



**Schulich School of Music**  
**Programs, Courses and University Regulations**  
**2016-2017**



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Published by

### **Enrolment Services**

McGill University  
3415 McTavish Street  
Montreal, Quebec, H3A 0C8  
Canada

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      - 8.2.3 Bachelor of Music (B.Mus.) - Major Performance Voice (123 credits) , page 62
      - 8.2.4 Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) (125 credits) , page 65
      - 8.2.5 Bachelor of Music (B.Mus.) - Major Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Organ, Harpsichord and Early Brass Instruments) (125 credits) , page 69
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## 1 About the School

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada.

McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology.

- *Pollack Hall* (capacity: 600), *Redpath Hall* (capacity: 300 and housing the University organ) and *Tanna Schulich Hall* (capacity: 187) are among the **busiest and best concert venues in Montreal**;
- The intimate *Clara Lichtenstein Hall* (capacity: 80) was renovated in 2014;
- Facilities also include the *Wirth Opera Studio* (an opera rehearsal room), and the *Multimedia Complex Suite*, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes;
- The three floors of the *Marvin Duchow Music Library* contain well over 100,000 scores, recordings, books, and periodicals;
- The *Gertrude Whitley Performance Library* has performing parts for over 6,000 titles;
- The [Centre for Interdisciplinary Research in Music Media and Technology](#) (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine.

Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modelling, and more. There are state-of-the-art classrooms, teaching studios, and over 100 practice rooms.

Current student enrolment is approximately 550 at the undergraduate level and approximately 300 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and engaged administrative and support staff.

## 2 History of the School

Founded as the Conservatorium of Music in 1904, and incorporated as a Faculty in 1920, the School moved to its current location in the impressive and historic Strathcona Music Building (formerly the main section of Royal Victoria College) in 1972. It was renamed the Schulich School of Music in 2005 in honour of benefactor Seymour Schulich. During the 2004–2005 centennial season, the School added the eight-storey Elizabeth Wirth Music Building (so named after a generous benefactor in 2015) that houses the Marvin Duchow Music Library, Gertrude Whitley Performance Library, Tanna Schulich Hall, CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology), the MMR (Multimedia Room), the Wirth Opera Studio, and administrative offices.

## 3 Academic Staff

### 3.1 Department of Music Research

#### Chair

Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.); Associate Professor; History and Literature

#### 3.1.1 Composition Area

##### Composition

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

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

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

Harman, Chris Paul; Associate Professor; Composition

**Composition**

Hui, Melissa; B.Mus.(Br. Col.), M.F.A.(Calif. Inst. of Arts), D.M.A./M.M.A.(Yale); Associate Professor; Composition

Leroux, Philippe; Premier Prix(Conservatoire national supérieur de musique et de danse de Paris); Associate Professor; Composition; Director, Digital Composition Studios

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

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

**3.1.2 Music Education Area****Music Education**

Cossette, Isabelle; Premier Prix(Conservatoire du Québec); M.Mus.(McG.), D.Mus.(Montr.); Assistant Professor; Music Education; Director, CIRMMT

Lorenzino, Lisa; B.Mus.(Tor.), B.Ed.(Sask.), M.A.(McG.), Ph.D.(Alta.); Faculty Lecturer; Music Education Area Chair, Music Education

**3.1.3 Music Theory Area****Music Theory**

Biamonte, Nicole; B.F.A.(SUNY Purchase), Ph.D., M.Phil.(Yale); Associate Professor; Theory and Analysis

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

Hasegawa, Robert; B.A.(Bard Col.), M.A.(Calif.), Ph.D.(Harv.); Assistant Professor; Theory Area Chair, Theory and Analysis

Neidhöfer, Christoph; Dipl.(Musikhochschule Basel), Ph.D.(Harv.); Associate Professor; Theory and Analysis, Composition

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

Wild, Jonathan; B.Mus., M.A.(McG.), Ph.D.(Harv.); Associate Professor; Theory and Analysis, Composition

**3.1.4 Music Technology Area****Music Technology**

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

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

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

Mulder, Axel; Drs.(Rijks Universiteit Groningen), Ph.D.(S. Fraser); Adjunct Professor

Scavone, Gary; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.); Associate Professor; Music Technology Area Chair, Music Technology

Wanderley, Marcelo; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM); Professor; Music Technology, Gestural Control of Sound Synthesis

**3.1.5 Musicianship Area****Musicianship**

Asly, Monica; B.Mus.(McG.); Faculty Lecturer; Musicianship

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

Mariner, Justin; M.Mus., D.Mus.(McG.); Assistant Professor; Musicianship

**3.1.6 Musicology Area****Musicology**

Barg, Lisa; B.A.(Antioch), M.A., Ph.D.(SUNY, Stony Brook); Associate Professor; History and Literature

**Musicology**

Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(Cornell); Associate Professor; Fortepiano, History and Literature  
 Brackett, David; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(Cornell); Associate Professor; History and Literature  
 Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Calif., Berk.); Associate Professor; History and Literature  
 Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Princ.); Professor; Musicology Area Chair; History and Literature (*James McGill Professor*)  
 Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.); Associate Professor; History and Literature  
 Montagnier, Jean-Paul; B.A., M.A.(Lyon), Ph.D.(Duke); Adjunct Professor; History and Literature  
 Stubley, Eleanor; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.); Associate Professor; History and Literature  
 Whitesell, Lloyd; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook); Associate Professor; History and Literature

**3.1.7 Sound Recording Area****Sound Recording**

Bech, Soren; M.Sc., Ph.D.(Technical Univ. of Denmark); Senior Technology Specialist, Bang & Olufsen; Adjunct Professor; Sound Recording  
 Begault, Durand; B.A.(Calif.-Santa Cruz), M.F.A.(Mills College), Ph.D.(Calif.-San Diego); Human Factors Research and Technology Division, NASA Ames Research Center; Adjunct Professor; Sound Recording  
 Braasch, Jonas; Dipl. Physics(Dortmund), Doct-Eng, Ph.D.(Bochum); Adjunct Professor; Sound Recording  
 de Francisco, Martha; Diplom-Tonmeister(Detmold); Associate Professor; Sound Recording Area Chair, Sound Recording  
 Epstein, Steven; Senior Executive Producer, Sony Classical; Adjunct Professor; Sound Recording  
 King, Richard; B.Mus.(Dal.), M.Mus.(McG.); Associate Professor; Sound Recording  
 Massenbourg, George; President and Owner, GML Inc.; Associate Professor; Sound Recording  
 Wärtl, Herbert; mediaHYPERIUM, Inc.; Adjunct Professor  
 Woszczyk, Wieslaw; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw); Professor; Director, Recording Studio; Sound Recording (*James McGill Professor*)

**3.1.8 Associate Members****Associate Members**

Guastavino, Catherine; School of Information Studies  
 Levitin, Daniel; Dept. of Psychology  
 Palmer, Caroline; Dept. of Psychology

**3.2 Department of Performance****Chair**

Lemelin, Stéphane; B.Mus., M.Mus.(Peabody), D.M.A.(Yale); Professor

**3.2.1 Brass Area****French Horn**

Derome, Denys; L.Mus.(McG.); Montreal Symphony Orchestra; Instructor  
 Gaudreault, Jean; LL.L.(Montr.), Graduate, Conservatoire de musique du Québec; Montreal Symphony Orchestra; Assistant Professor  
 Zirbel, John; B.Mus.(Wisc.); Principal Horn, Montreal Symphony Orchestra; Associate Professor

**Trumpet**

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

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

Stoelzel, Richard; B.Mus.(South. Miss.), M.Mus.(Conn.); Associate Professor; Brass Area Chair

**Trombone**

Beaudry, Pierre; Montreal Symphony Orchestra; Instructor

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

Dix, Trevor; B.Mus.(W. Laur.), M.Mus.(McG.); Instructor

Richer, Patrice; Instructor

**Tuba/Euphonium**

Cazes, Alain; Premier Prix(Conservatoire de Montréal); Associate Professor

Howle, Austin; B.Mus.(Flor. St.), M.Mus.(Rice); Principal Tuba, Montreal Symphony Orchestra; Instructor

Johnson, Sasha; B.Mus.(Tor.); Instructor

**3.2.2 Early Music Area****Early Music**

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

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

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

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

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

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

Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Continuo, Harpsichord (*William Dawson Scholar*)

Labelle, Dominique; L.Mus.(McG.), Artist Dip.(Boston); Assistant Professor

Lussier, Mathieu; Instructor; Baroque Bassoon

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

Maute, Matthias; Instructor; Recorder

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

Napper, Suzie; Instructor; Baroque Cello

Plouffe, Hélène; Instructor; Baroque Viola, Baroque Violin

Weman Ericsson, Lena; M.A.(Uppsala), Ph.D.(Lulea); Assistant Professor; Early Music and Harpsichord Area Chair

**3.2.3 Ensembles & Conducting****Ensembles**

Bourgogne, Guillaume; Premier Prix(CNSMDP); Assistant Professor; Contemporary Music Ensemble

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

Di Lauro, Ron; B.Mus.(McG.); Instructor; Jazz Orchestra 2

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

Hargreaves, Stephen; B.Mus.(Ind.); Assistant Professor; Opera Coaching

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

**Ensembles**

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

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

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

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

Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor; Chamber Jazz Ensemble; Jazz Orchestra 1

Vallée, Jean-Sébastien; B.Mus.(Laval), Grad.Dip.(Sher.), M.Mus.(Calif.-Santa Cruz), D.M.A.(Ill.-Urbana-Champaign); Assistant Professor; Choral Ensembles

**3.2.4 Jazz Area****Jazz Bass**

Hollins, Fraser; Instructor

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

**Jazz Drums**

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

Hollenbeck, John; B.Mus., M.Mus.(Eastman); Associate Professor

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

Lambert, Michel; Instructor

McCann, Chris; Instructor

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

**Jazz Flute**

Gossage, Dave; Instructor

**Jazz Guitar**

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

Bibace, Kenneth; B.Mus., M.Mus.(McG.); Instructor

Clayton, Greg; Instructor

Gauthier, Michael; Instructor

Jimenez, Carlos; B.Mus., M.Mus.(McG.); Instructor

**Jazz Piano**

Bourassa, François; Instructor

Johnston, Jeffrey; Instructor

Pilc, Jean-Michel; Associate Professor

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

**Jazz Saxophone**

Bolduc, Rémi; Assistant Professor; Jazz Area Chair

Jensen, Christine; B.Mus., M.Mus.(McG.); Instructor

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

Lozano, Frank; Instructor

McLean, Allan; Instructor

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

Turner, Dave; Instructor

**Jazz Trombone**

Grott, David; Instructor

**Jazz Trumpet**

Couture, Jocelyn; B.Mus.(UQAM), M.Mus.(McG.); Instructor

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

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

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

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

**Jazz Violin**

Tremblay, Lisanne; B.Mus.(McG.); Instructor

**Jazz Vibraphone**

Stevenson, François; B.Mus.(McG.); B.Ed.(Ott.); Instructor

**Jazz Voice**

Dahlen, Sienna; Instructor

Lee, Rane; Instructor

Novak, Bohdanna; Instructor

Tremblay, Sophie; Instructor

**3.2.5 Organ Area****Organ**

Ericsson, Hans-Ola; Mus. Dir. Exam(Royal Swedish Academy of Music), Graduate(Hochschule für Musik, Freiburg); Professor; Organ Area Chair; University Organist

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

Oldengarm, Jonathan; B.Mus.(W. Laur.), M.Mus., D.Mus., Artist Dip.(McG.); Instructor

**3.2.6 Percussion Area****Percussion**

Huang, Aiyun; B.A.(Tor.), D.M.A.(Calif.-San Diego); Associate Professor; Percussion Area Chair (*William Dawson Scholar*)

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

**3.2.7 Piano Area****Piano**

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

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

Harboyan, Patil; B.Mus., M.Mus.(McG.), D.M.A.(Stony Brook); Instructor

Hashimoto, Kyoko; B.Mus.(Toho-Gakuen, Tokyo), Professional Studies(Juilliard); Professor; Piano Area Chair

Karlicek, Martin; B.Mus., M.Mus.(HAMU, Prague), D.Mus.(McG.); Instructor

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

Lemelin, Stéphane; B.Mus., M.Mus.(Peabody), D.M.A.(Yale); Professor

Marchand, Jean; Premier Prix(Conservatoire de Montréal); Instructor



**Piano**

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

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

Poletaev, Ilya; B.Mus.(Tor.), M.Mus., M.A., D.M.A.(Yale); Assistant Professor

Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de musique du Québec; Ph.D.(Ukrainian Free University, Munich); Associate Professor

**3.2.8 String Area****Violin**

Azar, Andrée; B.Mus., M.Mus.(Ind.); Instructor

Fewer, Mark; B.Mus.(Tor.); Associate Professor (*William Dawson Scholar*)

Malette, Marcelle; Premier Prix(Conservatoire du Québec), Artist Dip.(Ind.); Instructor

Moye, Felicia; B.Mus., M.Mus.(Juilliard); Professor

Read, Alexander; B.Mus., Gr.Dip.(McG.), M.Mus.(Yale); Instructor

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

Strauss, Axel; Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard); Associate Professor; String Area Chair

Wan, Andrew; Concertmaster, Montreal Symphony Orchestra; Assistant Professor

**Viola**

Dann, Steven; B.Mus.(Tor.); Adjunct Professor

Lambert, Fred; B.Mus., M.Mus., D.Mus.(McG.); Instructor

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

**Cello**

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

Dyachkov, Yegor; Instructor

Haimovitz, Matt; B.A.(Harv.); Associate Professor

Manker, Brian; Principal Cello, Montreal Symphony Orchestra; Assistant Professor

**Double Bass**

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

Feltham, Scott; B.Mus.(McG.); Montreal Symphony Orchestra; Instructor

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

Yazdanfar, Ali; B.A.(Johns Hop.); Principal Bass, Montreal Symphony Orchestra; Assistant Professor

**Guitar**

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

Dobby, Timothy; B.Mus.(USC), M.Mus.(McG.); Instructor

Ducharme, Jérôme; Prix Grande Distinction(Conservatoire de Montréal); Instructor

**Harp**

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

**3.2.9 Voice Area****Voice**

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

**Voice**

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

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

Kutan, Aline; Instructor

Labelle, Dominique; L.Mus.(McG.), Artist Dip.(Boston); Assistant Professor

Popescu, Annamaria; A.Dip.(Acad. of Vocal Arts); Assistant Professor

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

**Vocal Repetiteurs**

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

Godin, Olivier

McLean, Pierre

Nigrim, Dana

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

Scarfone, Marie-Eve

**3.2.10 Woodwind Area****Flute**

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

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

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

Roy, Jocelyne; Prix Grande Distinction(Conservatoire de Montréal); Instructor

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

**Oboe**

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

Leclair, Jacqueline; B.Mus.(Eastman), M.Mus., D.M.A.(SUNY, Stony Brook); Assistant Professor; Woodwind Area Chair

**Clarinet**

Aldrich, Simon; B.Mus., L.Mus.(McG.); Assistant Professor

Cape, Todd; B.Mus.(Cinc.); Instructor

Desgagné, Alain; Premier Prix(Conservatoire du Québec), M.Mus.(N'western); Assistant Professor

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

Normand, Jean-François; Instructor

**Bassoon**

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

Mangrum, Martin; Montreal Symphony Orchestra; Instructor

**Saxophone**

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

Leclair, Marie-Chantal; B.Mus., M.Mus.(Montr.); Instructor

## 4 About the Schulich School of Music (Undergraduate)

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada.

McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology.

- *Pollack Hall* (capacity: 600), *Redpath Hall* (capacity: 300 and housing the University organ) and *Tanna Schulich Hall* (capacity: 187) are among the **busiest and best concert venues in Montreal**;
- The intimate *Clara Lichtenstein Hall* (capacity: 80) was renovated in 2014;
- Facilities also include the *Wirth Opera Studio* (an opera rehearsal room), and the *Multimedia Complex Suite*, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes;
- The three floors of the *Marvin Duchow Music Library* contain well over 100,000 scores, recordings, books, and periodicals;
- The *Gertrude Whitley Performance Library* has performing parts for over 6,000 titles;
- The [Centre for Interdisciplinary Research in Music Media and Technology](#) (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine.

Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modelling, and more. There are state-of-the-art classrooms, teaching studios, and over 100 practice rooms.

Current student enrolment is approximately 550 at the undergraduate level and approximately 300 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and engaged administrative and support staff.

### 4.1 Location

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

Telephone: 514-398-4535  
Fax: 514-398-1540  
Website: [www.mcgill.ca/music](http://www.mcgill.ca/music)

### 4.2 Faculty Administrative Officers

#### 4.2.1 Dean's Office

##### Dean's Office

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

Mary-Beth Campbell; B.Mus., M.Mus.(McG.)

Valerie McConnell

Catherine Healy

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

Kelly Rice; B.Mus., M.A.(McG.)

Elin Soderstrom

Irene Baczynsky

Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)

Kennedy Kanyang'onda; B.Eng.(McG.)

**Dean**

**Faculty Administrator**

**HR and Administrative Coordinator**

**Administrative Coordinator**

**Secretary**

**Director, University Advancement**

**University Advancement Associate**

**Administrative Coordinator**

**Faculty Financial Officer**

**Faculty Research Account Administrator**

**Dean's Office**

Elise Quinn; B.A.(McG.)

**Senior Accounts Administrator****4.2.2 Associate Deans' Office****Associate Deans' Office**

Jacqueline Leclair; B.Mus.(Eastman Sch. of Music), M.Mus., D.M.A.(SUNY, Stony Brook)

**Associate Dean (Academic and Student Affairs)**

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

**Associate Dean (Research and Administration)**

Diana Toni Dutz; B.Mus.(W. Ont.), Grad.Dip.(C'dia)

**Administrative Coordinator to the Associate Deans**

Alain Terriault

**LAN Manager**

Paulo Lopes

**Project Manager****4.2.3 Graduate Studies****Graduate Studies**

Eleanor Stublely; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.)

**Associate Dean, Graduate Studies**

Lena Weman-Eriksson; M.A.(Uppsala), Ph.D.(Lulea)

**Program Director, Graduate Studies**

Hélène Drouin

**Senior Administrative and Student Affairs Coordinator**

Michel Cayer

**Student Affairs Coordinator****4.2.4 Academic Affairs****Academic Affairs**

Roe Min Kok; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.)

**Chair, Department of Music Research**

Stéphane Lemelin; B.Mus., M.Mus.(Peabody), D.M.A.(Yale)

**Chair, Department of Performance**

Tracy Roach; B.Mus.(McG.)

**Administrative Assistant**

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

**Student Affairs Coordinator, Performance and Music Research**

Jennifer Stephenson; B.A.(McG.)

**Timetable and Scheduling Coordinator**

Rebecca Woodmass; M.Mus., A.Dip.(McG.)

**Ensemble Resource Supervisor**

Kerry Wagner; C.T.T.

**Piano Maintenance Supervisor**

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

**Shop Coordinator****4.2.5 Admissions****Admissions**

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

**Admissions and Recruitment Officer**

Mary Di Stefano

**Admissions and Registration Clerk, Graduate**

Pia D'Amico

**Admissions and Registration Clerk, Undergraduate**

Danuta Pietrzak

**Admissions Secretary**

Melanie Collins; B.A.(C'dia)

**Recruitment and Admissions Administrator**

#### 4.2.6 Student Affairs

##### Student Affairs

Adelina Lameiras	Academic Adviser
Egidia De Michele	Senior Administrative and Student Affairs Coordinator
Danuta Pietrzak	Student Affairs Secretary

#### 4.2.7 Building Management

##### Building Management

Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)	Building Supervisor
Katherine Simons; B.Mus.(W. Laur.)	Associate Building Director

#### 4.2.8 Communications and Production

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

##### Communications and Production

Annie Saumier; B.Mus.(Montr.), M.M.E.C., M.B.A.(HEC)	Managing Director
Kate Herzberg; B.Mus., Dip.Ed.(McG.), Dip.TEFL(Rutg.)	Communications Officer
Janet Edwards; B.A.(C'dia)	Marketing and Web Administrator
Johanne Froncioni	Production Supervisor
Maureen Leaman	Administrative Coordinator
Serge Filiatrault	Operations and Stage Manager
Robert A. Doucet; B.A.(C'dia)	Stage Manager (Redpath Hall)
Michel Maher	Stage Manager (Tanna Schulich Hall)
Danielle Caddell-Malentant; DEC III-Professional Theatre (Tech)(John Abbott)	Assistant Stage Manager (Pollack Hall)
James Clemens-Seely; B.Mus.(McG.)	Assistant Stage Manager (Tanna Schulich Hall)
Daniel Duguay; B.Mus.(McG.)	Assistant Stage Manager (Pollack Hall)

#### 4.2.9 Marvin Duchow Music Library

Telephone: 514-398-4695

##### Marvin Duchow Music Library

Cynthia Leive; B.Mus.(Eastman), M.L.S.(SUNY, Geneseo), M.F.A.(Car.)	Head Music Librarian
Cathy Martin; B.Mus.(UQAM), M.L.I.S.(McG.)	Music Liaison Librarian and Coordinator, Music Library Access Services
Sharon Rankin; B.Sc.(Dal.), M.L.I.S.(McG.)	Liaison Librarian
David Curtis; B.Sc.(McG.)	Senior Reference Assistant and Cataloguing Editor
Joel Natanblut; B.Mus., M.Mus.(McG.)	Senior Reference Assistant and Cataloguing Editor
Taylor Donaldson; B.Mus.(Qu.), M.Mus.(McG.)	Senior Document Technician (print collection)
Gail Youster	Documentation Technician (serials)

**Marvin Duchow Music Library**

Gabrielle Kern; B.Mus.(Qu.)

**Senior Documentation Technician (audiovisual and computing technology)**

Melissa Pipe; B.F.A., M.A.(Individualized Program Fine Arts)(C'dia)

**Documentation Technician (audiovisual archives)**

Melanie Preuss

**Head Library Clerk**

**4.2.10 Gertrude Whitley Performance Library**

Telephone: 514-398-4553

**Gertrude Whitley Performance Library**

Julie Lefebvre; B.Mus., M.Mus.(Montr.)

**Senior Specialized Cataloguing Editor and Acquisitions Assistant**

**4.2.11 Opera McGill**

Telephone: 514-398-4535, ext. 0489

**Opera McGill**

Patrick Hansen; B.Mus.(Simpson), M.Mus.(Missouri)

**Executive Director**

**4.2.12 Digital Composition Studios**

Telephone: 514-398-4552

**Digital Composition Studios**

Philippe Leroux; Premier Prix (Conservatoire national supérieur de musique et de danse de Paris) **Director**

Richard McKenzie

**Chief Electronics Technician**

**4.2.13 Recording Studio**

Telephone: 514-398-4549

**Recording Studio**

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

**Director**

Ieronim Catanescu

**Chief Electronics Technician**

**4.2.14 Music Technology Research Laboratories**

Fax: 514-398-2962

**Music Technology Research Laboratories**

Darryl Cameron

**Chief Electronics Technician**

**4.2.15 Computational Acoustic Modeling Laboratory (CAML)**

Telephone: 514-398-4535, ext. 094836

**Computational Acoustic Modeling Laboratory**

Gary P. Scavone; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.) **Director**

**4.2.16 Distributed Digital Music Archives and Libraries Laboratory (DDMAL)**

Telephone: 514-398-4535, ext. 0300

**Distributed Digital Music Archives and Libraries Laboratory**

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

**4.2.17 Sound Processing and Control Laboratory (SPCL)**

Telephone: 514-398-4535, ext. 00271

**Sound Processing and Control Laboratory**

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

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

**4.2.18 Input Devices and Music Interaction Laboratory (IDMIL)**

Telephone: 514-398-4535, ext. 094916

**Input Devices and Music Interaction Laboratory**

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

**4.2.19 Music Perception and Cognition Laboratory (MPCL)**

Telephone: 514-398-4535, ext. 094812

**Music Perception and Cognition Laboratory**

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

Bennett Smith **Technical Manager**

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

Telephone: 514-398-8793

Fax: 514-398-7414

**Centre for Interdisciplinary Research in Music Media & Technology**

Cossette, Isabelle; Premier Prix(Conservatoire du Québec); M.Mus.(McG.), D.Mus.(Montr.) **Director**

Jacqueline Bednar; B.Mus.(Sur., Guildford, UK) **Events and Administrative Coordinator**

Yves Méthot; B.Eng.(E.T.S.) **Electronics Coordinator**

Julien Boissinot **Systems Manager**

Piché, Jean **Associate Director, Artistic Research**

TBA **Associate Director, Scientific and Technological Research**

#### 4.2.21 McGill Conservatory, Community Program of the Schulich School of Music of McGill University

Telephone: 514-398-4543 (Downtown campus)

Telephone: 514-398-7673 (Macdonald campus)

Website: [www.mcgill.ca/conservatory](http://www.mcgill.ca/conservatory)

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

Sara Laimon; B.Mus.(Br.Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook)	<b>Managing Director</b>
Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)	<b>Associate Director</b>
Nancy Soulsby; B.A., Dip.Ed.(McG.)	<b>Administrative Assistant</b>
Frank Mutya; B.Sc.(Manit.), B.Mus.(Tor.), M.Mus.(McG.)	<b>Service Representative</b>
Jennifer Pelletier	<b>Supervisor, Summer Conservatory Camp</b>

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## 5 Overview of Programs

The Schulich School of Music offers degree programs leading to the B.Mus. and diploma programs leading to an L.Mus. and a Graduate Artist Diploma.

- The **Department of Music Research** offers Minors in Music Composition, Music Education, Music History, Music Theory, and two Minors in the area of Music Technology
- The **Department of Performance** offers a Minor in Early Music Performance

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

Please refer to [section 8: Browse Academic Units & Programs](#) for a full list of program offerings.

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### 5.1 Degrees and Diplomas Offered

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

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

##### Majors

Faculty Program

Faculty Program Music – Jazz Concentration

Music Education – available only as a component of the Concurrent B.Mus./B.Ed. program

Music Composition

Music History

Music Theory

Performance

Early Music Performance

Jazz Performance

#### 5.1.2 Faculty Programs

These programs are designed to accommodate those students who are interested in combining studies in music with studies in other disciplines; who are interested in a pattern of specialization not provided in the established major programs; or who are undecided about the area of music in which they wish to specialize.



The Faculty Program – Jazz Concentration has been designed to accommodate students who fit this profile and whose primary training is in jazz.

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

### 5.1.3 B.A. Major Concentration in Music

The Faculty of Arts offers a Bachelor of Arts degree with a Major concentration in Music. Further details on the program can be found in *Faculties & Schools* > *Faculty of Arts* > *Undergraduate* > *Browse Academic Units & Programs* > *Music (MUAR)* > : *Bachelor of Arts (B.A.) - Major Concentration Music (36 credits)*.

### 5.1.4 Minor Programs

A *section 8.1.8: Minor Music Education - (18 credits)* is available to all students (with the exception of students in the concurrent B.Mus./B.Ed. program). This option will take the place of Music and/or Free Electives.

A *section 8.1.10: Minor Music History - (18 credits)* is available to all students (with the exception of students in the Major in Music History program). This option will take the place of Music and/or Free Electives, as well as history, literature, and performance practice complementary courses.

A *section 8.1.7: Minor Composition - (18 credits)* is available to all students (with the exception of students in the Major in Composition program). This option will take the place of Music and/or Free Electives.

A *section 8.1.12: Minor Musical Applications of Technology - (18 credits)* and a *section 8.1.13: Minor Musical Science and Technology - (18 credits)* are available to all students who wish to graduate with a knowledge of newer technologies and the impact they are having on the field of music.

A *section 8.1.11: Minor Music Theory - (18 credits)* is available to all students (with the exception of students in the Major in Music Theory program). This option will take the place of Music and/or Free Electives.

A *section 8.1.9: Minor Music Entrepreneurship - (18 credits)* is available to all Music students.

A *section 8.2.8: Minor Early Music Performance - (18 credits)* is available to all B.Mus. students (with the exception of students in the Major in Early Music Performance program) to learn the elements of early music performance practice, and to play an early music instrument or to sing early music.

