)	Vocal Styles and Conventions
MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUPG 590*	(3)	Vocal Styles and Conventions
MUPG 672D1**	(1.5)	Liturgical Improvisation
MUPG 672D2**	(1.5)	Liturgical Improvisation

MUPG 691	(3)	Vocal Ornamentation
MUTH 602	(3)	Keyboard Modal Counterpoint

or one graduate 3-credit seminar approved by the Department.

* If not already taken

** Organ only

Complementary Performance (9 credits)

Instruments:

3 terms of:

MUEN 580	(1)	Early Music Ensemble
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6 credits from (may be taken more than once):

MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra

OR

Voice:

2 credits of:

MUEN 580	(1)	Early Music Ensemble
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3 credits:

MUIN 610	(1)	Vocal Coaching 1
MUIN 611	(1)	Vocal Coaching 2
MUIN 612	(1)	Vocal Coaching 3

4 credits from (may be taken more than once):

MUEN 572	(2)	Cappella Antica
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 696	(2)	Opera Theatre

11.1.19 Master of Music (M.Mus.); Performance: Orchestral Instruments and Guitar (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisite may be assigned as an additional required course on the basis of transcript review:

MUPD 560 - Intro to Research Methods in Music

Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622	(3)	Performance Tutorial 3

MUPG 600 (9) Recital Project 1

9 credits from the following:

MUPG 601 (9) Recital Project 2
 MUPG 602 (6) Recital Project 3
 MUPG 603 (3) Recital Project 4
 MUPG 604 (6) Chamber Music Recital
 MUPG 605 (3) Recording Project
 MUPG 606* (3) Interdisciplinary Project 1
 MUPG 607* (6) Interdisciplinary Project 2
 MUPG 608** (3) Orchestral Repertoire Examination 1
 MUPG 609** (6) Orchestral Repertoire Examination 2
 MUPG 610** (9) Orchestral Repertoire Examination 3

* May take MUPG 606 or MUPG 607.

** May take MUPG 608 or MUPG 609 or MUPG 610.

Required Course

MUGS 605 (0) Graduate Performance Colloquium

Complementary Seminars (9 credits)

One of the following:

MUPP 690 (3) Performance Practice Seminar 1
 MUPP 691 (3) Performance Practice Seminar 2
 MUPP 692 (3) Performance Practice Seminar 3
 MUPP 693 (3) Performance Practice Seminar 4
 MUPP 694 (3) Performance Practice Seminar 5
 MUPP 695 (3) Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

Complementary Performance (9 credits)

Orchestral Instruments:

6 credits from the following (may be taken more than once):

MUEN 573 (2) Baroque Orchestra
 MUEN 590 (2) McGill Winds
 MUEN 594 (2) Contemporary Music Ensemble
 MUEN 597 (2) Orchestral Ensembles

Strings:

Two terms of:

MUEN 560** (1) Chamber Music Ensemble

1 credit of:

MUEN 560** (1) Chamber Music Ensemble
 MUEN 561** (1) 2nd Chamber Music Ensemble
 MUEN 568** (1) Multiple Ensemble 1
 MUEN 599 (1) Jazz Studio Orchestra

Winds/Brass:

2 credits from the following (may be taken more than once):

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

1 credit from:

MUEN 560** (1) Chamber Music Ensemble
 MUEN 568** (1) Multiple Ensemble 1
 MUEN 571 (1) Contemporary Improvisation Ensemble
 MUEN 589 (1) Woodwind Ensembles
 MUEN 591 (1) Brass Consort
 MUEN 599 (1) Jazz Studio Orchestra

Percussion:

3 credits from (may be taken more than once unless otherwise indicated):

MUEN 560** (1) Chamber Music Ensemble
 MUEN 568** (1) Multiple Ensemble 1
 MUEN 571 (1) Contemporary Improvisation Ensemble
 MUEN 598 (1) Percussion Ensembles

* MUEN 571 may only be taken once.

Harp:

3 credits from (may be taken more than once unless otherwise indicated):

MUEN 560** (1) Chamber Music Ensemble
 MUEN 561** (1) 2nd Chamber Music Ensemble
 MUEN 568** (1) Multiple Ensemble 1
 MUEN 571 (1) Contemporary Improvisation Ensemble

* MUEN 571 may only be taken once.

