7 Programs of Study

7.1 Four-Year Program (Prerequisite Courses)

Students who hold a high school graduation diploma (minimum years of schooling: 12 years) from other provinces, the United States or overseas may apply for admission to any of the Major or Honours programs leading to the Bachelor of Music Degree, and may be admitted to a program of approximately 120 credits, normally requiring four years to complete. These programs will include the following prerequisite courses in addition to the requirements listed in 7.2, 7.3, 7.4 or 7.5:

All students take:                     CREDITS
211-110 Melody and Counterpoint        3
211-111 Elementary Harmony and Analysis 3
212-129 Musicianship                  2
212-131 Musicianship                  2
214-184 Hist. Survey (Medieval, Renaiss., Baroq.)  3
214-185 Hist. Survey (Class., Romantic, 20th-C.)  3
Basic Ensemble Training              4
Arts/Science Elective                6

Credits taken by all students        26

Additional courses for Non-Jazz/Non-Performance Majors:
212-170 Keyboard Proficiency         1
212-171 Keyboard Lab                 1
Practical Study                      4  6

Total for students other than Jazz or Performance Majors  32

Additional courses for Performance Majors:
212-170 Keyboard Proficiency         1
212-171 Keyboard Lab                 1
242-100 Intro to Life as a Professional Musician  1
Practical Study                      8  11

Total for Performance Majors         37

Additional courses for Jazz Majors:
240-160 Jazz Materials I             3
240-161 Jazz Materials II            3
240-170 Jazz Keyboard Proficiency I  1
240-171 Jazz Keyboard Proficiency II 1
243-470 Combo                       2
242-100 Intro to Life as a Professional Musician  1
Practical Study                      8  19

Total for Jazz Majors               45

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

Incoming jazz students may substitute, with Performance Department approval, large ensemble participation from another college or university for the extra credits required of non-Québec applicants.

7.2 Department of Theory: Composition; Music Education; Music History; Music Technology; Theory; Faculty Program

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

Honours programs provide a high degree of specialization and are a foundation for graduate-level study leading to academic careers in each discipline. Majors programs offer the student some focus with the flexibility to pursue other areas of interest. The Faculty Program is intended to offer an option for individual and creative plans of study. All of the Department's programs give a solid grounding in analytic, synthetic, and writing skills that are useful preparation not only for the musical profession but also for professions as diverse as law, journalism, management, and librarianship.

The Music Education program combines an orientation towards a professional career in primary and secondary schools with sensitivity to broader intellectual frameworks against which teachers should understand their roles. This program is offered concurrently with the B.Ed., Music.

The Department also offers a Minor in Music History to performance majors who seek to place their work in a larger context, and a Minor in Music Technology to Music and to B.A. and B.Sc. students.

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

7.2.1 B.Mus. with a Major in Composition

For prerequisite requirements for this program, see section 7.1.

CREDITS
COMPOSITION                       28
213-240D Composition             6
213-245D Composition             4
213-340D Composition             6
213-341A Digital Studio Composition I  3
213-342B Digital Studio Composition II  3
213-440D Composition             6

COMPUTER APPLICATIONS            3
216-202A Fundamentals of New Media 3

THEORY                           17
213-260A Instruments of the Orchestra 2
213-261B Elementary Orchestration 2
211-310A Mid & Late 19th-C. Theory & Analysis 3
211-427D 20th-Century Analysis    4

Two of (complementary):          6
211-301A (3) Modal Counterpoint I
211-302B (3) Modal Counterpoint II
211-303A (3) Tonal Counterpoint I
211-304B (3) Tonal Counterpoint II

MUSICIANSHIP                     8
212-229A or B Musicianship       2
212-231A or B Musicianship       2
212-329A or B Musicianship       2
212-331A or B Musicianship       2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)  6

PERFORMANCE                      8
Practical Concentration: 2 credits per term
Completion of Concentration II Examination 8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*

Orchestral Instruments:
Winds: Orchestra and Chamber Winds, or Wind Symphony
Percussion: Orchestra or Chamber Winds or Wind Symphony
Strings: Orchestra
Other Instruments: Choral Ensemble

ARTS AND SCIENCE ELECTIVES      18
TOTAL CREDITS                   96

Special Requirements:
Minimum grade of C in Concentration II Examination.
7.2.2 B.Mus. with Honours in Composition

For prerequisite requirements for this program, see section 7.1.