**Minors offered through the Desautels Faculty of Management for non-management students** are available to B.Mus. students that have completed the necessary prerequisites. Further information on the minors listed below can be found at *Desautels Faculty of Management* > *Undergraduate* > *Overview of Programs Offered by the Desautels Faculty of Management* > : *Minors for Non-Management Students*.

- : *Minor Finance (For Non-Management Students) - (18 credits)*
- : *Minor Management (For Non-Management Students) - (18 credits)*
- : *Minor Marketing (For Non-Management Students) - (18 credits)*
- : *Minor Operations Management (For Non-Management Students) - (18 credits)*

Minor programs in Music are also available to students in the Faculty of Arts and the Faculty of Science. Further information on these minors can be found at *Faculty of Arts* > *Undergraduate* > *Browse Academic Units & Programs* > : *Music (MUAR)* and at *Faculty of Science* > *Undergraduate* > *Browse Academic Units & Programs* > : *Music*.

### 5.1.5 M.Mus. Performance (Prerequisite courses)

Students wishing to prepare for the Master of Music in Performance should include, in their Bachelor of Music program, the courses listed under *section 8.2.13: Special Prerequisite Courses for M.Mus. in Performance*.

### 5.1.6 M.Mus. Sound Recording (Prerequisite courses)

Students wishing to prepare for the Master of Music in Sound Recording should include, in their Bachelor of Music program, the courses listed under *section 8.1.6: Special Prerequisite Courses for M.Mus. in Sound Recording*.

### 5.1.7 Licentiate in Music (L.Mus.)

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

- *section 8.2.9: Licentiate in Music (L.Mus.) - Major Performance Piano (93 credits)*;
- *section 8.2.10: Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (93 credits)*;
- *section 8.2.11: Licentiate in Music (L.Mus.) - Major Performance Voice (105 credits)*;
- *section 8.2.12: Licentiate in Music (L.Mus.) - Major Performance Jazz (100 credits)*.

### 5.1.8 Graduate Diploma in Music Performance

The Graduate Diploma in Performance is a one-year graduate diploma that allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice and performance projects.

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

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

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

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. 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
- jazz

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

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

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

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

For details regarding master's and doctoral programs, please consult the Schulich School of Music [Graduate and Postdoctoral Studies](#) section.

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## 5.2 Orchestral Training

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

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## 5.3 Scholarships and Financial Aid

General information on scholarships, including McGill Entrance Scholarships, and a detailed listing of all awards are available at [www.mcgill.ca/studentaid/scholarships-aid](http://www.mcgill.ca/studentaid/scholarships-aid).

The Schulich School of Music offers a range of prestigious scholarships based on academic and performance achievements. In any given year, 60 Schulich Scholars hold renewable **Schulich Scholarships** valued at \$5,000 (undergraduate) and \$10,000 (graduate). Renewable **Lloyd Carr-Harris String Scholarships**, valued between \$6,000 and \$18,000, are awarded to our most promising incoming string students. Additional scholarships and financial aid are available both through the Schulich School of Music and McGill University's [Student Aid Office](#).

While taking into account the stipulations of the individual awards, Schulich School of Music scholarships, awards, and prizes are given on the basis of a student's record for the academic session ending in April and are tenable during the next academic year beginning in September. Students must have successfully completed at least 27 credits (excluding summer courses and courses completed under the Satisfactory/Unsatisfactory option) in the academic

year preceding the award and must register for full-time studies during the subsequent year, unless fewer credits are needed to complete the program. Students whose records contain outstanding incompletes or deferrals will not be considered. No application is required.

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## 5.4 Summer Studies

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

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

Information concerning course offerings and application forms may be obtained from the McGill Summer Studies Office [website](#), or by calling 514-398-5212.

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## 5.5 Music Credit Options for Students in Other Faculties

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

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

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

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

For further details on these courses, please see [Faculty of Arts > Undergraduate > Browse Academic Units & Programs > Music \(MUAR\)](#). Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Schulich School of Music and from the Associate Dean of their own faculty.

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## 5.6 McGill Conservatory

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

In addition, the McGill Conservatory offers the Little Musicians course—an introduction to music for young children; Suzuki method instrumental instruction; children's and youth choirs; instrumental ensembles; a summer day camp; and a variety of jazz courses: improvisation, theory, history, and combos.

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

The McGill Conservatory also welcomes adult students (at any level) and encourages their participation in instrumental instruction, instrumental ensembles, and Theory and Ear Training courses.

For more information, contact the McGill Conservatory:

Downtown: 514-398-4543

Macdonald campus: 514-398-4543

Camp: 514-398-5505

Website: [www.mcgill.ca/conservatory](http://www.mcgill.ca/conservatory)

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# 6 Admission

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

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## 6.1 Application Procedures

All inquiries regarding admission should be directed to:

Music Admissions Office  
 Schulich School of Music, McGill University  
 555 Sherbrooke Street West  
 Montreal QC H3A 1E3

Telephone: 514-398-4546

Fax: 514-398-8873

Email: [undergradadmissions.music@mcgill.ca](mailto:undergradadmissions.music@mcgill.ca)

Full information, including access to the web-based application form, is available at [www.mcgill.ca/music/admissions](http://www.mcgill.ca/music/admissions).

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

1. **Application information** should include detailed descriptions of the applicant's musical background, training, and statement of intent including diplomas, certificates, and/or transcripts;
2. All applicants must arrange to have a **Music Evaluation Form** submitted on their behalf;
3. All **supporting documents** for undergraduate applications can be submitted online via Minerva; see [www.mcgill.ca/applying/ive-applied-now-what](http://www.mcgill.ca/applying/ive-applied-now-what) for guidelines on how to upload documents;
4. Once an admission decision is made, **official transcripts** may be required to complete the admission file;
5. All **screening and audition recordings** should be submitted electronically directly to the Schulich School of Music: [www.mcgill.ca/music/admissions/undergraduate](http://www.mcgill.ca/music/admissions/undergraduate).

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

## 6.2 Music Entrance Requirements

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

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

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

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

All applicants in **female voice** and in all **jazz instruments** will be required to submit screening material (audio) for preselection by January 15. Following a review of these recordings, selected applicants will be invited to attend a live audition. No live audition will be scheduled in female voice or in any jazz instrument until recordings have been received and reviewed. All applicants must perform an audition of approximately 15 minutes' duration. The student should choose material that will represent different musical periods and reveal musicianship and technical proficiency to best advantage.

Consult the Music Admissions website at [www.mcgill.ca/music/admissions/undergraduate](http://www.mcgill.ca/music/admissions/undergraduate) for specific information on entrance audition requirements and dates.

Recorded auditions (video) are acceptable when distance prevents an applicant from attending an audition in person.

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

**Music Education** applicants are asked to outline reasons for wishing to enter the Music Education field in their statement of intent and have a letter of reference sent from someone attesting to his or her suitability for teaching.

All screening, audition recordings, and composition samples should be submitted electronically to the Schulich School of Music. Please consult the Music Admissions website for instructions on how to submit this material: [www.mcgill.ca/music/admissions/undergraduate](http://www.mcgill.ca/music/admissions/undergraduate).

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## 6.3 Academic Entrance Requirements

### 6.3.1 Bachelor of Music

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

### 6.3.2 CEGEP Applicants

Students are expected to obtain the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in the Music Concentration or equivalent. Applicants with a DCS/DEC in a field other than Music must have the equivalent Music prerequisites. The minimum overall average required is 75%. CEGEP graduates are considered for admission to a three-year or a four-year program.

### 6.3.3 Canadian High School (excluding Quebec) Applicants

Applicants are expected to obtain a high school graduation diploma that leads to university admission in the student's home province. Ontario high school students are normally expected to have obtained a minimum of six pre-university (4U, 4M) courses; at least four of the six must have been taken at the 4U level. There are no specific non-Music prerequisite courses required, and the minimum overall average should be 75%. Canadian high school graduates are admitted to a four-year program.

### 6.3.4 U.S. High School Applicants

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

### 6.3.5 International Applicants

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

### 6.3.6 Transfer Students

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

### 6.3.7 Mature Students

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

### 6.3.8 Special Students

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

### 6.3.9 Visiting Students

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

## 6.4 Diploma Programs

### 6.4.1 L.Mus. (All Applicants)

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

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## 6.5 Music Placement Examinations

In order to determine their course levels, **all new students** must sit diagnostic placement examinations starting the week prior to the beginning of classes in:

- Theory
- Musicianship (Ear Training)
- Music History
- Keyboard Proficiency

and, for **Jazz students**:

- Jazz Ear Training
- Jazz Keyboard Proficiency
- Jazz Materials

Placement examination results will be distributed during the Advising Session for new students on September 4.

For a precise schedule and sample exams, refer to the [Placement Exams](#) website.

First-year students enrolled in the **Bachelor of Music** program who have completed the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in a Music concentration or equivalent, or students transferring from other universities or colleges, and who have completed a course in the history of Western music and/or a course in the history of Jazz will be reviewed for exemption from the first-year Western Musical Traditions requirement (MUHL 186) and/or the first-year Jazz History Survey requirement (MUJZ 187).

Students accepted into the **Licentiate Diploma**, who have completed the degree of Bachelor of Music at a Canadian or American university (or the equivalent elsewhere) within the preceding three (3) years, will not be required to sit the Music Placement Examinations and will be exempted from required Theory, Musicianship, and Music History, Literature, or Performance Practice courses. Should such students wish to avail themselves of the diagnostic service that the Music Placement Examinations provide, they may sit them; without, however, being bound by the recommendation generated from their results.

Nevertheless, should great difficulties arise in a specific class because of lack of adequate preparation, the Chair of the Department of Music Research, upon the advice of the instructor, reserves the right to counsel the student to undertake studies at a lower level.

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## 6.6 Keyboard Proficiency Test

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

Those who are unable to do so must register continuously for Keyboard Proficiency MUSP 170 until they successfully complete the course. Majors in Jazz Performance and Faculty Jazz must enrol in MUJZ 170. Students who have been admitted to a degree program (including the licentiate program) with piano, organ, harpsichord, or fortepiano as their principal instrument are automatically exempt from MUSP 170 (but *not* from MUSP 171). Students who have been admitted to a degree program (including the licentiate program) with jazz piano or jazz guitar as their principal instrument are exempt from both MUJZ 170 and MUJZ 171. Subsequently, they are not required to take the placement tests for MUJZ 170 and MUJZ 171.

The requirements of the Keyboard Proficiency Test are as follows:

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

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

## 6.7 Readmission

Students in Satisfactory Standing, who have not been registered in the Schulich School of Music for one or two terms, may return to the program in which they were previously registered upon permission of the Faculty. Those who have been out for longer than two consecutive terms may be readmitted upon permission of the Faculty, subject to the student's previous record and current Faculty limitations on enrolment, but will be required to re-audition. Students who have completed their required practical examinations and are returning to fulfil academic courses are not required to re-audition. Students who are uncertain of the re-audition regulations are urged to contact the [Academic Adviser](#).

Students seeking program re-admission must submit a request in writing to the Music [Student Affairs Office](#), giving a summary of their activities during their absence. The deadlines are:

- **Winter session** – November 15
- **Summer session** – April 1
- **Fall session** – January 15 (students who must re-audition); or June 1 (no audition)

## 6.8 Tuition Fees, Practical Instruction Fees, and Lesson Quotas

General information on *Tuition* and *Other Fees* can be found in [University Regulations and Resources](#) > *Undergraduate* > *Fees* > : [Tuition Fees](#). The University reserves the right to make changes without notice in the published scale of fees.

**Individual practical instruction** on a main instrument or voice as indicated in the various degree and diploma programs (see [section 5.1: Degrees and Diplomas Offered](#)) is included at the per-credit rate and the practical instruction fee of \$536.94 per term only while the student is full-time, and for a maximum number of years according to the following table:

**Table 1: Practical Instruction Entitlement**

Maximum Years of Practical Instruction at the per-credit rate, 1 hour per week		
Category of Student (based on academic entrance qualifications)	B.Mus. (Perf. or Jazz Perf.)	B.Mus. (non-perf. Major*)
High School graduates (Gr.12) [Canadian, except Quebec; United States; Overseas]	5 years	3 years
CEGEP graduates [Holders of DEC or DCS in Music or a non-Music specialization]	4 years	2 years
Transfer students [from other colleges, universities, or McGill faculties] or degree holders	4 years	2 years
Mature Students [without above academic qualifications but who are 21 years old as of Sept. 1]	4 years	2 years

\* B.Mus. Non-Performance Majors include Music Composition, Music Education, Music History, Music Theory, Faculty Program, and Faculty Program-Jazz concentration.

L.Mus. students are entitled to practical instruction at the per-credit rate plus the music practical instruction fee for a maximum of four years, 1 hour per week; Artist Diploma students admitted prior to Fall 2016 students are entitled to practical instruction at the per-credit rate plus the music practical instruction fee for a maximum of two years, 1.5 hours per week.

The maximum of four years of practical instruction for L.Mus. students includes instruction received while in a B.Mus. program either during or prior to registration in the L.Mus. program.



**Note:** **Part-time students** in the **B.Mus.** and **L.Mus.** programs and those who have exhausted the above-listed maxima will be charged a supplemental private lesson fee of \$843 per term in addition to the per-credit fee and the music practical instruction fee of \$536.94 per term.

**Part-time students** in the **Artist Diploma** program (admitted prior to Fall 2016) and those who have exhausted the above-listed maxima will be charged a supplemental private lesson fee of \$1,261.81 per term in addition to the per-credit fee and the music practical instruction fee of \$536.94 per term.

**Special or part-time Visiting** Students who are permitted to enrol for practical instruction will also be charged a supplemental private lesson fee of \$843 per term, in addition to the per-credit fee and the music practical instruction fee of \$536.94 per term, as will all other students taking instruction in a **second practical subject**.

**Voice Coaching** (MUIIN 300, MUIIN 301) is available at the per-credit rate for a maximum of two terms for full-time voice students only. In all other cases, the extra fee for this course is \$590.64 per term.

Students in the **Minor in Early Music** will be charged an additional \$843 for three credits of Early Music Minor Repertoire Coaching and/or Practical Instruction.

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## 7 Academic Information

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

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### 7.1 Ensemble Policy and Regulations

#### 7.1.1 Preamble

The ensemble program is designed to provide an enriched and cohesive curriculum in practical musicianship for every student. Much of this training is accomplished in ensembles (instrumental, choral ensemble, or specialized) for the duration of a student's studies.