OR

Guitar:

Three terms of:

MUEN 562 (1) Guitar Ensemble

6 credits from the following:

MUEN 560** (1) Chamber Music Ensemble
 MUEN 561** (1) 2nd Chamber Music Ensemble
 MUEN 568** (1) Multiple Ensemble 1
 MUEN 571 (1) Contemporary Improvisation Ensemble
 MUPG 666 (3) Fretboard Guitar Project
 MUPG 669 (3) Guitar Pedagogy Project

One 3-credit seminar at the 500 or 600 level with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

** MUEN 560, MUEN 561, and MUEN 568 may be taken more than once.

11.1.20 Master of Music (M.Mus.); Performance: Collaborative Piano (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses on the basis of transcript review:

MUPD 560 - Intro to Research Methods in Music

4 credits of:

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

6 credits of:

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

Thesis Performance (27 credits)

18 credits:

MUIN 620 (3) Performance Tutorial 1
 MUIN 621 (3) Performance Tutorial 2
 MUIN 622 (3) Performance Tutorial 3
 MUPG 600* (9) Recital Project 1
 MUPG 653* (9) Opera Coach Project

* Students may take MUPG 653 or MUPG 600.

9 credits from the following:

MUPG 601* (9) Recital Project 2
 MUPG 602 (6) Recital Project 3
 MUPG 605 (3) Recording Project
 MUPG 606 (3) Interdisciplinary Project 1

MUPG 614	(3)	Quick Study
MUPG 653*	(9)	Opera Coach Project
MUPG 654	(6)	Opera Coach Performance

* Students may take either MUPG 653 (if not already taken) or MUPG 601 (if MUPG 600 not already taken).

Required Courses (3 credits)

MUGS 605	(0)	Graduate Performance Colloquium
MUPG 687	(1)	Collaborative Piano Repertoire 1: Song
MUPG 688	(1)	Collaborative Piano Repertoire 2: Instrumental
MUPG 689	(1)	Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio

Complementary Seminars (9 credits)

3 credits from the following:

MUPG 590	(3)	Vocal Styles and Conventions
MUPG 691	(3)	Vocal Ornamentation
MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

Complementary Performance (6 credits)

Two terms of:

MUEN 584	(1)	Studio Accompanying
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4 credits from the following (may be repeated unless otherwise noted):

MUEN 560	(1)	Chamber Music Ensemble
MUEN 561	(1)	2nd Chamber Music Ensemble
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass
MUEN 596	(2)	Opera Repetiteur
MUPG 670*	(2)	Advanced Continuo 1
MUPG 671*	(2)	Advanced Continuo 2

* MUPG 670 and MUPG 671 may not be repeated.

11.1.21 Master of Music (M.Mus.); Performance: Piano (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisite may be assigned as an additional required course on the basis of transcript review:

MUPD 560 - Intro to Research Methods in Music

Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622	(3)	Performance Tutorial 3
MUPG 600	(9)	Recital Project 1

9 credits from the following:

MUPG 601*	(9)	Recital Project 2
MUPG 602*	(6)	Recital Project 3
MUPG 603	(3)	Recital Project 4
MUPG 604	(6)	Chamber Music Recital
MUPG 605	(3)	Recording Project
MUPG 606**	(3)	Interdisciplinary Project 1
MUPG 607**	(6)	Interdisciplinary Project 2

* Students may take either MUPG 601 or MUPG 602.

** Students may take either MUPG 606 or MUPG 607.

Required Courses (3 credits)

MUGS 605	(0)	Graduate Performance Colloquium
MUPG 683	(1.5)	Piano Seminar 1
MUPG 684	(1.5)	Piano Seminar 2

If MUPG 541 and MUPG 542 were taken during the undergraduate degree, MUPG 683 and MUPG 684 may be replaced with one 3-credit graduate seminar or 3 complementary Performance credits.