**COMPOSITION**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>213-240D Composition</td>
<td>6</td>
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<tr>
<td>213-245D Composition</td>
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</tr>
<tr>
<td>213-340D Composition</td>
<td>6</td>
</tr>
<tr>
<td>213-341A Digital Studio Composition I</td>
<td>3</td>
</tr>
<tr>
<td>213-342B Digital Studio Composition II</td>
<td>3</td>
</tr>
<tr>
<td>213-440D Composition</td>
<td>6</td>
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</tbody>
</table>

**COMPUTER APPLICATIONS**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>216-202A Fundamentals of New Media</td>
<td>3</td>
</tr>
</tbody>
</table>

**THEORY**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>213-260A Instruments of the Orchestra</td>
<td>2</td>
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<tr>
<td>213-261B Elementary Orchestra</td>
<td>2</td>
</tr>
<tr>
<td>211-427D 20th-Century Analysis</td>
<td>4</td>
</tr>
<tr>
<td>213-460D Orchestration</td>
<td>4</td>
</tr>
</tbody>
</table>

A minimum of 10 complementary credits from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-301A Modal Counterpoint I</td>
<td>3</td>
</tr>
<tr>
<td>211-302B Modal Counterpoint II</td>
<td>3</td>
</tr>
<tr>
<td>211-303A Tonal Counterpoint I</td>
<td>3</td>
</tr>
<tr>
<td>211-304B Tonal Counterpoint II</td>
<td>3</td>
</tr>
<tr>
<td>211-327D 19th-Century Analysis</td>
<td>4</td>
</tr>
<tr>
<td>211-522D Advanced Counterpoint</td>
<td>6</td>
</tr>
<tr>
<td>211-523D Advanced Harmony</td>
<td>6</td>
</tr>
</tbody>
</table>

**MUSICIANSHIP**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>212-229A or B Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-231A or B Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-311A or B Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-432B Dictation</td>
<td>2</td>
</tr>
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</table>

**COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-523D Advanced Harmony</td>
<td>6</td>
</tr>
</tbody>
</table>

**PERFORMANCE**

Practical Concentration: 2 credits per term.
Completion of Concentration II Examination
Basic Ensemble Training: minimum of 4 credits per year for 2 years*
Orchestral Instruments:
Winds: Orchestra and Chamber Winds, or Wind Symphony
Percussion: Orchestra or Chamber Winds or Wind Symphony
Strings: Orchestra
Other Instruments: Choral Ensemble

**SCIENCE**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>198-224A Physics and Psychophysics of Music</td>
<td>3</td>
</tr>
<tr>
<td>198-225B Musical Acoustics</td>
<td>3</td>
</tr>
<tr>
<td>308-250A Introduction to Computer Science</td>
<td>3</td>
</tr>
<tr>
<td>308-251A or B Data Structures &amp; Algorithms</td>
<td>3</td>
</tr>
</tbody>
</table>

Nine credits of complementary courses in the School of Computer Science

**COMPLEMENTARY MUSIC AND SCIENCE**

18 credits from the following**:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>213-260A Instruments of the Orchestra</td>
<td>2</td>
</tr>
<tr>
<td>213-261B Elementary Orchestra</td>
<td>2</td>
</tr>
<tr>
<td>213-230D The Art of Composition</td>
<td>3</td>
</tr>
<tr>
<td>216-232A or B Introduction to Electronics</td>
<td>3</td>
</tr>
<tr>
<td>216-300D Introduction to Music Recording</td>
<td>6</td>
</tr>
<tr>
<td>216-339A or B Introduction to Electroacoustics</td>
<td>3</td>
</tr>
<tr>
<td>222-205A or B Psychology of Music</td>
<td>3</td>
</tr>
<tr>
<td>198-131A or B Mechanics and Waves</td>
<td>3</td>
</tr>
<tr>
<td>204-100A Introduction to Psychology</td>
<td>3</td>
</tr>
<tr>
<td>204-212A or B Perception</td>
<td>3</td>
</tr>
<tr>
<td>204-213A or B Cognition</td>
<td>3</td>
</tr>
</tbody>
</table>

**TOTAL CREDITS**

103

Special Requirements:
Cumulative Grade Point Average: minimum 3.00
All COMPOSITION courses – grade of A or B in each.
Minimum grade of C in Concentration II Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

7.2.3 B.Mus. with Honours in Music Technology

For prerequisite requirements for this program, see section 7.1.