Students are responsible for checking their program requirements carefully in order to verify and fulfil Large and Small ensemble requirements; the Performance Department does not follow the particular enrolment of any student's participation in their Large or Small ensembles.



**Note:** In some documentation, Large ensembles are referred to as "Basic" ensembles, and Small ensembles are referred to as "Assigned" ensembles.

For each program's Large and Small ensemble requirements, students should refer to the appropriate section of the eCalendar's *Music Undergraduate* section (all Undergraduate and Licentiate requirements are found under [section 8.2: Department of Performance](#) and [section 8.1: Department of Music Research: Composition; Music Education; Music History; Theory; Faculty Program](#). Graduate programs are found in the *Music Graduate and Postdoctoral Studies* section).

**Small Ensembles:** All students registered for full-time or part-time studies in a Performance Department program must audition for, and participate in, a small ensemble (with the exception of Voice Performance Majors who should register for a large and/or small ensemble in the semester for which they are registered full-time or part-time).

More information on the small ensembles can be found on the [Chamber Music](#) website.

Students should refer to the [Ensembles](#) website and the program description for clarification on ensemble requirements by program.



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

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

#### 7.1.2 Large Ensembles and Small Ensembles

For ensemble purposes, the orchestral instruments include:

- flute;
- oboe;
- clarinet;
- bassoon;
- saxophone;
- french horn;
- trumpet;
- trombone;
- tuba;
- percussion;
- harp;
- violin;
- viola;
- cello;
- double bass.

Voice majors may choose from a group of vocal and choral ensembles appropriate to the level of their development.



In all programs which specify Small ensembles, the following are considered Small ensembles:



**Note:** Beethoven Orchestra (MUEN 567) does not count toward Small ensemble credits.

#### Small Ensembles

MUEN 556	Introduction to Collaborative Piano 1
MUEN 557	Introduction to Collaborative Piano 2
MUEN 560	Chamber Music Ensemble
MUEN 562	Guitar Ensemble
MUEN 570	Jazz Combo
MUEN 578	Song Interpretation 1
MUEN 579	Song Interpretation 2
MUEN 580	Early Music Ensemble
MUEN 581	Introduction to Ensemble Playing for Pianists
MUEN 582	Piano Ensembles
MUEN 584	Studio Accompanying
MUEN 585	Sonata Masterclass
MUEN 589	Woodwind Ensembles
MUEN 598	Percussion Ensembles

#### 7.1.3 Additional Ensembles

Additional ensembles chosen by students in non-performance programs to reflect their particular interests may, with Departmental approval, be applied as Music and/or Free Elective credit. Students in performance may apply a maximum of four credits as Complementary Performance Courses. Students electing an ensemble will normally be required to participate in the ensemble placement auditions and will be placed accordingly. Performance majors, as well as sufficiently advanced players and singers from other programs, are encouraged to participate in one or more Small ensembles that match their particular interest.

#### 7.1.4 Assignments and Auditions

All students registered as full-time or part-time students in the Department of Performance must audition for a Large ensemble in the beginning of the school year. (If a mid-year audition is offered for a particular year or ensemble, notice will be given to students.)

Auditions for Large and Small ensembles are mandatory for participation in the ensemble. Information on all auditions for ensembles can be found on the [Ensembles](#) website.

Students who cannot participate in the ensemble auditions at the times indicated on the website must contact the Ensemble Resource Manager at least two (2) weeks before the date of the audition. The students must submit, in writing, reasons for their lack of availability and, if applicable, submit a recording of their audition materials prior to the day of the auditions. If students miss an audition with an accepted reason, but do not deliver the audition materials to the Department, or if students miss an audition for reasons unacceptable to the Performance Department, they will not be allowed to audition and their assignment will be left entirely to the discretion of the Performance Department. The students may also be subject to grade penalties in the ensemble to which they are assigned.

Assignments for Large and Small ensembles are posted on the [Ensemble Resource Office](#) website. Reassignments may be made from time to time during a term and will be communicated to students. Students registered in a Performance Department who are not assigned a Large ensemble following the ensemble placement auditions should take a choral ensemble as their Large Ensemble.

#### 7.1.5 Commitment

Ensembles are courses. Each student who has registered for an ensemble, or who has been assigned to an ensemble, has made a commitment to the ensemble and is required to be available to attend all rehearsals, concerts, performances, field trips, recordings, and other activities, which constitute the course requirements of that ensemble. If rehearsals outside class meeting times occur, advance notice will be given. These additional rehearsals will be avoided when possible.

#### 7.1.6 Failing Grade

A failing grade in any of the ensembles (large, small, complementary, or elective) obliges the student to make up the credit during a later semester. A subsequent failure in the same course may result in the student being required to withdraw from the program.

**7.1.7 Request to be Excused from a Rehearsal**

Students who cannot attend a rehearsal for a Large ensemble are required to fill out an [Absence Request Form](#) as soon as they learn of their conflict. The students may be required to find a replacement for their part, in collaboration with the Director.



**Note:** For Opera McGill policies, please contact the Opera Department directly ([opera@music.mcgill.ca](mailto:opera@music.mcgill.ca)).

**How to submit a request to be absent from a rehearsal**

**Important:** No permission is given to be excused from a rehearsal in the week (7 days) before a concert, including the dress rehearsal and the concert itself.

Absences or tardiness without an approved Ensemble Excuse Form (available at <http://sites.music.mcgill.ca/ensembles/absencerequest>) will result in a final mark deduction as follows:

- Excused absences = no loss of grade
- Tardy to rehearsal, without approved Absence Request Form = loss of one grade point (e.g., B to B-)
- Absences without approval = loss of one entire letter grade (e.g., A to B)

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

Reason for Absence	Actions Required
<ul style="list-style-type: none"> <li>• Sickness, or emergency medical or dental work</li> </ul> <p> <b>Important Note:</b> Any student who is experiencing pain while playing or singing should inform their practical teacher and the Director of their ensemble(s), and should seek appropriate medical attention. Students should not be reluctant to admit to injury; it is entirely acceptable for students to be excused from ensemble rehearsal(s) for health reasons. The School does not want students to perform with pain or injury. If students are experiencing pain while playing, then they are permitted to sit in rehearsal in their assigned place without playing in the rehearsal.</p>	<ol style="list-style-type: none"> <li>1. Submit online form in advance (if possible) or within three (3) days of returning to school.</li> <li>2. Submit doctor's certificate, statement from the Student Health Service, or equivalent via email to the office of the <a href="#">Ensemble Resource Manager</a>.</li> </ol>
<ul style="list-style-type: none"> <li>• An audition for a permanent professional engagement</li> <li>• A master class</li> <li>• A major competition</li> <li>• A professional engagement deemed by Music Faculty to be very important for a student's developing career</li> </ul> <p> <b>Important Note:</b> Permission will be given for no more than three (3) rehearsals.</p>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the opportunity.</li> <li>2. Submit proof of invitation to the opportunity via email to the office of the <a href="#">Ensemble Resource Manager</a>.</li> <li>3. Submit proof of support by your practical teacher via email to the office of the <a href="#">Ensemble Resource Manager</a>.</li> </ol>
<ul style="list-style-type: none"> <li>• Family emergency or an especially important family occasion (e.g., weddings, funerals)</li> </ul>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the event.</li> <li>2. Submit proof of support by your practical teacher via email to the office of the <a href="#">Ensemble Resource Manager</a>.</li> <li>3. Submit a note from a senior family member confirming the event. An email should be sent directly to the office of the <a href="#">Ensemble Resource Manager</a>.</li> </ol>
<ul style="list-style-type: none"> <li>• A conflict between a scheduled ensemble rehearsal and a previous important commitment made by the student</li> <li>• A field trip for another ensemble or class</li> </ul>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the opportunity.</li> <li>2. Submit proof of the conflict with date via email to the office of the <a href="#">Ensemble Resource Manager</a>.</li> </ol>
<ul style="list-style-type: none"> <li>• An authorized McGill function</li> <li>• A religious holiday</li> </ul>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the opportunity.</li> </ol>

### 7.1.8 Preparation

If the Director of an ensemble is not satisfied with the quality of preparation that a student has been making for the ensemble, the Director shall first warn the student. This warning shall be communicated by the Director to the Ensemble Resource Administrator and Area Chair, who shall inform the student in writing. If, in the Director's opinion, this lack of preparation continues, further action will be taken to remedy the situation.

For any particular performance, if—after a written warning to the student(s) at least two (2) weeks prior to the performance, with copies to the Ensemble Resource Administrator, practical instruction teacher, Area Chair, and Department Chair—the Director, in consultation with his/her coaches, feels that the performance of a student or group of students will not meet a certain minimum standard established by the Director, the Director may cancel a student's participation in a performance.

### 7.1.9 Discipline

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

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

### 7.1.10 Withdrawal

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

### 7.1.11 Exemption from a Required Ensemble

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

1. be a participant in a major national or international competition, or (in the case of voice students) be given a significant role with a recognized performing arts ensemble, and (in the case of all students) have completed the minimum number of required terms of the ensemble, and have the permission of:
  - his or her practical teacher
  - the Area Chair
  - the Director of the ensemble
2. have completed all program requirements except the final exam on his or her instrument, or
3. have completed all musical requirements of his or her program, having only non-music and/or free electives remaining, or
4. have a significant medical reason.



**Note:** Permission to not participate in a required or complementary ensemble for a term or part thereof is not an exemption and does not satisfy any credit requirements for a degree.

### 7.1.12 Rotation in Large Ensembles

When possible, and to help ensure equal opportunity and experience for students in the large instrumental ensembles, the seating of students in these ensembles may be rotated periodically throughout the term or year. The Director of the ensemble, along with the guidance of the Area Chairs and/or practical instruction teachers, will determine whether or not rotation is possible.

### 7.1.13 Transfer Credits

The previous ensemble participation of students coming to McGill from other universities will be recognized if their ensemble experience was similar to that required by the Schulich School of Music; determination of this experience will be approved by the Area Chair and the Department Chair. In general, transfer credit is made on a term-for-term basis (not by credits) and usually does not exceed two (2) terms. Students are normally not permitted to reduce the Large ensemble training requirements of their McGill program to less than the number of terms required for them to complete the rest of their program. In such cases, transfer credit may be given as Music and/or Free Elective credit for students in non-performance programs. Students in performance may apply a maximum of four credits as Complementary Performance Courses.

### 7.1.14 Large Ensemble Extra Credits

Large ensemble credits accumulated above the minimum may be applied as Music and/or Free Elective credits for students in non-performance programs. Students in performance may apply a maximum of four credits as Complementary Performance courses. Participation in additional large or Small ensembles implies that the same policies will apply.

### 7.1.15 Performance Library

Students are responsible for the music that has been loaned to them for their use, and for its return in good condition to the Gertrude Whitley Performance Library. Students will be required to pay for the replacement of any music that has been lost, stolen, or damaged, and a hold on a student's Minerva account can be placed by the Performance Librarian should music or fines not be handed in to the Library.

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## 7.2 Accompanying

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

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## 7.3 Academic Category

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

### Academic Categories

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

**Faculty Program:** A general B.Mus. program (see [section 8.1.4: Bachelor of Music \(B.Mus.\) - Faculty Program Music \(123 credits\)](#)).

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

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

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

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## 7.4 Auditing

For information on auditing, see [University Regulations and Resources](#) > Undergraduate > Registration > [Auditing of Courses](#).

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## 7.5 Free/Music Electives

Unless otherwise specified, any music course that is not a required course in the student's program can be counted as a Free and/or Music Elective in the B.Mus. program subject to prerequisites and room in course. Ensemble credits accumulated above the minimum may be applied as Free and/or Music Elective credits in **non-performance programs only**. Under certain conditions, three credits per term of practical instruction may be applied as Free and/or Music Electives only if the lessons are taken after completion of the final examination and/or completion of the number of terms designated in the student's program. Consult the Music Student Affairs Office for details.

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## 7.6 Non-Music Electives

In all B.Mus. programs, students are required to complete a minimum of three (3) elective credits from courses offered by other faculties. Students admitted from high schools outside Quebec, not holding a DCS, must complete an additional six (6) credits of non-Music electives (as part of the program prerequisites – Freshman program) for a total of nine (9) credits. **Students should note that certain programs have requirements in addition to the above.**

Students holding a DCS in Music are exempt from six (6) credits, and students holding two DCS, i.e., in a Music and a non-Music program, are exempt from 12 credits of non-Music electives. These credits will be counted towards the non-Music and/or free elective requirement.

The Schulich School of Music allows up to a maximum of 12 credits of English Second Language courses, including academic writing courses for non-anglophones, to students whose primary language is not English and have studied fewer than five years in an English-language secondary institution.

Placement tests are required for all ESL courses. For more information on placement tests, see [www.mcgill.ca/mwc](http://www.mcgill.ca/mwc). Soon after the tests are evaluated, you will be issued a departmental approval for course registration.

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## 7.7 Distance Education (Online) Courses

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

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

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## 7.8 Course Changes

Students are permitted to change courses and/or sections of a course during the first two-week period of classes in each term. This is referred to as the official Course Change period. Course and section changes are made by the student, using Minerva to access his/her record directly. Worksheets for this purpose are available at the Music Student Affairs Office on the 7th floor of the New Music Building. For more information, see [University Regulations and Resources > Undergraduate > Registration > : Course Change Period](#).

Late course change requests, if approved, will be charged the applicable Late Course Change Fee. No charge will be made for late changes imposed by the Faculty. If students' registrations must be corrected after the Course Change period to bring their records into conformity with the courses they are actually taking, the students will be charged the late fee. For complete information on administrative fee charges and fines, please consult the Student Accounts website [www.mcgill.ca/student-accounts/fees/adminfees](http://www.mcgill.ca/student-accounts/fees/adminfees).

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## 7.9 Withdrawal from Course(s)

Students are permitted to withdraw from courses other than practical instruction or ensembles after the end of the Course Change period. In such cases, the student's mark in the course will be "W." Course withdrawals are also processed on Minerva, within permissible dates. For more information, consult [University Regulations and Resources > Undergraduate > Registration > : Course Withdrawal](#).