Complementary Seminars (9 credits)

One of the following:

MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

Complementary Performance (6 credits)

6 credits from the following:

MUEN 571	(1)	Contemporary Improvisation Ensemble
MUPD 580	(2)	Piano Pedagogy Practicum
MUPG 614	(3)	Quick Study
MUPG 646	(1)	Score- and Sight-Reading 1
MUPG 647	(1)	Score- and Sight-Reading 2
MUPG 670	(2)	Advanced Continuo 1
MUPG 671	(2)	Advanced Continuo 2
MUPG 687	(1)	Collaborative Piano Repertoire 1: Song
MUPG 688	(1)	Collaborative Piano Repertoire 2: Instrumental
MUPG 689	(1)	Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio

OR

6 credits from the following (courses below may be taken more than once):

MUEN 560	(1)	Chamber Music Ensemble
MUEN 561	(1)	2nd Chamber Music Ensemble
MUEN 568	(1)	Multiple Ensemble 1
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 582	(1)	Piano Ensemble Seminar 2
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass
MUEN 588	(1)	Multiple Ensemble 2
MUEN 590	(2)	McGill Winds
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 597	(2)	Orchestral Ensembles
MUEN 688	(2)	Multiple Ensembles

11.1.22 Master of Music (M.Mus.); Performance: Organ and Church Music (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses based on transcript review:

MUPD 560 - Introduction to Research Methods in Music

MUPG 272D1/D2 - Continuo.

Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622	(3)	Performance Tutorial 3
MUPG 600	(9)	Recital Project 1

9 credits from:

MUPG 601	(9)	Recital Project 2
MUPG 602	(6)	Recital Project 3
MUPG 603	(3)	Recital Project 4
MUPG 605	(3)	Recording Project
MUPG 606	(3)	Interdisciplinary Project 1
MUPG 607	(6)	Interdisciplinary Project 2
MUPG 676	(9)	Special Project in Church Music

Required Course

MUGS 605	(0)	Graduate Performance Colloquium
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Complementary Seminars (9 credits)

3 credits from the following:

MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUTH 602	(3)	Keyboard Modal Counterpoint
MUTH 604	(3)	Keyboard Tonal Counterpoint

or one graduate 3-credit seminar approved by the Department.

Complementary Performance (9 credits)

9 credits from the following:

MUEN 560*	(1)	Chamber Music Ensemble
MUEN 561*	(1)	2nd Chamber Music Ensemble
MUEN 573*	(2)	Baroque Orchestra
MUEN 580*	(1)	Early Music Ensemble
MUEN 593*	(2)	Choral Ensembles
MUEN 594*	(2)	Contemporary Music Ensemble
MUEN 597*	(2)	Orchestral Ensembles
MUHL 591D1**	(1.5)	Paleography
MUHL 591D2**	(1.5)	Paleography

MUPG 672D1	(1.5)	Liturgical Improvisation
MUPG 672D2	(1.5)	Liturgical Improvisation
MUPG 674	(3)	Project in Choral Conducting
MUPG 679	(3)	Liturgical Improvisation 2
MUTH 602**	(3)	Keyboard Modal Counterpoint
MUTH 604**	(3)	Keyboard Tonal Counterpoint

* May be taken more than once.

** If not taken as a seminar.

11.1.23 Master of Music (M.Mus.); Performance: Conducting (Thesis) (45 credits)

Orchestral, Wind Band, and Choral

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisite courses may be assigned as additional courses based on transcript review:

MUPD 560 - Intro to Research Methods in Music

MUSP 170 - Musicianship (Keyboard) 1

MUSP 171 - Musicianship (Keyboard) 2

Choral Conducting:

MUCT 235 - Vocal Techniques

MUCO 261 - Orchestration 1

MUHL 397 - Choral Literature after 1750

Orchestral and Wind Conducting:

4 credits of:

MUCO 261 - Orchestration 1 (2 credits)

MUCO 360 - Orchestration 2 (2 credits)

MUCO 460 - Orchestration 3 (2 credits)

and:

MUHL 389 - Orchestral Literature or MUHL 398 - Wind Ensemble Literature after 1750

Thesis Performance (27 credits)

18 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622	(3)	Performance Tutorial 3
MUPG 600	(9)	Recital Project 1

9 credits from the following:

MUPG 601	(9)	Recital Project 2
MUPG 602*	(6)	Recital Project 3
MUPG 603**	(3)	Recital Project 4
MUPG 605	(3)	Recording Project
MUPG 606	(3)	Interdisciplinary Project 1

* Solo Recital.