**COMPUTER APPLICATIONS**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>216-202A Fundamentals of New Media</td>
<td>3</td>
</tr>
<tr>
<td>216-203B Introduction to Digital Audio</td>
<td>3</td>
</tr>
<tr>
<td>216-306A Music and Audio Computing I</td>
<td>3</td>
</tr>
<tr>
<td>216-307B Music and Audio Computing II</td>
<td>3</td>
</tr>
<tr>
<td>216-402A or B Advanced Multimedia Development</td>
<td>3</td>
</tr>
<tr>
<td>216-502A or B Senior Project in Music Technology</td>
<td>3</td>
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</tbody>
</table>

**THEORY**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-210A or B Tonal Theory and Analysis I</td>
<td>3</td>
</tr>
<tr>
<td>211-211A or B Tonal Theory and Analysis II</td>
<td>3</td>
</tr>
<tr>
<td>211-327D 19th-Century Analysis</td>
<td>4</td>
</tr>
<tr>
<td>211-427D 20th-Century Analysis</td>
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**MUSICIANSHIP**

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<tbody>
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<td>2</td>
</tr>
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<td>212-311A or B Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-329A or B Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-331A or B Musicianship</td>
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**COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE**

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</tr>
<tr>
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<td>6</td>
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</tbody>
</table>

**PERFORMANCE**

Practical Concentration: 2 credits per term.
Completion of Concentration II Examination
Basic Ensemble Training: minimum of 4 credits per year for 2 years*
Orchestral Instruments:
Winds: Orchestra and Chamber Winds, or Wind Symphony
Percussion: Orchestra or Chamber Winds or Wind Symphony
Strings: Orchestra
Other Instruments: Choral Ensemble

**SCIENCE**

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</tr>
<tr>
<td>308-251A or B Data Structures &amp; Algorithms</td>
<td>3</td>
</tr>
</tbody>
</table>

Nine credits of complementary courses in the School of Computer Science

**COMPLEMENTARY MUSIC AND SCIENCE**

18 credits from the following**:

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</thead>
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</tr>
<tr>
<td>213-261B Elementary Orchestra</td>
<td>2</td>
</tr>
<tr>
<td>213-230D The Art of Composition</td>
<td>3</td>
</tr>
<tr>
<td>216-232A or B Introduction to Electronics</td>
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<tr>
<td>198-131A or B Mechanics and Waves</td>
<td>3</td>
</tr>
<tr>
<td>204-100A Introduction to Psychology</td>
<td>3</td>
</tr>
<tr>
<td>204-212A or B Perception</td>
<td>3</td>
</tr>
<tr>
<td>204-213A or B Cognition</td>
<td>3</td>
</tr>
</tbody>
</table>

**TOTAL CREDITS**

103

Special Requirements:
Cumulative Grade Point Average: minimum 3.00
All COMPUTER APPLICATIONS courses – grade of A or B in each.
Minimum grade of C in Concentration II Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

** Students who wish to complete the prerequisites for the graduate program in Sound Recording must take Instruments of the Orchestra, Electroacoustic Music Techniques I and II, Introduction to Music Recording, Introduction to Electronics and Introduction to...
7.2.4 B.Mus. with a Major in Music History

For prerequisite requirements for this program, see section 7.1.