The final deadlines for withdrawing from Music courses are:

- **For a one-term course:** The end of the eighth week of classes.
- **For a two-term course:** The end of the Course Change period in the second term.

Music students who, in special circumstances such as illness or injury, are given permission to withdraw from practical instruction after the end of the Course Change period, will be charged \$65 per week for 1-hour lessons and \$97.50 per week for 1.5-hour lessons, up to a maximum equivalent to the total fees charged for the course. Full refunds for practical instruction will be given up to the end of the Course Change period.

For information on the **Refund Policy**, consult [University Regulations and Resources > Undergraduate > Registration > : Course Withdrawal](#).

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## 7.10 Incompletes

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

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

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## 7.11 Deferrals

Deferred examinations are permitted in the case of illness or other exceptional circumstances.

- Music students requesting a deferred examination in **academic courses** must submit the *Request for a Deferred Examination* in [Minerva](#).
- Students requesting a deferred examination in a **practical music examination** must contact the [Performance Department](#) directly to re-schedule the exam.

Supporting evidence such as an appropriate medical note is required. The supporting documents must be submitted to the [Music Student Affairs Office](#) no later than January 15 (for Fall courses) or May 15 (for Winter courses). For all exam deferral requests except for practical music examination, an L (deferred) will appear in place of a grade if the request is approved. The grade obtained in the deferred examination will replace the grade of L (deferred) on the official transcript.

Deferred examinations in academic courses without a final exam during the official exam period are given at the discretion of the instructor. A deferred examination in a Music practical examination will be held during the next examination period.

Deferred examinations in academic courses will be held in May for the Fall term and August for the Winter term. Examinations will follow the rules of the faculty concerned. Visit the [Exams](#) website for more information. **It is the student's responsibility to check the date, time, and place of the deferred examination.**

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

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

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## 7.12 Supplementals

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

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## 7.13 Rereading of Examinations

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

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## 7.14 Academic Standing

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

Decisions about Academic Standing in the Fall term are based only on grades that are available in January. Grades for courses in which students have deferred examinations and Fall term grades for courses that span the Fall and Winter terms do not affect Academic Standing for the Fall term, even though they will ultimately affect students' Fall TGPA. Therefore, Academic Standings for the Fall term are designated as "interim" and should be interpreted as advisory; moreover, interim Standings will not appear on external transcripts. **Interim Standing decisions are mentioned below only if the rules for them differ from those for regular Standing decisions.**

### 7.14.1 Satisfactory/Interim Satisfactory Standing

Students in Satisfactory Standing may continue in their program.

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

### 7.14.2 Probationary/Interim Probationary Standing

Students in Probationary Standing may continue in their program, but must carry a reduced load (maximum 12 credits per term) and raise their TGPA and CGPA to return to Satisfactory Standing. They should see their academic adviser to discuss their course selection.

Students in Interim Probationary Standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult their academic adviser, before the withdrawal deadlines, about their course selection for the Winter term.

- Students who were previously in Satisfactory Standing will be placed in Probationary Standing if their CGPA falls between 1.50 and 1.99.
- Students who were previously in Probationary Standing will remain in Probationary Standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher, although the TGPA requirement will not apply to the Summer term.
- Students who were previously in Interim Unsatisfactory Standing will be placed in Probationary Standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher.
- Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) will be placed in Probationary Standing if their CGPA is less than 2.00, but if they satisfy relevant conditions specified in their letter of readmission.

### 7.14.3 Readmitted Unsatisfactory Standing

Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) will have their Standing changed to readmitted Unsatisfactory Standing. Their course load is specified in their letter of readmission, as are the conditions they must meet to be allowed to continue in their program. They should see an academic adviser to discuss their course selection.

### 7.14.4 Unsatisfactory/Interim Unsatisfactory Standing

Students in Interim Unsatisfactory Standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult an academic adviser, before the withdrawal deadlines, about their course selection for the Winter term.

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

Appeals for readmission by students in Unsatisfactory Standing should be addressed to the Associate Dean (Academic and Student Affairs) no later than July 15 for readmission to the Fall term and November 15 for the Winter term. Readmission will be considered only when proof of extenuating circumstances that affected academic performance can be provided (e.g., medical or other documentation). Students in Unsatisfactory Standing for the second time must withdraw permanently.

Normally, supplemental examinations are not permitted; however, students in Unsatisfactory Standing may appeal to the Associate Dean (Academic and Student Affairs) for permission to write a supplemental examination, clearly stating the reasons for special consideration and providing proof as appropriate.

- Students will be placed in Unsatisfactory Standing (Winter or Summer term) or Interim Unsatisfactory Standing (Fall term) if their CGPA falls or remains below 1.50.
- For the Fall and Winter terms, students who were previously in Probationary, Readmitted Unsatisfactory, or Interim Unsatisfactory Standing will be placed in Unsatisfactory Standing if their TGPA falls below 2.50 and their CGPA is below 2.00.
- Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) who have not at least satisfied the conditions to attain Probationary Standing that were specified in the letter of readmission will be placed in Unsatisfactory Standing.

### 7.14.5 Incomplete Standings

Standing awaits deferred exam.

Must clear Ks, Ls, or Supplementals.

#### Standing Incomplete

Students with Incomplete Standings in the Winter or Summer term may register for the Fall term, but their Standing must be resolved by the end of the Course Change Period for that term. Students whose Incomplete Standing changes to Satisfactory or Probationary may continue in their program. Students whose Standing changes to Unsatisfactory Standing may not continue in their program.

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

Students whose Standing is still Incomplete by the end of the Course Change period should immediately consult with the [Music Student Affairs Office](#).

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## 7.15 Graduation Requirements

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

For more information on applying to graduate, see [www.mcgill.ca/students/graduation/applying](http://www.mcgill.ca/students/graduation/applying).

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## 7.16 Graduation Honours

For information on the designation of Dean's Honour List awarded at graduation, see [University Regulations and Resources](#) > Undergraduate > Graduation > Graduation Honours > : [Dean's Honour List](#).

For information on the designation of Distinction awarded at graduation, see [University Regulations and Resources](#) > Undergraduate > Graduation > Graduation Honours > : [Distinction](#).



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

## 8 Browse Academic Units & Programs

The **Department of Music Research** offers undergraduate degrees in Composition, Music Education, Music History, Theory, and the Faculty Program. The Department also offers Minors in Music History, Composition, Music Education, Music Entrepreneurship, Music Theory, and two Minors in the area of Music Technology.

The **Department of Performance** offers undergraduate degrees in Performance, Early Music Performance, and Jazz Performance; diploma programs in L.Mus.; and a Minor in Early Music Performance.

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

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

Major programs offer the student some focus with the flexibility to pursue other areas of interest. The Faculty program is intended to offer an option for individual and creative plans of study. All of the Department's programs give a solid grounding in analytic, synthetic, and writing skills that are useful preparation not only for the musical profession but also for professions as diverse as law, journalism, management, and librarianship.

The Music Education program combines an orientation towards a professional career in primary and secondary schools with sensitivity to broader intellectual frameworks against which teachers should understand their roles. This program is offered concurrently with the B.Ed., Music (see [section 8.3: B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program](#)).

The Department also offers a Minor in Composition, a Minor in Music Education, a Minor in Music Entrepreneurship, a Minor in Music History, and a Minor in Music Theory to students who seek to place their work in a larger context, as well as a Minor in Musical Applications of Technology and a Minor in Musical Science and Technology to Music students and to students from other faculties.

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

#### 8.1.1 Bachelor of Music (B.Mus.) - Major Composition (124 credits)

The Bachelor of Music (B.Mus.); Major in Composition program offers students a solid grounding in the basics of classical music composition for instruments and voices, with or without electronics. This is achieved through lecture courses and tutorials (private composition lessons in the third and fourth years of the program). The study of topics related to music theory helps to hone students' compositional technique, while the study of topics related to music history helps to develop students' critical thinking skills. Free elective courses allow students either to focus on an area of secondary interest as a minor degree, or to pursue a broader range of course offerings, either within or outside the Schulich School of Music. To ensure consistent performance throughout their program, students are required to achieve a minimum grade of B- in courses given by the Composition Area.

##### Program Prerequisites - Freshman Program (30 credits)

30 credits selected as described below, in consultation with the Program Adviser:

20 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

##### Prerequisite Courses

20 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2



MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1

**Required Courses (60 credits)**

60 credits selected as follows:

39 credits of Composition

6 credits of Theory

6 credits of Musicianship

3 credits of Music History

6 credits of Performance

**Composition**

MUCO 241	(3)	Tonal Composition 1A
MUCO 242	(3)	Tonal Composition 1B
MUCO 245	(2)	Composition 1A
MUCO 246	(3)	Composition 1B
MUCO 261	(3)	Orchestration 1
MUCO 340D1	(2)	Composition 2
MUCO 340D2	(2)	Composition 2
MUCO 341	(3)	Digital Studio Composition 1
MUCO 342	(3)	Digital Studio Composition 2
MUCO 360	(3)	Orchestration 2
MUCO 440D1	(2)	Composition 3
MUCO 440D2	(2)	Composition 3
MUCO 460	(2)	Orchestration 3
MUCO 541	(3)	Advanced Digital Studio Composition 1
MUCO 575	(3)	Topics in Composition

**Theory**

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

**Musicianship**

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

**Music History**

MUHL 286	(3)	Critical Thinking About Music
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**Performance/practical lessons**

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

**Complementary Courses (13 credits)**

13 credits selected as follows:

3 credits from Music Theory

6 credits from Music History

4 credits from Performance

**Music Theory**

3 credits from the following:

MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1

**Music History**

6 credits from the following:

MUHL 385	(3)	Early Twentieth-Century Music
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945

**Performance/ensemble**

4 credits from the following:

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

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

Recommended courses:

MUCO 462	(3)	Advanced Tonal Writing
MUCO 542	(3)	Advanced Digital Studio Composition 2
MUHL 388	(3)	Opera After 1900
MUTH 302	(3)	Modal Counterpoint 2

MUTH 304	(3)	Tonal Counterpoint 2
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 538	(3)	Mathematical Models for Musical Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques

### 8.1.2 Bachelor of Music (B.Mus.) - Major Music History (124 credits)

The Bachelor of Music (B.Mus.) - Major Music History program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students).

#### Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

#### Prerequisite Courses

23 credits, all of the courses below:

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

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

#### Required History (3 credits)

MUHL 286	(3)	Critical Thinking About Music
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#### Complementary History (27 credits)

27 credits selected from Group I, II, and III, with a minimum of 6 credits from each group.

##### Group I

MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750

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

**Group II**

MUHL 366	(3)	The Era of the Fortepiano
MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 386	(3)	Chamber Music Literature
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 389	(3)	Orchestral Literature
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 396	(3)	Era of the Modern Piano
MUHL 397	(3)	Choral Literature after 1750
MUHL 398	(3)	Wind Ensemble Literature after 1750

**Group III**

MUHL 314	(3)	Women in Music: A Cross-Cultural Perspective
MUHL 330	(3)	Music and Film
MUHL 342	(3)	History of Electroacoustic Music
MUHL 362	(3)	Popular Music
MUHL 375	(3)	Introduction to Ethnomusicology
MUHL 393	(3)	History of Jazz
MUHL 529	(3)	Proseminar in Musicology
MUTH 541	(3)	Topics in Popular Music Analysis

**Required Courses (19 credits)**

9 credits from Theory

4 credits from Musicianship

6 credits from Performance

**Theory**

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

**Musicianship**

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

### Performance

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

### Complementary Courses (9 credits)

3 credits from Theory

2 credits from Musicianship

4 credits from Performance

### Theory

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

### Musicianship

2 credits from:

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

### Performance

Basic Ensemble

4 credits from:

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

### Non-Music Electives (9 credits)

### Free Electives (24 credits)

**8.1.3 Bachelor of Music (B.Mus.) - Major Theory (124 credits)**

The Bachelor of Music (B.Mus.) - Major Theory program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students).

**Program Prerequisites - Freshman Program (33 credits)**

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

**Prerequisite Courses**

23 credits, select all of the courses below:

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

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

**Required Courses (24 credits)**

24 credits of required courses selected as follows:

9 credits of Theory

6 credits of Musicianship

3 credits of Music History

6 credits of Performance

**Theory**

9 credits

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

**Musicianship**

6 credits

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

**Music History**

3 credits

MUHL 286	(3)	Critical Thinking About Music
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**Performance**

6 credits

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

**Complementary Courses (40 credits)**

40 credits selected as follows:

30 credits of Theory (Complementary)

6 credits of Music History

4 credits of Performance

**Theory**

30 credits

6 credits selected from:

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

6 credits selected from:

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

6 credits selected from:

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

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

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

**Music History**

6 credits of courses with an MUHL or MUPP prefix.

### Performance

4 credits selected from:

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

### Non-Music Electives (9 credits)

### Free Electives (18 credits)

#### 8.1.4 Bachelor of Music (B.Mus.) - Faculty Program Music (123 credits)

The Bachelor of Music (B.Mus.) - Faculty Program Music requires 123 credits and has been designed to accommodate those students who are either undecided about the area of music in which they wish to specialize, or who are interested in a pattern of specialization not provided in the established major programs, or who are interested in combining studies in music with studies in other disciplines. Students registered in the Faculty Program may, with the approval of a staff adviser, design their own programs around specific interests or develop programs with a broader base by incorporating courses from other disciplines and faculties.

### Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite courses

4 credits of Basic Ensemble Training

6 credits of non-Music electives

### Prerequisite Courses

23 credits, all of the courses below:

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

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



**Required Courses (22 credits)**

22 credits of the required courses are selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

**Theory**

9 credits

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

**Musicianship**

4 credits

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

**Music History**

3 credits

MUHL 286	(3)	Critical Thinking About Music
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**Performance**

6 credits

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

**Complementary Courses (12 credits)****Music History**

6 credits

(Courses at 300-level or higher with a MUHL or MUPP prefix).

