

UNDERGRADUATE COURSE DESCRIPTIONS
FOR GRADUATE STUDENTS**MUCO 260 Instruments of the Orchestra.**

(3) (3 hours) Composition: An introductory study of the instruments of string, woodwind and brass families, elementary acoustics of the instruments. Techniques of playing including embouchure, fingering, bowing, hand-stopping, transposing instruments. Evolution of the instruments, their technique and their music from the 18th century to the present.

MUCO 261 Orchestration 1.

(2) (2 hours) Composition: The history of orchestration. Study of instrumentation and traditional orchestration. Reduction of orchestral scores for piano. Transcription of piano works for string quartet and string orchestra.

MUCO 341 Digital Studio Composition 1.

(3) (3 hours lecture-demonstration and 3 hours studio time) Composition: Composition with MIDI, audio recording, digital audio signal processing software and hardware. Creation of small-scale composition studies using technological resources in the context of electroacoustic music. The hands-on activities will include critical listening and evaluation of electronic and computer music repertoire.

MUCO 342 Digital Studio Composition 2.

(3) (3 hours lecture-demonstration and 3 hours studio time) Composition: Advanced composition with MIDI, audio recording, digital audio signal processing software and hardware. Creation of complete electroacoustic pieces and/or production of audio media materials.

MUCO 360 Orchestration 2.

(2) (2 hours) Composition: Traditional orchestration through analysis. Transcription of piano works for woodwind quintet, brass quintet, wind orchestra and percussion ensemble. Scoring for classical orchestra.

MUCO 460 Orchestration 3.

(2) (2 hours) Composition: Analysis of advanced orchestration techniques. Various orchestration theories and practices used by composers, particularly in the twentieth century including the study of extended techniques.

MUCO 541 Advanced Digital Studio Composition 1.

(3) (3 hours) Composition: Advanced topics in digital studio composition. Aesthetics and poetics of electroacoustic composition. Analytical approaches to this repertoire. Use of digital signal processing and synthesis techniques. Creation of complete pieces incorporating music technology which may include a live performance component.

MUCO 542 Advanced Digital Studio Composition 2.

(3) Composition: Further advanced topics in digital studio composition culminating in a complete large-scale work incorporating music technology, including computer-assisted composition, analysis/resynthesis techniques, and new gestural controllers for live performance of digital musical instruments.

MUEN 596 Opera Repetiteur.

(2) (6 hours) Ensemble: Supervised coaching of singers, and playing of scenes and productions; rehearsal pianists and backstage conducting responsibilities.

MUGT 401 Issues in Music Education

(3) (3 hours).

MUHL 342 History of Electroacoustic Music.

(3) (3 hours) Music History and Literature: Investigation of the repertoire and techniques of electroacoustic music and the historical developments at important centres for research and creative activities. The roles of electronic and computer technologies in commercial and concert music are examined.

MUHL 366 The Era of the Fortepiano.

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

MUHL 372 Solo Song Outside Germany and Austria.

(3) (3 hours) Music History and Literature: Topics in American and European non-German song repertoire from the eighteenth century to the present. Issues discussed may include the role of song in national music culture, art song and folk song, national styles and poetic traditions, text-music relationships, and performance practice.

MUHL 377 Baroque Opera.

(3) (3 hours) Music History and Literature: History of opera from its origins in the musical, literary, and philosophical models available to the Florentine Camerata to the end of the baroque. The development of opera will be studied from the perspective of artistic style and in the light of historical, political, social, and economic conditions.

MUHL 380 Medieval Music.

(3) (3 hours) Music History and Literature: The medieval style - an intensive study of one or more selected topics from the repertoire. Possible subjects include liturgical chant, Notre Dame, the medieval motet, secular developments, and instrumental literature.

MUHL 381 Renaissance Music.

(3) (3 hours) Music History and Literature: Sacred and secular musical genres of the 15th and 16th Centuries. Various phases of imitative practice, cantus firmus and parody techniques. The emergence of homophonic textures in peripheral areas of the repertoire. Selected problems in the fields of theory, bibliography and aesthetics.