**CREDITS**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-570A or B</td>
<td>Research Methods in Music</td>
<td>3</td>
</tr>
<tr>
<td>plus 7 complementary courses from Groups I and II, with a minimum of two from each group</td>
<td></td>
<td></td>
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</tbody>
</table>

Group I

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-220A or B</td>
<td>Women in Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-377A or B</td>
<td>Baroque Opera</td>
<td>(3)</td>
</tr>
<tr>
<td>214-379A or B</td>
<td>Solo Song 1100-1700</td>
<td>(3)</td>
</tr>
<tr>
<td>214-380A or B</td>
<td>Medieval Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-381A or B</td>
<td>Renaissance Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-382A or B</td>
<td>Baroque Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-395A or B</td>
<td>Keyboard Literature before 1750</td>
<td>(3)</td>
</tr>
<tr>
<td>214-591D</td>
<td>Paleography</td>
<td>(3)</td>
</tr>
<tr>
<td>215-381A or B</td>
<td>Topics in Perf. Practice before 1800</td>
<td>(3)</td>
</tr>
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Group II

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>214-342A or B</td>
<td>History of Electroacoustic Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-362A or B</td>
<td>Popular Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-372A or B</td>
<td>Solo Song outside Germany &amp; Austria</td>
<td>(3)</td>
</tr>
<tr>
<td>214-366A or B</td>
<td>Era of the Fortepiano</td>
<td>(3)</td>
</tr>
<tr>
<td>214-389A or B</td>
<td>Classical Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-384A or B</td>
<td>Romantic Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-385A or B</td>
<td>Early Twentieth-Century Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-386A or B</td>
<td>Chamber Music Literature</td>
<td>(3)</td>
</tr>
<tr>
<td>214-387A or B</td>
<td>Opera from Mozart to Puccini</td>
<td>(3)</td>
</tr>
<tr>
<td>214-388A or B</td>
<td>Twentieth-Century Opera</td>
<td>(3)</td>
</tr>
<tr>
<td>214-389A or B</td>
<td>Orchestral Literature</td>
<td>(3)</td>
</tr>
<tr>
<td>214-390A or B</td>
<td>The German Lied</td>
<td>(3)</td>
</tr>
<tr>
<td>214-391A or B</td>
<td>Canadian Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-392A or B</td>
<td>Music since 1945</td>
<td>(3)</td>
</tr>
<tr>
<td>214-393A or B</td>
<td>History of Jazz</td>
<td>(3)</td>
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<tr>
<td>214-396A or B</td>
<td>Era of the Modern Piano</td>
<td>(3)</td>
</tr>
<tr>
<td>214-397A or B</td>
<td>Choral Literature after 1750</td>
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<tr>
<td>214-398A or B</td>
<td>Wind Ensemble Literature after 1750</td>
<td>(3)</td>
</tr>
<tr>
<td>215-385A or B</td>
<td>Topics in Perf. Practice after 1800</td>
<td>(3)</td>
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**THEORY**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>211-210A or B</td>
<td>Tonal Theory &amp; Analysis I</td>
<td>3</td>
</tr>
<tr>
<td>211-211A or B</td>
<td>Tonal Theory &amp; Analysis II</td>
<td>3</td>
</tr>
<tr>
<td>211-310A</td>
<td>Mid &amp; Late 19th-C. Theory &amp; Analysis</td>
<td>3</td>
</tr>
<tr>
<td>211-311B</td>
<td>20th-Century Theory &amp; Analysis</td>
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</table>

**MUSICIANSHIP**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>212-229A or B</td>
<td>Musician I</td>
<td>2</td>
</tr>
<tr>
<td>212-231A or B</td>
<td>Musician II</td>
<td>2</td>
</tr>
<tr>
<td>212-329A or B</td>
<td>Musician III</td>
<td>2</td>
</tr>
<tr>
<td>212-331A or B</td>
<td>Musician IV</td>
<td>2</td>
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**FREE ELECTIVES**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>plus 7 complementary courses from Groups I and II, with a minimum of two from each group</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7.2.5 B.Mus. with Honours in Music History

For prerequisite requirements for this program, see section 7.1.