**Musicianship**

2 credits from:

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

MUSP 381	(2)	Singing Renaissance Notation
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**Performance**

4 credits from:

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

**Music Electives (20 credits)****Non-Music Electives (3 credits)****Free Electives (33 credits)****8.1.5 Bachelor of Music (B.Mus.) - Faculty Program Music - Jazz (123 credits)**

The Bachelor of Music (B.Mus.); Faculty Program in Music; Jazz requires 123 credits and has been designed to accommodate students who trained as jazz musicians and who are interested in a pattern of specialization not provided in the established major programs, or who are interested in combining studies in music with studies in other disciplines. Students registered in the Faculty Program in Music; Jazz may, with the approval of a staff adviser, design their own programs around specific interests or develop programs with a broader base by incorporating courses from other disciplines and faculties.

**Program Prerequisites - Freshman Program (33 credits)**

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite courses

4 credits of Basic Ensemble Training

6 credits of non-Music electives

**Prerequisite Courses**

23 credits, all of the courses below:

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

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

MUSP 124 (2) Jazz Ear Training 2

### Required Courses (25 credits)

25 credits of the required courses are selected as follows:

12 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

#### Theory

12 credits

MUJZ 262	(3)	Applied Jazz Theory
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

#### Musicianship

4 credits

MUJZ 213	(2)	Non-Performance Jazz Improvisation 1
MUJZ 214	(2)	Non-Performance Jazz Improvisation 2

#### Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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#### Performance

6 credits

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

### Complementary Courses (12 credits)

#### Music History

6 credits

(Courses with a MUHL or MUPP prefix.)

#### Musicianship

2 credits from:

MUJZ 323	(2)	Advanced Jazz Ear Training
MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship

MUSP 350	(2)	Musicianship for Pianists
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornammentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

**Performance**

4 credits from:

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

**Music Electives (20 credits)****Non-Music Electives (3 credits)****Free Electives (30 credits)****8.1.6 Special Prerequisite Courses for M.Mus. in Sound Recording**

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

**Special Prerequisite Courses for M.Mus. Sound Recording**

<b>Schulich School of Music – Required Courses</b>		<b>Credits (18)</b>
MUCO 260	Instruments of the Orchestra	3
MUMT 250	Music Perception and Cognition	3
MUSR 232	Introduction to Electronics	3
MUSR 300D1	Introduction to Music Recording	3
MUSR 300D2	Introduction to Music Recording	3
MUSR 339	Introduction to Electroacoustics	3
<b>Faculty of Science – Required Course</b>		<b>Credits (3)</b>
PHYS 224	Physics of Music	3
<b>One of the following:</b>		<b>Credits (3)</b>
MUMT 202	Fundamentals of New Media	3
MUMT 203	Introduction to Digital Audio	3
<b>One of the following:</b>		<b>Credits (3)</b>
MUMT 302	New Media Production 1	3
MUMT 306	Music and Audio Computing 1	3

**TOTAL: 27 Credits**

For the most up-to-date information about special prerequisite courses for the M.Mus. in Sound Recording, consult the [Sound Recording Program website](#).



**Note:** Students admitted as a Special Student in the prerequisite package for Sound Recording must meet with the Sound Recording Adviser prior to registration. In order to be considered for admission to the Master of Music in Sound Recording, students must attain a minimum grade of B in all of the above courses and must have a B.Mus. degree with a minimum CGPA of 3.00.

### 8.1.7 Minor Composition - (18 credits)

The Minor Composition is available to all students with approval (with the exception of students in the Major Composition.) This option will take the place of music and/or free electives.

#### Required Courses (9 credits)

MUCO 230	(3)	The Art of Composition
MUCO 260	(3)	Instruments of the Orchestra
MUCO 341	(3)	Digital Studio Composition 1

#### Complementary Courses (9 credits)

9 credits selected from

MUHL 385	(3)	Early Twentieth-Century Music
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques

### 8.1.8 Minor Music Education - (18 credits)

The Minor in Music Education is available to all students, with the exception of students in the concurrent B.Mus.; Major in Music Education/B.Ed.; Major in Music Elementary and Secondary program, subject to the approval of the Schulich School of Music. This Minor will take the place of free electives. The Minor Music Education has limited enrolment. Students must choose complementary courses from one of the three available streams.

#### Required Courses

MUGT 401	(3)	Issues in Music Education
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#### Complementary Courses (15 credits)

15 credits selected from one of the following three streams:

##### Stream I: Studio Teaching

6 credits selected from:

MUGT 205	(3)	Psychology of Music
MUGT 355	(3)	Music in Early Childhood
MUGT 358	(3)	General Music for Adults and Teenagers

9 credits selected from courses with a prefix of MUCT, MUGT, MUIT.

##### Stream II: Elementary Music

6 credits selected from:

MUCT 235	(3)	Vocal Techniques
MUCT 315	(3)	Choral Conducting 1
MUGT 205	(3)	Psychology of Music

MUGT 354	(3)	Music for Children
MUGT 355	(3)	Music in Early Childhood
MUIT 250	(3)	Guitar Techniques

9 credits selected from courses with a prefix of MUCT, MUGT, MUIT.

### Stream III: Secondary Music

6 credits selected from:

MUCT 235	(3)	Vocal Techniques
MUCT 315	(3)	Choral Conducting 1
MUGT 358	(3)	General Music for Adults and Teenagers
MUIT 201	(3)	String Techniques
MUIT 202	(3)	Woodwind Techniques
MUIT 203	(3)	Brass Techniques
MUIT 204	(3)	Percussion Techniques
MUIT 250	(3)	Guitar Techniques
MUIT 302	(3)	Advanced Wind Techniques
MUIT 315	(3)	Instrumental Conducting
MUIT 356	(3)	Jazz Instruction: Philosophy and Techniques

9 credits selected from courses with a prefix of MUCT, MUGT, MUIT.

### 8.1.9 Minor Music Entrepreneurship - (18 credits)

This Minor is a collaboration between the Schulich School of Music and Desautels Faculty of Management. It is designed to provide music students with an understanding of how to conceptualize, develop, and manage successful new ventures; manage their careers as performers, music teachers and arts administrators; and develop skills in marketing, fundraising, publicizing, and financing. The program covers the essentials of management and is multidisciplinary and integrative.

This Minor is restricted to B.Mus. students who have completed one year of studies and have a minimum CGPA of 3.0. The minor has limited enrolment; interested students should contact the Music Research Department to apply for admission. Students in this Minor are not permitted to take the Desautels Minors in Management, Marketing, Finance or Operations Management (for Non-Management Students).

#### Required Courses (12 credits)

INTG 201	(3)	Integrated Management Essentials 1
INTG 202	(3)	Integrated Management Essentials 2
MGPO 362	(3)	Fundamentals of Entrepreneurship
MUPD 350	(3)	Applied Projects for Musicians

#### Complementary Courses (6 credits)

3-6 credits chosen from the following:

MUMT 301	(3)	Music and the Internet
MUPD 200	(3)	Introduction to Music Marketing
MUPD 201	(3)	Business Fundamentals for Musicians
MUPD 475*	(3)	Special Project: Professional Development 3
MUPD 499*	(3)	Internship: Music Professional Development
MUSR 200	(3)	Audio Recording Essentials
MUSR 201	(3)	Audio Production Essentials

\* To be counted towards the Minor in Music Entrepreneurship, the internship placement or project must be approved as having an entrepreneurial focus.

0-3 credits chosen from the following:

BUSA 465	(3)	Technological Entrepreneurship
MGPO 364	(3)	Entrepreneurship in Practice
MGPO 438	(3)	Social Entrepreneurship and Innovation
PSYC 471	(3)	Human Motivation

### 8.1.10 Minor Music History - (18 credits)

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

#### Complementary Courses

Music History

18 credits selected from MUHL or MUPP prefix at the 300 level or higher.

### 8.1.11 Minor Music Theory - (18 credits)

The Minor in Theory is available to all students, with the exception of students in the Major Theory, subject to approval of the Schulich School of Music. This Minor will take the place of free electives in Music programs.

#### Complementary Courses

MUCO 462	(3)	Advanced Tonal Writing
MUCO 575	(3)	Topics in Composition
MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUMT 250	(3)	Music Perception and Cognition
MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 251	(3)	Theory and Analysis 4
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 321	(3)	Topics in Tonal Analysis
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 350	(3)	Theory and Analysis 5
MUTH 426	(3)	Topics in Early Music Analysis
MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 529	(3)	Proseminar in Music Theory
MUTH 538	(3)	Mathematical Models for Musical Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques
MUTH 541	(3)	Topics in Popular Music Analysis

### 8.1.12 Minor Musical Applications of Technology - (18 credits)

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

This program is open to students from any discipline and has no prerequisites other than familiarity with computers. Applications will only be considered for fall admission. Late applications will not be accepted and no students will be admitted to the Minor in January. Registration will be limited to available lab space. To apply, submit an online application through the Music website: [www.mcgill.ca/music/programs/minor/mat](http://www.mcgill.ca/music/programs/minor/mat).

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

Advising for the Minor is available from the Area Chair for the Music Technology Program. Further information on this program is available on the Music Technology website at: [http://www.music.mcgill.ca/musictech/programmes\\_and\\_admissions](http://www.music.mcgill.ca/musictech/programmes_and_admissions).

### **Required Courses (12 credits)**

12 credits, select all of the following:

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

### **Complementary Courses (6 credits)**

6 credits selected from:

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

MUHL 342	(3)	History of Electroacoustic Music
MUMT 301	(3)	Music and the Internet
MUMT 303	(3)	New Media Production 2
MUSR 200	(3)	Audio Recording Essentials
MUSR 300D1	(3)	Introduction to Music Recording
MUSR 300D2	(3)	Introduction to Music Recording

### **8.1.13 Minor Musical Science and Technology - (18 credits)**

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

Applications will only be considered for fall admission. Late applications will not be accepted and no students will be admitted to the Minor in January. Registration will be limited to available lab space. Selection is based on previous experience in math, computer programming, and related sciences, expressed interest in the program, and Cumulative Grade Point Average. To apply, submit an online application through the Music website: [www.mcgill.ca/music/programs/minor/mst](http://www.mcgill.ca/music/programs/minor/mst).

Advising for the Minor is available from the Area Chair for the Music Technology program. Further information on this program is available on the Music Technology website at: [http://www.music.mcgill.ca/musictech/programmes\\_and\\_admissions](http://www.music.mcgill.ca/musictech/programmes_and_admissions).

### **Required Courses (15 credits)**

15 credits, select all of the following:

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

### **Complementary Courses (3 credits)**

3 credits selected from:

MUMT 402	(3)	Advanced Multimedia Development
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MUMT 502	(3)	Senior Project: Music Technology
PHYS 224	(3)	Physics of Music

## 8.2 Department of Performance

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

Performance specialization is available in: Violin, Viola, Cello, Double Bass, Guitar, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Horn, Trumpet, Trombone, Euphonium, Tuba, Percussion, Piano, Fortepiano, Organ, Harpsichord, Voice, and Baroque Instruments (Violin, Viola, Cello, Viola da Gamba, Recorder, Flute, Lute, Oboe, Bassoon).

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

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

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

125 credits are selected as follows:

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

28 credits - Required Performance

14 credits - Complementary Performance

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

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

21 credits - Free Electives

3 credits - Non-Music Electives

Special Requirements:

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

#### Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

#### Prerequisite Courses

23 credits, all of the courses below:

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

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2

MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

**Required Performance (28 credits)**

28 credits, select all the courses below:

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

**Complementary Performance (14 credits)**

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

14 credits of complementary performance selected as follows:

8 credits from:

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

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

6 credits from:

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

### Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

#### Theory

9 credits

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

#### Musicianship

4 credits

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

#### Music History

3 credits

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

#### Musicianship

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists

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

3 credits from:

MUHL 366	(3)	The Era of the Fortepiano
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MUHL 395	(3)	Keyboard Literature before 1750
MUHL 396	(3)	Era of the Modern Piano

3 credits from courses with a MUHL or MUPP prefix

### Free Electives (21 credits)

(May not include courses with a MUEN prefix.)

### Non-Music Electives (3 credits)

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

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

125 credits are selected as follows:

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

18 credits - Required Performance

18 credits - Complementary Performance

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

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

9 credits - Music Electives

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

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

### Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

### Prerequisite Courses

23 credits, all of the courses below:

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

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

**Required Performance (18 credits)**

18 credits, select all the courses below:

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

**Complementary Performance (18 credits)**

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

18 credits of complementary performance selected as follows:

12 credits from:

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

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

6 credits (1 credit per term) from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 562	(1)	Guitar Ensemble
MUEN 580	(1)	Early Music Ensemble

**Required Courses (16 credits)**

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

**Theory**

9 credits

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

**Musicianship**

4 credits

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

**Music History**

3 credits

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

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

**Music History, Literature or Performance Practice**

6 credits

(Courses with a MUHL or MUPP prefix)

**Music Electives**

Guitars: 9 credits of Music Electives

Harpichord majors must include the following:

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

Plus 3 credits of Music Electives

Organ majors must include the following:

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

Plus 5 credits of Music Electives

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

(May not include courses with a MUEN prefix)

**8.2.3 Bachelor of Music (B.Mus.) - Major Performance Voice (123 credits)**

The Bachelor of Music (B.Mus.) - Major Performance Voice program requires 90 credits (plus 33 credits for the Freshman requirement for out-of-province students).

123 credits are selected as follows:

33 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

21 credits - Complementary Performance

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

8 credits - Complementary Musicianship and History/Literature

3 credits - Non-Music Electives

15 credits - Free Electives

Special Requirements:

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

### **Program Prerequisites - Freshman Program (33 credits)**

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

### **Prerequisite Courses**

23 credits, all of the courses below:

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

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

### **Required Performance (18 credits)**

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

### **Complementary Performance (21 credits)**

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

12 credits of complementary performance selected from:

MUEN 496	(2)	Opera Studio
MUEN 554	(2)	Opera Excerpts
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

9 credits of complementary performance selected from:

MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUPG 296	(1)	Acting for Voice
MUPG 297	(1)	Movement for Voice
MUPG 300	(2)	Music Performance Strategies
MUPG 309	(1)	Advanced Diction
MUPG 353	(2)	Song Repertoire Class
MUPG 380	(2)	Oratorio Class
MUPG 453	(2)	Contemporary Repertoire for Voice

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

### Required Courses (25 credits)

Selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

9 credits of Diction

#### Theory

9 credits

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

#### Musicianship

4 credits

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



**Music History**

3 credits

MUHL 286	(3)	Critical Thinking About Music
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**Diction**

9 credits

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

**Complementary Courses (8 credits)****Musicianship**

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

**History/Literature**

6 credits from:

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

**Electives (18 credits)**

3 credits of non-Music Electives

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

Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed English Second Language courses, ITAL 205D1/ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate high school or CEGEP courses, or as part of the non-music and/or free elective requirements above, or by extra university courses.