MUHL 382 Baroque Music.

(3) (3 hours) Music History and Literature: A detailed examination of several selected areas of Baroque music. Topics will be drawn from different geographical regions (e.g., Italy, France, Germany, etc.) and encompass church, chamber and theatre music, as well as performance practice. Each topic will be related to general musical developments of the period.

MUHL 383 Classical Music.

(3) (3 hours) Music History and Literature: The period covered will be from approximately 1740-1828, from the schools of the Italian keyboard composers, opera buffa and seria, and composers centred at Mannheim, Paris, London, Berlin and Vienna, through the Viennese Classic period of Haydn, Mozart and Beethoven, to the death of Schubert.

MUHL 384 Romantic Music.

(3) (3 hours) (Music History and Literature: The Romantic style as traced by an analysis of works by the major composers of Lied, symphony, symphonic poem, chamber music, and opera.

MUHL 387 Opera from Mozart to Puccini.

(3) (3 hours) Music History and Literature: Mozart's operas and the seria, buffa, and Singspiel traditions. Ottocento opera, grand opera, and cross-fertilization between France and Italy. German Romantic opera. Wagner. Eastern European opera. Verismo and fin-de-siècle opera in Vienna and Paris. Sociology of opera. Emphasis on critical understanding of music's role in articulating drama.

MUHL 388 Opera After 1900.

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

MUHL 389 Orchestral Literature.

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

MUHL 390 The German Lied.

(3) (3 hours) Music History and Literature: Survey of the German Lied from the late eighteenth to the early twentieth century, focusing on songs and song cycles by Schubert, Schumann, Brahms, Wolf, Mahler, Schoenberg, Berg, and Webern. Topics include text, musical form and text-music relationships, melodic style and harmonic organization, accompaniment, and performance practice.

MUHL 393 History of Jazz.

(3) (3 hours) Music History and Literature: A study of the history and development of jazz through listening, reading, video viewing, lectures and discussion. The central goals will be to learn how to hear jazz critically and to understand the values, meanings, and sensibilities of jazz as a social practice.

MUHL 395 Keyboard Literature before 1750.

(3) (3 hours) Music History and Literature: The solo repertoire for organ, harpsichord, and clavichord from 1400 to 1750: intabulation, cantus firmus treatment, indigenous keyboard genres, German organ literature, French harpsichord repertoire.

MUHL 396 Era of the Modern Piano.

(3) (3 hours) Music History and Literature: Survey of keyboard repertoire from 1850 to the present: instruments, the crisis at mid-century, character pieces, Brahms, late Liszt, national schools, commercialization - the concert hall, music for the bourgeois - salon music, Scriabin, the Second Viennese School, Impressionism, Neo-Classicism, Neo-Romanticism, serialism, the sonata in the 20th-century, North American composers.

MUHL 397 Choral Literature after 1750.

(3) (3 hours) Music History and Literature: The development of sacred and secular choral music from 1750 to the present. Selected liturgical and secular works will be included; the Mass, the cantata, the oratorio and other genres. Form and stylistic considerations will be examined in representative works.

MUHL 398 Wind Ensemble Literature after 1750

(3) (3 hours) Music History and Literature: Study of wind ensemble music from Handel to Xenakis as it evolved under the influences of changing musical taste and technological advance. Topics include wind chamber music, music of the French Revolution, the 19th-century military band and the development of school, college and professional bands since 1900.

MUHL 529 Proseminar in Musicology.

(3) (3 hours) Music History and Literature: Study of selected methodologies in musicology through critical examination of significant texts. Topics may include approaches to historiography, biography, editing and source studies, as well as aesthetics, literary criticism, semiology, feminist musicology, and ideology critique. Works by Adler, Adorno, Dahlhaus, Kerman, McClary, Meyer, Nattiez, and Subotnik, among others, will be addressed.

MUHL 591D1/D2 Paleography.