** Concerto only.

Required Course

MUGS 605	(0)	Graduate Performance Colloquium
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Complementary Seminars (9 credits)

One of the following:

MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

Complementary Performance (9 credits)

Three terms of:

MUEN 564	(1)	Conducting Workshop
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2 credits:

MUPG 646	(1)	Score- and Sight-Reading 1
MUPG 647	(1)	Score- and Sight-Reading 2

4 credits:

MUPG 580	(2)	Rehearsal Techniques for Conductors 1
MUPG 680	(2)	Rehearsal Techniques for Conductors 2

11.1.24 Master of Music (M.Mus.); Performance: Opera and Voice (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses based on transcript review:

MUPD 560 - Intro to Research Methods in Music

MUPG 210 - Italian Diction

MUPG 211 - French Diction

MUPG 212 - English Diction

MUPG 213 - German Diction

One of:

MUHL 372 - Solo Song Outside Germany and Austria

MUHL 377 - Baroque Opera

MUHL 387 - Opera from Mozart to Puccini

MUHL 388 - Opera after 1900

MUHL 390 - The German Lied

Thesis Performance (27 credits)

9 credits:

MUIN 620	(3)	Performance Tutorial 1
MUIN 621	(3)	Performance Tutorial 2
MUIN 622	(3)	Performance Tutorial 3

And

Opera Performance Thesis (18 credits)

9 credits:

MUPG 600*	(9)	Recital Project 1
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* Principal Opera Role only; by audition.

9 credits from:

MUPG 601*	(9)	Recital Project 2
MUPG 602**	(6)	Recital Project 3
MUPG 603***	(3)	Recital Project 4
MUPG 605	(3)	Recording Project
MUPG 606	(3)	Interdisciplinary Project 1
MUPG 614	(3)	Quick Study

* Principal Opera Role only; by audition.

** Featured Opera Role only; by audition.

*** Supporting Opera Role only; by audition.

OR

Voice Thesis Performance (18 credits)

9 credits:

MUPG 600*	(9)	Recital Project 1
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* Solo Recital only.

9 credits from:

MUPG 601*	(9)	Recital Project 2
MUPG 602**	(6)	Recital Project 3
MUPG 603	(3)	Recital Project 4
MUPG 605	(3)	Recording Project
MUPG 606	(3)	Interdisciplinary Project 1
MUPG 607	(6)	Interdisciplinary Project 2
MUPG 614	(3)	Quick Study

* Solo Recital; or Principal Opera Role by audition.

** Solo Recital; or Featured Opera Role by audition.

Required Courses (3 credits)

MUGS 605	(0)	Graduate Performance Colloquium
MUIN 610	(1)	Vocal Coaching 1
MUIN 611	(1)	Vocal Coaching 2
MUIN 612	(1)	Vocal Coaching 3

Complementary Seminars (9 credits)

3 credits from the following:

MUPG 590*	(3)	Vocal Styles and Conventions
MUPP 690	(3)	Performance Practice Seminar 1
MUPP 691	(3)	Performance Practice Seminar 2
MUPP 692	(3)	Performance Practice Seminar 3
MUPP 693	(3)	Performance Practice Seminar 4
MUPP 694	(3)	Performance Practice Seminar 5
MUPP 695	(3)	Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

MUPG 590*	(3)	Vocal Styles and Conventions
MUPG 691	(3)	Vocal Ornamentation
MUPG 693	(3)	Vocal Treatises and Methods
MUPG 694	(3)	Vocal Physiology for Singers

* If not already taken.

Complementary Performance (6 credits)

Opera:

Two terms of:

MUEN 696	(2)	Opera Theatre
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2 credits of:

MUEN 696	(2)	Opera Theatre
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OR

Two terms of:

MUEN 579	(1)	Song Interpretation 2
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Or

Voice:

6 credits from (may be taken more than once):

MUEN 553	(1)	Vocal Chamber Ensemble
MUEN 554	(2)	Opera Excerpts

MUEN 560	(1)	Chamber Music Ensemble
MUEN 572	(2)	Cappella Antica
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 696	(2)	Opera Theatre

11.1.25 Graduate Diploma in Professional Performance (30 credits)

Two full-time terms of residence are required.

Required Courses (15 credits)

MUIN 634	(6)	Performance Tutorial 6
MUIN 635	(6)	Performance Tutorial 7
MUPG 640	(3)	Media Project

Complementary Courses (12 credits)

12 credits from the following:

MUPG 641	(3)	Performance Project 1
MUPG 642	(6)	Performance Project 2
MUPG 643	(6)	Performance Project 3
MUPG 644	(9)	Performance Project 4
MUPG 645	(12)	Performance Project 5

Elective Course (3 credits)

3 credits of graduate seminar, ensemble, or special project at the 500 or 600 level approved by the Department.