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

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

125 credits are selected as follows:

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

18 credits - Required Performance

27 credits - Complementary Performance

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

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

18 credits - Free Electives

3 credits - Non-Music Electives

Ensemble Requirements:

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

Special Requirements:

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

**Program Prerequisites - Freshman Program (35 credits)**

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

**Prerequisite Courses**

23 credits, all of the courses below:

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

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

**Required Performance (18 credits)**

18 credits, select all the courses below:

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

**Complementary Performance (27 credits)**

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

27 credits of complementary performance selected as follows:

12 credits from:

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

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

6 credits (1 credit per term) from:

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

9 credits from:

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

MUIN 269	(1)	Classical Concerto Exam
MUPG 224	(2)	Orchestral Excerpts Strings 1
MUPG 229	(1)	Traditional Drumming 1: Rudiments
MUPG 230	(2)	Orchestral Excerpts Woodwind 1
MUPG 235	(2)	Orchestral Excerpts Brass 1
MUPG 300	(2)	Music Performance Strategies
MUPG 324	(2)	Orchestral Excerpts Strings 2
MUPG 325	(2)	Improvisation for String Players
MUPG 326	(2)	Introduction to String Pedagogy
MUPG 328	(1)	Introduction to Percussion Pedagogy
MUPG 329	(1)	Traditional Drumming 2: Hand Drumming
MUPG 330	(2)	Orchestral Excerpts Woodwind 2
MUPG 331	(2)	Introduction to Woodwind Pedagogy
MUPG 335	(2)	Orchestral Excerpts Brass 2
MUPG 336	(2)	Introduction to Brass Pedagogy
MUPG 424	(2)	Orchestral Excerpts Strings 3
MUPG 425	(2)	Extended Techniques - Strings
MUPG 429	(2)	Percussion Seminar

MUPG 430	(2)	Orchestral Excerpts Woodwind 3
MUPG 431	(2)	Extended Techniques - Woodwinds
MUPG 435	(2)	Extended Techniques - Brass
MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance
MUPG 571	(1)	Free Improvisation 1
MUPG 572	(1)	Free Improvisation 2

**Required Courses (16 credits)**

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

**Theory**

9 credits

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

**Musicianship**

4 credits

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

**Music History**

3 credits

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

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 355	(2)	Musicianship for Percussion

**Music History, Literature, or Performance Practice**

6 credits

(Courses with a MUHL or MUPP prefix)

Percussionists must include:

MUHL 392 (3) Music since 1945

### Non-Music Electives (3 credits)

### Free Electives (18 credits)

(May not include courses with a MUEN prefix.)

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

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

125 credits selected as follows:

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

18 credits - Required Performance

24 credits - Complementary Performance

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

5 credits - Complementary

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

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

### Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

### Prerequisite Courses

23 credits, all of the courses below:

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

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

### Required Performance (18 credits)

MUIN 280 (3) BMus Practical Lessons 3

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

**Complementary Performance (24 credits)**

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

24 credits are selected as follows:

12 credits selected from:

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

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

6 credits (1 credit x 6 semesters) of:

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

**Baroque**

MUEN prefix - maximum 4 credits

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

**Harpsichord**

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

**Organ**

MUEN prefix - maximum 2 credits

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

**Required Courses (22 credits)**

22 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature, or Performance Practice

**Theory**

12 credits

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

**Musicianship**

4 credits

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

**Music History, Literature, or Performance Practice**

6 credits

MUHL 286	(3)	Critical Thinking About Music
MUPP 381	(3)	Topics in Performance Practice

**Complementary Courses (5 credits)****Musicianship**

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

**Music History, Literature, or Performance**

3 credits from:

MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music

MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography

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

(May not include courses with a MUEN prefix)

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

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

126 credits selected as follows:

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

22 credits - Required Performance

12 credits - Complementary Performance

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

5 credits - Complementary Courses (Musicianship, Music History)

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.
2. Students majoring in Early Music Performance (Voice) may also audition for Opera Excerpts (MUEN 554) and use this ensemble for credits towards the complementary performance/ensemble requirement.

**Program Prerequisites - Freshman Program (35 credits)**

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

**Prerequisite Courses**

23 credits, all of the courses below:

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

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



MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

**Required Performance (22 credits)**

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

**Complementary Performance (12 credits)**

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

12 credits are selected as follows:

12 credits selected from:

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

**Required Courses (31 credits)**

31 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature, or Performance Practice

9 credits - Diction

**Theory**

12 credits

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

MUTH 426 (3) Topics in Early Music Analysis

**Musicianship**

4 credits

MUSP 240 (2) Musicianship Training 3

MUSP 241 (2) Musicianship Training 4

**Music History, Literature or Performance Practice**

6 credits

MUHL 286 (3) Critical Thinking About Music

MUPP 381 (3) Topics in Performance Practice

**Diction**

9 credits

MUPG 209 (1) Introduction to Lyric Diction

MUPG 210 (2) Italian Diction

MUPG 211 (2) French Diction

MUPG 212 (2) English Diction

MUPG 213 (2) German Diction

**Complementary Courses (5 credits)****Musicianship**

2 credits from:

MUSP 346 (2) Post-Tonal Musicianship

MUSP 353 (2) Musicianship for Voice

MUSP 354 (2) Introduction to Improvisation and Ornamentation

MUSP 381 (2) Singing Renaissance Notation

**Music History**

3 credits from:

MUHL 377 (3) Baroque Opera

MUHL 380 (3) Medieval Music

MUHL 381 (3) Renaissance Music

MUHL 382 (3) Baroque Music

MUHL 383 (3) Classical Music

MUHL 395 (3) Keyboard Literature before 1750

MUHL 591D1 (1.5) Paleography

MUHL 591D2 (1.5) Paleography

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

(May not include courses with a MUEN prefix)

\* Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed English Second Language courses, ITAL 205D1/ITAL 205D, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate high school or CEGEP courses, or as part of the non-music and/or free elective requirements above, or by extra university courses.

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

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

126 credits are selected as follows:

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

18 credits - Required Performance

18 credits - Complementary Performance

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

4 credits - Complementary Music

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum grade of B- in all Jazz courses and Practical Instruction/Exams, including Jazz Combo and Ensembles.
2. Students are permitted to study with the same teacher for the assigned practical instruction for a maximum of two consecutive years.

### Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

25 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

### Prerequisite Courses

25 credits, all of the courses below:

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

Incoming jazz guitarists and pianists are automatically exempt from MUJZ 170 and MUJZ 171.

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

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

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

**Required Performance (18 credits)**

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

**Complementary Performance (18 credits)**

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

12 credits from:

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

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

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

Selected as follows:

12 credits of Jazz Improvisation

12 credits of Theory

6 credits of History

**Jazz Improvisation**

12 credits

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

**Theory**

12 credits

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

**History**

6 credits

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

**Complementary Music (4 credits)**

One of the following pairs:

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

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

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

(May not include courses with a MUEN prefix)

**8.2.8 Minor Early Music Performance - (18 credits)**

The Minor in Early Music Performance offers an opportunity for B.Mus. students to learn the elements of early music performance practice, and to play an early music instrument or to sing early music.

**Required Courses (3 credits)**

MUIN 272	(0)	Performance Minor Examination 1
MUPP 381	(3)	Topics in Performance Practice

**Complementary Courses (15 credits)**

6 credits from the following:

MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 580	(1)	Early Music Ensemble
MUPD 560	(1)	Introduction to Research Methods in Music
MUPG 272D1*	(2)	Continuo
MUPG 272D2*	(2)	Continuo

\* must be taken by Harpsichord students

3 credits from the following:

MUHL 366	(3)	The Era of the Fortepiano
MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 426	(3)	Topics in Early Music Analysis

6 credits from the following (for Voice students only):

MUIN 302	(1.5)	Early Music Minor Repertoire Coaching 1
MUIN 303	(1.5)	Early Music Minor Repertoire Coaching 2
MUIN 304	(1.5)	Early Music Minor Repertoire Coaching 3
MUIN 305	(1.5)	Early Music Minor Repertoire Coaching 4

OR

6 credits from the following (for Instrumental students only):

MUIN 270	(3)	Practical Lessons Performance Minor 1
MUIN 271	(3)	Practical Lessons Performance Minor 2
MUIN 273	(1.5)	Practical Lessons Performance Minor 3
MUIN 274	(1.5)	Practical Lessons Performance Minor 4
MUIN 275	(1.5)	Practical Lessons Performance Minor 5
MUIN 276	(1.5)	Practical Lessons Performance Minor 6
MUIN 302	(1.5)	Early Music Minor Repertoire Coaching 1
MUIN 303	(1.5)	Early Music Minor Repertoire Coaching 2
MUIN 304	(1.5)	Early Music Minor Repertoire Coaching 3
MUIN 305	(1.5)	Early Music Minor Repertoire Coaching 4

### 8.2.9 Licentiate in Music (L.Mus.) - Major Performance Piano (93 credits)

The Licentiate in Music (L.Mus.) Major Performance Piano is a 93-credit program.

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
2. Candidates must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

**Required Performance (52 credits)**

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

**Complementary Performance (14 credits)**

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

14 credits selected as follows:

8 credits from:

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

6 credits from:

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

**Complementary Musicianship (2 credits)**

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists

**Required Courses (25 credits)**

25 credits of required courses selected as follows:

9 credits of Theory

10 credits of Musicianship

6 credits of History

**Theory**

MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

**Musicianship**

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

**History**

MUHL 186	(3)	Western Musical Traditions
MUHL 286	(3)	Critical Thinking About Music

**8.2.10 Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (93 credits)**

The Licentiate in Music (L.Mus.) Major Performance in All Instruments except Piano, Voice, and Jazz is a 93-credit program.

Ensemble Requirements:

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

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
2. Students must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

**Required Performance (48 credits)**

48 credits selected as follows:

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination



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

### Complementary Performance (18 credits)

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

18 credits selected as follows:

12 credits from:

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

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

6 credits from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 562	(1)	Guitar Ensemble
MUEN 580	(1)	Early Music Ensemble
MUEN 585	(1)	Sonata Masterclass
MUEN 589	(1)	Woodwind Ensembles
MUEN 591	(1)	Brass Consort
MUEN 598	(1)	Percussion Ensembles

### Required Courses (25 credits)

25 credits of required courses selected as follows:

9 credits of Theory

10 credits of Musicianship

6 credits of History

#### Theory

MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

**Musicianship**

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

**History**

MUHL 186	(3)	Western Musical Traditions
MUHL 286	(3)	Critical Thinking About Music

**Complementary Musicianship**

2 credits from:

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

**8.2.11 Licentiate in Music (L.Mus.) - Major Performance Voice (105 credits)**

The Licentiate in Music (L.Mus.) Major Performance Voice is a 105-credit program.

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams, ensembles, and voice coaching.
2. Candidates must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

**Required Performance (48 credits)**

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

**Complementary Performance (21 credits)**

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

12 credits from:

MUEN 496	(2)	Opera Studio
MUEN 554	(2)	Opera Excerpts
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

9 credits from:

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

MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUPG 296	(1)	Acting for Voice
MUPG 297	(1)	Movement for Voice
MUPG 309	(1)	Advanced Diction
MUPG 353	(2)	Song Repertoire Class
MUPG 380	(2)	Oratorio Class
MUPG 453	(2)	Contemporary Repertoire for Voice

### Complementary Musicianship (2 credits)

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornammentation
MUSP 381	(2)	Singing Renaissance Notation

### Required Courses (34 credits)

#### Diction (9 credits)

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

#### Theory (9 credits)

MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

**Musicianship (10 credits)**

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

**History (6 credits)**

MUHL 186	(3)	Western Musical Traditions
MUHL 286	(3)	Critical Thinking About Music

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

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

Special Requirements:

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

**Required Performance (48 credits)**

All of the following courses:

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

**Complementary Performance (18 credits)**

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

18 credits selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles

MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

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

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

30 credits selected as follows:

12 credits of Theory

12 credits of Improvisation/Musicianship

6 credits of History

#### Theory

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

#### Improvisation/Musicianship

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

#### History

MUJZ 187	(3)	Jazz History Survey
MUJZ 493	(3)	Jazz Performance Practice

### Complementary Courses

4 credits from the following:

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

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

### 8.2.13 Special Prerequisite Courses for M.Mus. in Performance

#### Master of Music (M.Mus.); Performance: Early Music (Thesis)

MUPD 560	(1)	Intro to Research Methods in Music
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3 credits from the following:

MUHL 377	(3)	Baroque Opera
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**Master of Music (M.Mus.); Performance: Early Music (Thesis)**

MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUPP 381	(3)	Topics in Performance Practice
MUTH 426	(3)	Topics in Early Music Analysis

**Fortepiano students:**

MUHL 366	(3)	The Era of the Fortepiano
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**Harpsichord students – 6 credits:**

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

**Organ/Lute students:**

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

**Voice students – 6 credits of the following:**

MUPG 210	(2)	Italian Diction ( <i>or equivalent</i> )
MUPG 211	(2)	French Diction ( <i>or equivalent</i> )
MUPG 212	(2)	English Diction ( <i>or equivalent</i> )
MUPG 213	(2)	German Diction ( <i>or equivalent</i> )

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

MUPD 560	(1)	Introduction to Research Methods in Music
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**Master of Music (M.Mus.); Performance: Collaborative Piano (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
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**4 credits of:**

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

**6 credits of:**

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

**Master of Music (M.Mus.); Performance: Piano (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
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**Master of Music (M.Mus.); Performance: Opera and Voice (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

**One of:**

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

**Master of Music (M.Mus.); Performance: Organ and Church Music (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo

**Master of Music (M.Mus.); Performance: Conducting (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2

**Choral Conducting:**

MUCT 235	(3)	Vocal Techniques
MUCO 261	(3)	Orchestration 1
MUHL 397	(3)	Choral Literature after 1750

**Orchestral and Wind Conducting:****5–6 credits of:**

MUCO 261	(3)	Orchestration 1
MUCO 360	(3)	Orchestration 2
MUCO 460	(2)	Orchestration 3

**and:**

MUHL 389	(3)	Orchestral Literature
or MUHL 398	(3)	Wind Ensemble Literature after 1750

**Master of Music (M.Mus.); Performance: Jazz Performance (Thesis)**

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

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

The Bachelor of Education in Music is an integrated four-year 120-/121-credit program of initial teacher training that leads to certification as a teacher in the Province of Quebec. When offered concurrently with the Bachelor of Music (Major in Music Education), the program offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after the completion of 137 credits, normally five years (170 credits or six years for out-of-province students). The Concurrent program combines academic studies in music, professional studies, and field experience. The two degrees are awarded during the same convocation period.