(1.5) (1 hour) Music History and Literature: The theory and practice of musical transcription for the period 1100 to 1600. Black modal notation, Franconian notation, French and Italian Ars Nova notation, Mannerism, white mensural notation, proportions, and lute and keyboard tablatures will be studied.

MUJZ 440D1/D2 Advanced Jazz Composition.

(4) (2 hours) (Students must also register for MUJZ 440D2) (No credit will be given for this course unless both MUJZ 440D1 and MUJZ 440D2 are successfully completed in consecutive terms) (MUJZ 440D1 and MUJZ 440D2 together are equivalent to MUJZ 440) Jazz Studies: A continuation of MUJZ 340. This course will emphasize and facilitate the development of a personal and creative compositional style. Jazz aesthetics will be emphasized and explored in greater depth.

MUJZ 461D1/D2 Advanced Jazz Arranging.

(2) (2 hours) (Students must also register for MUJZ 461D2) (No credit will be given for this course unless both MUJZ 461D1 and MUJZ 461D2 are successfully completed in consecutive terms) Jazz Studies: This course introduces advanced concepts in jazz writing by examining scores by historically-important jazz composers/arrangers, as well as contemporary masters. Student writing, including expanded combo, big band, and small group string projects, is geared toward public performance by McGill jazz ensembles and combos.

MUJZ 493 Jazz Performance Practice.

(3) (3 hours) Jazz Studies: An in-depth exploration of the performance practice of leading jazz figures, primarily through the study of solo transcriptions. Comparative study of conceptual differences in time feel, ornamentation, tone quality, articulation and harmonic and melodic approach. Detailed study of major rhythm sections and their interaction with soloists.

MUMT 202 Fundamentals of New Media.

(3) (3 hours) Music Technology: A theoretical and practical introduction to selected areas of music technology. Topics include digital audio and sampling theory, MIDI and sequencing, audio editing and mixing, elementary sound recording, score editing software and current areas of research interest.

MUMT 250 Music Perception and Cognition

(3) (3 hours) Basic processes by which the brain transforms sound waves into musical events, dimensions, systems and structures and the processes by which musicians imagine new musical sounds and structures and plan movements that produce music on instruments.

MUMT 306 Music and Audio Computing 1.

(3) (3 hours) Music Technology: Concepts, algorithms, data structures, and programming techniques for the development of music and audio software, ranging from musical instrument design to interactive music performance systems.

MUMT 307 Music and Audio Computing 2.

(3) (3 hours) Music Technology: Theory and implementation of signal processing techniques for sound synthesis and audio effects processing using Matlab, C++, and Max/MSP.

MUMT 402 Advanced Multimedia Development.

(3) (3 hours) Music Technology: Design, programming, and deployment of music and audio in multimedia production. Topics include: compression and decompression schemes, music and audio support in C++, JAVA, and applications languages. Development of platform independent software for interactive and networked music and audio.

MUPD 560 Intro to Research Methods in Music

(1) (1 hour) Music Professional Development: Introduction to music research, including print and online tools for finding printed and recorded music and research on music; appropriate citation of sources; writing grant proposals, program/liner notes, and reviews.

MUPG 210 Italian Diction.

(2) (2 hours) Performance: Study of International Phonetic Alphabet. Study of Italian pronunciation in singing using song and opera texts.

MUPG 211 French Diction.

(2) (2 hours) Performance: Study of French pronunciation in singing using song and opera texts.

MUPG 212 English Diction.

(2) (2 hours) Performance: Study of International Phonetic Alphabet. Study of Standard English pronunciation in singing using song and opera texts with a special emphasis on problematic vowels, diphthongs and consonants.

MUPG 213 German Diction.

(2) (2 hours) Performance: Study of German pronunciation in singing using song and opera texts.

MUPG 272D1/D2 Continuo.

(2) (2 hours) (Students must also register for MUPG 272D2) (No credit will be given for this course unless both MUPG 272D1 and MUPG 272D2 are successfully completed in consecutive terms) Performance: An historically-oriented study of the principles of figured-bass. The student will realize at sight elementary bass patterns. Standard idioms from historical treatises will be introduced.