11.1.26 Doctor of Music (D.Mus.); Music — Composition

A minimum of two years' residence is required beyond the M.Mus. in Composition, or its equivalent. Details concerning the comprehensive examinations, composition performance, thesis, and academic regulations are available from the Graduate Coordinator, Schulich School of Music or from the Music Graduate Handbook (<http://www.mcgill.ca/music/current-students/graduate/graduate-music-handbook>).

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis

The thesis is a musical composition of major dimensions together with a written analysis of the work. The thesis must be defended in an oral examination.

Required Courses (12 credits)

MUGS 701	(0)	Comprehensive Examination Part 1
MUGS 702	(0)	Comprehensive Examination Part 2

12 credits (two years) of:

MUCO 722D1	(3)	Doctoral Composition Tutorial
MUCO 722D2	(3)	Doctoral Composition Tutorial

Elective Courses (12 credits)

Four approved 3-credit graduate electives or the equivalent.

Composition Performance

The candidate must present a concert of his/her compositions. With the permission of the Composition Area Committee, the compositions may be presented as parts of two or three concerts, or as a list of national and international performances since the student began his/her residency.

11.1.27 Doctor of Music (D.Mus.); Music — Performance Studies

A minimum of two years' residence is required beyond the M.Mus. in Performance, or its equivalent.

Details concerning the comprehensive examinations, composition performance, thesis and academic regulations are available from the Graduate Studies Coordinator, Schulich School of Music or from the Music Graduate Handbook (<http://www.mcgill.ca/music/current-students/graduate/graduate-music-handbook>).

Thesis

Recitals (36 credits)

MUPG 760	(12)	Doctoral Recital 1
MUPG 767	(12)	Doctoral Recital 2
MUPG 770	(12)	Doctoral Lecture - Recital Project

Required Courses (32 credits)

24-32 credits

MUGS 701	(0)	Comprehensive Examination Part 1
MUGS 702	(0)	Comprehensive Examination Part 2

Six terms of one hour per week of Performance Tutorials:

MUIN 720	(4)	D.Mus. Performance Tutorial 1
MUIN 721	(4)	D.Mus. Performance Tutorial 2
MUIN 722	(4)	D.Mus. Performance Tutorial 3
MUIN 723	(4)	D.Mus. Performance Tutorial 4
MUIN 724	(4)	D.Mus. Performance Tutorial 5
MUIN 725	(4)	D.Mus. Performance Tutorial 6

OR

four terms of 1.5 hours per week of Performance Tutorials:

MUIN 730	(6)	D.Mus. Performance Tutorial 8
MUIN 731	(6)	D.Mus. Performance Tutorial 9
MUIN 732	(6)	D.Mus. Performance Tutorial 10
MUIN 733	(6)	D.Mus. Performance Tutorial 11

Voice candidates only: four terms of Vocal Repertoire Coaching:

MUIN 700	(2)	Doctoral Repertoire Coaching 1
MUIN 701	(2)	Doctoral Repertoire Coaching 2
MUIN 702	(2)	Doctoral Repertoire Coaching 3
MUIN 703	(2)	Doctoral Repertoire Coaching 4

Complementary Courses (12 credits)

Four graduate-level courses (3 credits each), to be chosen from among the Faculty's course offerings in consultation with the advisory committee. Three of the four courses should be in the Department of Music Research; one of the four may be replaced with a supervised special project approved by the advisory committee and the performance graduate sub-committee.

11.1.28 Doctor of Philosophy (Ph.D.); Music — (Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)

The Ph.D. requires a minimum of three years of full-time resident study (six full-time terms) beyond a bachelor's degree. A candidate who holds a master's degree in the area of specialization may, on the recommendation of the Department, be permitted to count the work done for the master's degree as the first year of resident study.

Details concerning the comprehensive examinations, thesis, and academic regulations are available from the Graduate Studies Coordinator, Schulich School of Music or from the Music Graduate Handbook (<http://www.mcgill.ca/music/current-students/graduate/graduate-music-handbook>).