**CREDITS**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-570A or B</td>
<td>Research Methods in Music</td>
<td>3</td>
</tr>
<tr>
<td>214-591D</td>
<td>Paleography</td>
<td>3</td>
</tr>
<tr>
<td>plus 9 complementary courses from Groups I and II, with a minimum of three from each group</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Group I

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-220A or B</td>
<td>Women in Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-377A or B</td>
<td>Baroque Opera</td>
<td>(3)</td>
</tr>
<tr>
<td>214-379A or B</td>
<td>Solo Song 1100-1700</td>
<td>(3)</td>
</tr>
<tr>
<td>214-380A or B</td>
<td>Medieval Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-381A or B</td>
<td>Renaissance Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-382A or B</td>
<td>Baroque Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-395A or B</td>
<td>Keyboard Literature before 1750</td>
<td>(3)</td>
</tr>
<tr>
<td>214-591D</td>
<td>Paleography</td>
<td>(3)</td>
</tr>
<tr>
<td>215-381A or B</td>
<td>Topics in Perf. Practice before 1800</td>
<td>(3)</td>
</tr>
</tbody>
</table>

Group II

<table>
<thead>
<tr>
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<th>Credits</th>
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<tr>
<td>214-342A or B</td>
<td>History of Electroacoustic Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-362A or B</td>
<td>Popular Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-372A or B</td>
<td>Solo Song outside Germany &amp; Austria</td>
<td>(3)</td>
</tr>
<tr>
<td>214-366A or B</td>
<td>Era of the Fortepiano</td>
<td>(3)</td>
</tr>
<tr>
<td>214-383A or B</td>
<td>Classical Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-384A or B</td>
<td>Romantic Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-385A or B</td>
<td>Early Twentieth-Century Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-386A or B</td>
<td>Chamber Music Literature</td>
<td>(3)</td>
</tr>
<tr>
<td>214-387A or B</td>
<td>Opera from Mozart to Puccini</td>
<td>(3)</td>
</tr>
<tr>
<td>214-388A or B</td>
<td>Twentieth-Century Opera</td>
<td>(3)</td>
</tr>
<tr>
<td>214-390A or B</td>
<td>Orchestral Literature</td>
<td>(3)</td>
</tr>
<tr>
<td>214-391A or B</td>
<td>The German Lied</td>
<td>(3)</td>
</tr>
<tr>
<td>214-392A or B</td>
<td>Canadian Music</td>
<td>(3)</td>
</tr>
<tr>
<td>214-393A or B</td>
<td>Music since 1945</td>
<td>(3)</td>
</tr>
<tr>
<td>214-396A or B</td>
<td>History of Jazz</td>
<td>(3)</td>
</tr>
<tr>
<td>214-397A or B</td>
<td>Era of the Modern Piano</td>
<td>(3)</td>
</tr>
<tr>
<td>214-398A or B</td>
<td>Choral Literature after 1750</td>
<td>(3)</td>
</tr>
<tr>
<td>214-399A or B</td>
<td>Wind Ensemble Literature after 1750</td>
<td>(3)</td>
</tr>
<tr>
<td>215-385A or B</td>
<td>Topics in Perf. Practice after 1800</td>
<td>(3)</td>
</tr>
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</table>

**THEORY**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-210A or B</td>
<td>Tonal Theory &amp; Analysis I</td>
<td>3</td>
</tr>
<tr>
<td>211-211A or B</td>
<td>Tonal Theory &amp; Analysis II</td>
<td>3</td>
</tr>
</tbody>
</table>

plus one of the following options: 14 or 15

(a) 211-327D | 19th-Century Analysis | (4) |
| 211-427D | 20th-Century Analysis | (4) |

Two of (complementary):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-301A</td>
<td>Modal Counterpoint I</td>
<td>(3)</td>
</tr>
<tr>
<td>211-302B</td>
<td>Modal Counterpoint II</td>
<td>(3)</td>
</tr>
<tr>
<td>211-303A</td>
<td>Tonal Counterpoint I</td>
<td>(3)</td>
</tr>
<tr>
<td>211-304B</td>
<td>Tonal Counterpoint II</td>
<td>(3)</td>
</tr>
</tbody>
</table>

(b) 211-327D | 19th-Century Analysis | (4) |
| 211-426A or B | Analysis of Early Music | (3) |
| 211-427D | 20th-Century Analysis | (4) |

One of (complementary):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-301A</td>
<td>Modal Counterpoint I</td>
<td>(3)</td>
</tr>
<tr>
<td>211-302B</td>
<td>Modal Counterpoint II</td>
<td>(3)</td>
</tr>
</tbody>
</table>