MUPG 372D1/ D2 Continuo

(2) (2hours) A study of 17th and 18th Century styles of figured-bass accompaniment as revealed in contemporary sources. The emphasis will be on the realization at the keyboard of representative works using original sources.

MUPP 381 Topics in Performance Practice

(3) (3 hours) Performance Practice: Issues in performance traditions. Topics focus on rhythmic interpretation, vocal and instrumental style, ornamentation, improvisation, performance venues and context. Sources include original notation and modern editions, treatises, iconography, organology, analysis, criticism, and recordings.

MUSP 170 Keyboard Proficiency 1.

(1) (1 hour) Musicianship: Harmonic, melodic and rhythmic analysis at the keyboard through the study of rudiments, repertoire, chorale/score reading, transposition and harmonization.

MUSP 171 Keyboard Proficiency 2.

(1) (1hour) Musicianship: Building choral fluency. Harmonic vocabulary including sequences, chromaticism and modulation. Chorale and score reading with transposing instruments and alto/tenor clefs.

MUTH 202 Modal Counterpoint 1.

(3) (3 hours) Polyphonic techniques of the Renaissance period studied through analysis of works by Palestrina and others and through written exercises in two to three voices.

MUTH 302 Modal Counterpoint 2.

(3) (3 hours) Music Theory and Analysis: Continuation of Modal Counterpoint I. Study of more advanced techniques through further analysis and written exercises in three or more voices.

MUTH 204 Tonal Counterpoint 1.

(3) (3 hours) Music Theory and Analysis: The contrapuntal techniques of Baroque composers studied through detailed technical analysis of their works and through written exercises in strict style.

MUTH 304 Tonal Counterpoint 2.

(3) (3 hours) Music Theory and Analysis: Further analysis and written exercises with special emphasis on fugal techniques in free style.

MUTH 251 Theory and Analysis 4

(3) (3 hours) Expanded harmonic resources of the 19th century (e.g., advanced chromaticism including enharmonic reinterpretation and symmetrical division). Analysis of characteristic small and large forms. Writing and analytical skills with a goal toward perceiving how levels of musical structure interact.

MUTH 350 Theory and Analysis 5.

(3) (3 hours). Exploration of 20th and 21st century organizations of pitch, rhythm, timbre etc. Written and analytical skills for the purpose of gaining insight into the compositional techniques and aesthetics of this repertoire.

MUTH 426 Analysis of Early Music.

(3) (3 hours) Music Theory and Analysis: Music from before 1700 is analyzed using recently developed techniques as well as materials gathered from treatises contemporaneous with the music. The implications of analysis for performance are considered.

MUTH 500D1/D2 Piano for Theory Teaching

(2) Training in piano skills required for teaching in the music theory classroom: figured bass realization, melody harmonization, transposition, score reading, improvisation, and performance for dictation, taught through group meetings and weekly practical assignments.

MUTH 528 Schenkerian Techniques.

(3) (3 hours) Music Theory and Analysis: Introduction to the principles and graphing techniques of Schenkerian theory, analysis of tonal works from 1700-1900, and study of prolongational techniques in relation to formal types.

MUTH 529 Proseminar in Music Theory 1.

(3) (3 hours) Music Theory and Analysis: An introduction to the discipline of music theory, including modern music theory and analysis.

MUTH 538 Mathematical Models/Musical Analysis.

(3) (3 hours) Music Theory and Analysis: Theoretical topics and analytical applications selected from the following: serial theory, atonal set theory, contour theory, similarity metrics, transformational networks, elementary group theory and generalized interval systems, neo-Riemannian theory, atonal voice-leading and geometry, scale theory, models of tuning and temperament and information theory.

MUTH 541 Topics in Popular Music Analysis

(3) (3 hours). Music Theory and Analysis: Different approaches to the analysis of popular music. Issues of transcription, notation, analytical pertinence, aesthetics, hermeneutics, and semiotics will be explored through transcription exercises, readings, and analysis of selected recordings.