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

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

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

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

The Bachelor of Music (B.Mus.) - Major Music Education, when offered concurrently with the The Bachelor of Education - Major Music Elementary and Secondary, provides students with the opportunity to obtain a Bachelor of Music degree and a Bachelor of Education degree after the completion of 137 credits, normally five years (170 credits or six years for out-of-province students\*). The Concurrent program combines academic studies in music, professional studies, and field experience. The two degrees are awarded during the same convocation period.

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

To be admitted to the Concurrent program, students must satisfy the regular admission requirements of the Schulich School of Music and Faculty of Education. Normally, students will be admitted to both components of the Concurrent program simultaneously. Applicants who already hold a Bachelor of Music degree from a North American university should apply to the Faculty of Education. Students who have completed 30 or more credits in a Bachelor of Music program, exclusive of the Freshman year for out-of-province students, should apply for admission to the Concurrent program.

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

Note:

1. Students who major in Music Education may also audition for Jazz Ensemble (MUEN 595) and use this ensemble for credits towards the performance requirement.
2. If Choral and Keyboard Arranging (MUTH 461) is not offered, students may use The Art of Composition (MUCO 230) as a substitute course. If MUTH 461 is offered, students majoring in Music Education must take this course to fulfill the program requirement.
3. Students who major in Music Education in the jazz stream may also take Jazz Arranging 1 (MUJZ 260) instead of Choral and Keyboard Arranging (MUTH 461) with the permission of the Jazz Area Chair. They may also be asked to register for another jazz stream course under the recommendation of the Jazz Area Chair and/or the Music Education Area Chair.

The B.Mus. Major Music Education program in the Schulich School of Music focuses on the development of the prospective music educator as a musician. This is achieved not only through core music history, theory, musicianship, and performance courses, but also through different instrumental, vocal, and conducting techniques courses. Laboratory experiences provide an opportunity to develop facility with basic music rehearsing/teaching techniques, with emphasis on the ability to diagnose and correct technical and musical problems. The B.Ed. Music Elementary and Secondary program in the Faculty of Education focuses on the development of the musician as an educator. This is achieved through courses in educational foundations, music pedagogy, and pedagogical support, and a practicum component comprised of four field experiences and supporting professional seminars.

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

The components of the 137-credit Concurrent Bachelor of Music - Major Music Education and Bachelor of Education - Music Elementary and Secondary (excluding the 33-credit Freshman Program) are as follows:

- 55 professional Education credits
- 70 Music academic credits
- 9 Free elective credits
- 3 non-Music elective credits

#### Program Prerequisites - Freshman Program

33 credits



**Prerequisite Courses**

33 credits distributed as follows:

4 credits (2 credits per term) Basic Ensemble Training

6 credits of non-Music electives

and 23 credits in the following course list:

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

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

**Required Music Components (49 credits)**

49 credits of required Music courses distributed as follows:

25 credits of Music Education

11 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

**Music Education**

25 credits:

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

**Theory**

11 credits:

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

**Musicianship**

4 credits:

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

**Music History**

3 credits:

MUHL 286	(3)	Critical Thinking About Music
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**Performance**

6 credits:

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

**Complementary Music Components (21 credits)**

21 credits of complementary Music courses distributed as follows:

9 credits of Music Education

2 credits of Musicianship

6 credits of Music History

4 credits of Performance

**Music Education**

3 credits, one of:

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

3 credits, one of:

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

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

EDEA 362	(3)	Movement, Music and Communication
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**Musicianship**

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds

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

### Music History

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

### Performance

4 credits from:

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

### Electives (12 credits)

9 credits of free electives

3 credits of non-Music electives

### Required Education Courses (45 credits)

EDEA 206	(1)	1st Year Professional Seminar
EDEA 407	(3)	Final Year Professional Seminar Music
EDEA 442	(3)	Methods in Music Education 1
EDEA 472	(3)	Methods in Music Education 2
EDEC 215	(0)	English Exam for Teacher Certification
EDEC 247	(3)	Policy Issues in Quebec Education
EDEE 355*	(3)	Classroom-based Evaluation
EDES 350	(3)	Classroom Practices
EDFE 205	(2)	First Field Experience (Music)
EDFE 208	(3)	Second Field Experience (Music)
EDFE 308	(8)	Third Field Experience (Music)
EDFE 407	(7)	Fourth Field Experience (Music)
EDPE 300	(3)	Educational Psychology
EDPE 304*	(3)	Measurement and Evaluation
EDPI 341	(3)	Instruction in Inclusive Schools

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

### Complementary Education Courses (10 credits)

10 credits distributed as follows:

3 credits from:

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

1 credit from:

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

3 credits from:

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

3 credits from:

EDEC 262	(3)	Media, Technology and Education
MUGT 301	(3)	Technology and Media for Music Education

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## 8.4 Management Minor Programs

The Desautels Faculty of Management offers various minors for non-management students that allow undergraduates to develop a variety of managerial skills that will serve them throughout their chosen careers.

Detailed information on the minors listed below can be found on the Desautels Faculty of Management [website](#) and at [Desautels Faculty of Management > Undergraduate > Overview of Programs Offered by the Desautels Faculty of Management > : Minors for Non-Management Students](#).

- [: Minor Finance \(For Non-Management Students\) - \(18 credits\)](#)
- [: Minor Management \(For Non-Management Students\) - \(18 credits\)](#)
- [: Minor Marketing \(For Non-Management Students\) - \(18 credits\)](#)
- [: Minor Operations Management \(For Non-Management Students\) - \(18 credits\)](#)

Students must submit an online application to apply for these minors for non-management students. Contact the Desautels Faculty of Management for more information.

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## 9 Practical Subjects

All returning students must submit an [Online Practical Instruction Request Form](#) by March 31 of each year if they wish to register for practical instruction and/or voice coaching lessons.



**Note:** Part-time students will be charged a Music Supplementary Practical Instruction fee in addition to the per-credit fee and the Music Practical Instruction fee. See [section 6.8: Tuition Fees, Practical Instruction Fees, and Lesson Quotas](#) for more information.

## 9.1 Practical Assignment and Lessons

### 9.1.1 Registration/Withdrawal

Registration for practical instruction (MUI courses) is **not available** on Minerva. Students are reminded to submit an [Online Practical Instruction Request Form](#) by the specified deadlines. Practical Instruction will then be added onto students' records.

The deadline for withdrawing from practical instruction is the end of the second week of classes in any term. Students cannot withdraw from practical instruction on Minerva; they must notify the Department of Performance in writing of their intention to withdraw.

### 9.1.2 Assignment of Teachers

The assignment of students to teachers for practical instruction is the responsibility of the Chair of the Department of Performance. Student requests for specific teachers will be taken into consideration whenever possible.

It is understood that returning students will study with the same teacher unless prior arrangements have been made with the Chair of the Department in consultation with the teachers concerned. **However, those students who do not return the Online Practical Instruction Request (including Voice Coaching) by the specified deadline cannot be guaranteed the teacher of their choice, and they will be assessed a late fee of \$50.** Teacher assignments will be made soon after the period of enrolment and confirmed during the first week of classes. Following this assignment, it is the students' responsibility to contact their teachers and arrange lesson times.

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



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

### 9.1.3 Credit Weights for Practical Instruction

#### Credit Weights

B.Mus. Concentration	3 credits per term
B.Mus. Major (Performance programs)	3 credits per term
L.Mus.	8 credits per term
Elective Lessons	2 credits per term

## 9.2 Examinations and Goals in Practical Subjects

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

In general, there are five categories of practical study:

- Concentration Study
- Major Study
- Licentiate Study
- Postgraduate Study
- Elective Study

### 9.2.1 Concentration Study

Students in the:

- B.Mus. Faculty Program;
- Faculty Program – Jazz concentration; or
- Major in Music Composition, Music Education, Music History, or Music Theory

are obliged to present one examination in order to fulfil the practical requirement of these programs: the Concentration Final Examination (MUIIN 283). Grades of C or higher in all practical requirements are mandatory for continuation in the program.

The sequence would normally be:

#### Concentration Study Sequence

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

Examination:

#### BMus Concentration Final Examination (MUIIN 283)

*Purpose:* To determine that the student is sufficiently accomplished to qualify for the degree of Bachelor of Music. In the event that the student is inadequately prepared, the panel may recommend to the department in which the student is registered that: a) the student be asked to withdraw from the program; or, b) the student be permitted to redo the examination.

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

*Distribution of Marks:* For students registered in practical instruction through the Schulich School of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

## 9.2.2 Major Study

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

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

The sequence would normally be:

#### Major Study Sequence

MUIIN 180	BMus Practical Lessons 1
MUIIN 181	BMus Practical Lessons 2
MUIIN 280	BMus Practical Lessons 3
MUIIN 281	BMus Practical Lessons 4
MUIIN 282	BMus Performance Examination 1
MUIIN 380	BMus Practical Lessons 5
MUIIN 333	Piano Techniques 2 (pianists only)
MUIIN 381	BMus Practical Lessons 6
MUIIN 382	BMus Performance Examination 2
MUIIN 480	BMus Practical Lessons 7
MUIIN 433	Piano Techniques 3 (pianists only)
MUIIN 481	BMus Practical Lessons 8
MUIIN 482	BMus Performance Examination 3
MUIIN 369	Concerto (mandatory test for pianists)

Examinations:

#### **BMus Performance Examination 1 (MUIIN 282)**

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

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

*Distribution of Marks:* The teacher submits a term mark, which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction.

#### **BMus Performance Examination 2 (MUIIN 382)**

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

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

*Distribution of Marks:* For students registered in practical instruction through the Schulich School of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

#### **BMus Performance Examination 3 (MUIIN 482)**

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

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

*Distribution of Marks:* For students registered in practical instruction through the Schulich School of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

### **9.2.3 Licentiate Study**

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

#### **9.2.3.1 L.Mus. Performance**

The sequence would normally be:

##### **Licentiate Study Sequence**

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

MUIN 369                      Concerto (mandatory test for pianists)

Examinations:

#### **L.Mus. Performance 1 Examination (MUIN 252)**

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

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

*Distribution of Marks:* The teacher submits a term mark, which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction.

#### **L.Mus. Performance 2 Examination (MUIN 352)**

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

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

*Distribution of Marks:* For students registered in practical instruction through the Schulich School of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

#### **L.Mus. Performance 3 Examination (MUIN 452)**

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

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

*Distribution of Marks:* For students registered in practical instruction through the Schulich School of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

### **9.2.4 Postgraduate Study**

**Master of Music (M.Mus.)** candidates should consult [Schulich School of Music > Graduate > Browse Academic Units & Programs > Schulich School of Music](#) for program requirements.

**Graduate Artist Diploma (Grad.A.Dip.)** candidates should consult [Schulich School of Music > Graduate > Browse Academic Units & Programs > Schulich School of Music](#) for program requirements.

**Graduate Diploma in Music Performance (Grad.Dip.)** candidates should consult the Music website at [www.mcgill.ca/music/programs/graduate-diplomas/gdp](http://www.mcgill.ca/music/programs/graduate-diplomas/gdp).

### **9.2.5 Elective Study**

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

Additional fees apply; please refer to [section 6.8: Tuition Fees, Practical Instruction Fees, and Lesson Quotas](#) for more information.

## **10 Practical Examinations**

Details of specific examination requirements for each area:

- Brass
- Early Music
- Guitar
- Harp



- Jazz
- Organ
- Percussion
- Piano
- Strings
- Voice
- Woodwinds

are available on the area's program webpage at [www.mcgill.ca/music/programs](http://www.mcgill.ca/music/programs) or may be obtained from the Department of Performance Office.

## 10.1 Application for Examination

Examinations and recitals must be presented in one of the examination periods. When a student and his/her teacher agree to present a required practical examination, **the student must make an application by the deadline specified below**. Registration for practical examinations is not available on Minerva. Permission to withdraw from a practical examination will normally be granted only in the case of illness. A medical certificate must be submitted to the Department of Performance Office within seven days after the withdrawal request has been received. Withdrawal from a practical examination on other than medical grounds must be authorized by the Chair of the Department of Performance.

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

Examination Period	Application Deadline*	Withdrawal Deadlines
September 7–10, 2016**	June 1***	August 1
Specific dates for the Fall Examination Period are available at <a href="http://www.mcgill.ca/importantdates">www.mcgill.ca/importantdates</a>	October 15	November 15
Specific dates for the Winter Examination Period are available at <a href="http://www.mcgill.ca/importantdates">www.mcgill.ca/importantdates</a>	February 1	March 1

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

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

\*\*\* It is recommended that students planning to take an examination in September submit the program for approval before the end of May; otherwise, the program may not be seen by the Area Committee until September.

Applications received after these deadlines will only be accepted with special permission from the Chair of the Department of Performance, and on payment of a \$50 late application fee. For more information, please refer to the appropriate area's program webpage at [www.mcgill.ca/music/programs](http://www.mcgill.ca/music/programs) and to [www.mcgill.ca/music/student-resources](http://www.mcgill.ca/music/student-resources).

## 10.2 Examination Marking

Normally, the final mark for any practical examination is the average of all the marks submitted by the individual examiners. In addition, however, at least half of the examiners on the panel must pass the student in order to continue to the next level of examination.

The passing grades for examinations are:

- in L.Mus. programs: **A-**;
- in Major Performance programs: **B-**;
- in Major Music Research programs: **C**

In instances where the average mark is a passing grade but a majority of the panel has failed the student, the final mark will be the letter grade immediately below the required passing grade.