**ARTS AND SCIENCE ELECTIVES**

18

**TOTAL CREDITS**

92

Special Requirements:

- Minimum grade of C in Concentration II Examination.
- A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.
### 7.2.6 B.Mus. with a Major in Theory

For prerequisite requirements for this program, see section 7.1.  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>32</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEORY</td>
<td></td>
</tr>
<tr>
<td>211-210A or B</td>
<td>3</td>
</tr>
<tr>
<td>211-211A or B</td>
<td>3</td>
</tr>
<tr>
<td>211-327D</td>
<td>4</td>
</tr>
<tr>
<td>211-427D</td>
<td>4</td>
</tr>
<tr>
<td>214-570A or B</td>
<td>3</td>
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</tbody>
</table>

Two of (complementary):  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-301A</td>
<td>3</td>
</tr>
<tr>
<td>211-302B</td>
<td>3</td>
</tr>
<tr>
<td>211-303A</td>
<td>3</td>
</tr>
<tr>
<td>211-304B</td>
<td>3</td>
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</tbody>
</table>

A minimum of 9 complementary credits from the following* (may include 6 credits of countepoint courses not taken in the category above)  

<table>
<thead>
<tr>
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</thead>
<tbody>
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<td>211-426A or B</td>
<td>3</td>
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<tr>
<td>211-522D</td>
<td>6</td>
</tr>
<tr>
<td>211-523D</td>
<td>6</td>
</tr>
<tr>
<td>211-528A or B</td>
<td>3</td>
</tr>
<tr>
<td>211-529A or B</td>
<td>3</td>
</tr>
</tbody>
</table>

### 7.2.7 B.Mus. with Honours in Theory

For prerequisite requirements for this program, see section 7.1.  

<table>
<thead>
<tr>
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<th>38</th>
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</thead>
<tbody>
<tr>
<td>THEORY</td>
<td></td>
</tr>
<tr>
<td>211-210A or B</td>
<td>3</td>
</tr>
<tr>
<td>211-211A or B</td>
<td>3</td>
</tr>
<tr>
<td>211-327D</td>
<td>4</td>
</tr>
<tr>
<td>211-427D</td>
<td>4</td>
</tr>
<tr>
<td>211-528A or B</td>
<td>3</td>
</tr>
<tr>
<td>211-529A or B</td>
<td>3</td>
</tr>
<tr>
<td>211-538A or B</td>
<td>3</td>
</tr>
</tbody>
</table>

One of (complementary):  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>198-224A</td>
<td>3</td>
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</tbody>
</table>

Three of (complementary):  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-301A</td>
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</tr>
<tr>
<td>211-302B</td>
<td>3</td>
</tr>
<tr>
<td>211-303A</td>
<td>3</td>
</tr>
<tr>
<td>211-304B</td>
<td>3</td>
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</tbody>
</table>

### MUSICIANSHIP  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>212-229A or B</td>
<td>2</td>
</tr>
<tr>
<td>212-231A or B</td>
<td>2</td>
</tr>
<tr>
<td>212-329A or B</td>
<td>2</td>
</tr>
<tr>
<td>212-331A or B</td>
<td>2</td>
</tr>
</tbody>
</table>

### COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE  

(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-570A or B</td>
<td>3</td>
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</tbody>
</table>

### FREE ELECTIVES  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>12</th>
</tr>
</thead>
</table>

### ARTS AND SCIENCE ELECTIVES  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>18</th>
</tr>
</thead>
</table>

TOTAL CREDITS  

<table>
<thead>
<tr>
<th>CREDITS</th>
<th>92</th>
</tr>
</thead>
</table>
### ARTS AND SCIENCE ELECTIVES 18

Basic Ensemble Training: minimum of 4 credits per term.