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis

A thesis for the doctoral degree must constitute original scholarship and must be a distinct contribution to knowledge. It must show familiarity with previous work in the field and must demonstrate ability to plan and carry out research, organize results, and defend the approach and conclusions in a scholarly manner. The research presented must meet current standards of the discipline; as well, the thesis must clearly demonstrate how the research advances knowledge in the field. Finally, the thesis must be written in compliance with norms for academic and scholarly expression and for publication in the public domain.

All courses and language requirements and the comprehensive examinations must be successfully completed before the thesis proposal is submitted.

Language Reading Requirements

No foreign-language reading examinations required in Sound Recording and Music Technology.

One foreign-language reading examination required for students in Composition and Music Education.

Two foreign languages required for students in Musicology and Music Theory. Normally, one of these will be German and the other related to the candidate's field of research.

An additional language may be required if considered necessary for the candidate's research.

Students whose mother tongue is French are exempt from the French Language Reading examination.

Note: The language reading examinations must be passed before a candidate will be permitted to sit the comprehensive examinations.

Required Courses

MUGS 701	(0)	Comprehensive Examination Part 1
MUGS 702	(0)	Comprehensive Examination Part 2

Complementary Courses (6-36 credits)**Students entering in Ph.D. 1**

A minimum of five 3-credit graduate courses approved by the Department (the Doctoral Tutorial will be considered a course for purposes of this requirement).

Additional graduate courses (normally two to seven 3-credit graduate courses), will be assigned by the Director of Graduate Studies in consultation with the area chair at the time of the admissions decision.

Students entering in Ph.D. 2

Applicants who have completed a master's degree before entering the Ph.D. program will be admitted into Ph.D. 2, and assigned graduate courses (normally two to seven 3-credit graduate courses) beyond the master's requirements.

The number of courses will be assigned by the Director of Graduate Studies in consultation with the area chair at the time of the admissions decision.

Applicants in composition will be required to complete at least four approved 3-credit graduate courses and 12 credits (two years) of:

MUCO 722D1	(3)	Doctoral Composition Tutorial
MUCO 722D2	(3)	Doctoral Composition Tutorial

Doctoral Colloquium

Required attendance for four terms of the Doctoral Colloquium:

Note: Regular attendance and at least one presentation on his/her thesis research in the colloquium during the course of their doctoral studies is required.

MUGS 705	(0)	Colloquium
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Composition Performance

Composition applicants only:

The candidate must present a concert of his/her compositions. With the permission of the Composition Area Committee, the compositions may be presented as parts of two or three concerts, or as a list of national and international performances since the student began his/her residency.

11.1.29 Doctor of Philosophy (Ph.D.); Music — Gender and Women's Studies

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis

A thesis for the doctoral degree must constitute original scholarship and must be a distinct contribution to knowledge. It must show familiarity with previous work in the field and must demonstrate ability to plan and carry out research, organize results, and defend the approach and conclusions in a scholarly manner. The research presented must meet current standards of the discipline; as well, the thesis must clearly demonstrate how the research advances knowledge in the field. Finally, the thesis must be written in compliance with norms for academic and scholarly expression and for publication in the public domain.

Language Reading Requirements

Two foreign languages required (one foreign language for students in composition, music education; none required for students in sound recording and music technology).

Normally, one of these will be German and the other related to the candidate's field of research.

A third language may be required if considered necessary for the candidate's research.

Students whose mother tongue is French are exempt from the French Language Reading examination. Note: The language reading examinations must be passed before a candidate will be permitted to sit the comprehensive examinations.

Required Courses (6 credits)

WMST 601	(3)	Feminist Theories and Methods
WMST 602	(3)	Feminist Research Symposium

Comprehensive examination

MUGS 701	(0)	Comprehensive Examination Part 1
MUGS 702	(0)	Comprehensive Examination Part 2

Doctoral Colloquium

Note: Regular attendance and at least one presentation of their thesis research in the Colloquium during the course of their doctoral studies is required.

MUGS 705	(0)	Colloquium
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Complementary Courses (12-27 credits)

27 credits of graduate courses at the 500, 600, or 700 level approved by the Department (3 of the 27 credits must be in gender/women's studies, taken in the Department or outside and approved by the Department).

Applicants who have completed an M.A. degree in music (or equivalent) before entering the Ph.D. program will be required to complete at least 12 credits of courses at the 500, 600, or 700 level approved by the Department beyond the M.A. requirements (3 of the 12 credits must be in gender/women's studies, taken in the Department or outside and approved by the Department).