**Performance**

- Practical Concentration: 2 credits per term.
- Completion of Concentration II Examination: 8 credits

**Theory**

- 211-310A Mid & Late 19th-C. Theory & Analysis II: 3 credits
- 211-211A or B Tonal Theory & Analysis II: 3 credits
- 211-210A or B Tonal Theory & Analysis I: 3 credits
- 214-384A or B (3) Baroque Music: 3 credits
- 214-385A or B (3) Early Twentieth-Century Music: 3 credits
- 214-392A or B (3) Music since 1945: 3 credits

**Music Electives** (with Departmental Approval) 12

- 212-331A or B Musicianship: 2 credits
- 212-332A or B Conducting: 2 credits

**Total Credits** 98

### Free Electives 12

### Arts and Science Electives 18

### Total Credits 92

### Complementary Music History, Literature or Performance Practice

- 214-362 Popular Music or 214-393 History of Jazz, but not both

**Performance**

- Practical Concentration: 2 credits per term.
- Completion of Concentration II Examination: 8 credits
- Basic Ensemble Training: minimum of 4 credits per year for 2 years.
- Orchestral Instruments:
  - Winds: Orchestra and Chamber Winds, or Wind Symphony
  - Percussion: Orchestra or Chamber Winds or Wind Symphony
  - Strings: Orchestra

**Other Instruments:**

<table>
<thead>
<tr>
<th>Group</th>
<th>Instruments</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Wind Symphony</td>
<td>3</td>
</tr>
<tr>
<td>II</td>
<td>Choral Ensemble</td>
<td>3</td>
</tr>
</tbody>
</table>

**Special Requirements:**

Minimum grade of C in Concentration II Examination.

### 7.2.8 Faculty Program

The Faculty Program in Music 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 majors and honours 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.

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

For prerequisite requirements for this program, see section 7.1.

**Credits**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>211-210A or B</td>
<td>Tonal Theory &amp; Analysis I</td>
<td>3</td>
</tr>
<tr>
<td>211-211A or B</td>
<td>Tonal Theory &amp; Analysis II</td>
<td>3</td>
</tr>
<tr>
<td>211-310A</td>
<td>Mid &amp; Late 19th-C. Theory &amp; Analysis</td>
<td>3</td>
</tr>
<tr>
<td>211-311B</td>
<td>20th-Century Theory &amp; Analysis</td>
<td>3</td>
</tr>
<tr>
<td>212-229A or B</td>
<td>Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-231A or B</td>
<td>Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-329A or B</td>
<td>Musicianship</td>
<td>2</td>
</tr>
</tbody>
</table>

**COMPLEMENTARY HISTORY**

Music History, Literature Or Performance Practice (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both):

**Plus one of:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-380A or B</td>
<td>Medieval Music</td>
<td>3</td>
</tr>
<tr>
<td>214-381A or B</td>
<td>Renaissance Music</td>
<td>3</td>
</tr>
<tr>
<td>214-382A or B</td>
<td>Baroque Music</td>
<td>3</td>
</tr>
<tr>
<td>214-383A or B</td>
<td>Classical Music</td>
<td>3</td>
</tr>
<tr>
<td>214-384A or B</td>
<td>Romantic Music</td>
<td>3</td>
</tr>
<tr>
<td>214-385A or B</td>
<td>Early Twentieth-Century Music</td>
<td>3</td>
</tr>
<tr>
<td>214-392A or B</td>
<td>Music since 1945</td>
<td>3</td>
</tr>
</tbody>
</table>

**Performance**

- Practical Concentration: 2 credits per term.
- Completion of Concentration II Examination: 8 credits
- Basic Ensemble Training: minimum of 4 credits per year for 2 years.
- Orchestral Instruments:
  - Winds: Orchestra and Chamber Winds, or Wind Symphony
  - Percussion: Orchestra or Chamber Winds or Wind Symphony
  - Strings: Orchestra

**Other Instruments:**

<table>
<thead>
<tr>
<th>Group</th>
<th>Instruments</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Wind Symphony</td>
<td>3</td>
</tr>
<tr>
<td>II</td>
<td>Choral Ensemble</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total Credits** 92

### 7.2.9 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 Prof. Wieslaw Woszczyk, Director, Sound Recording Studio of their intent to do so.

**Credits**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>213-260A</td>
<td>Instruments of the Orchestra</td>
<td>2</td>
</tr>
<tr>
<td>216-202A</td>
<td>Fundamentals of New Media</td>
<td>3</td>
</tr>
<tr>
<td>216-203B</td>
<td>Introduction to Digital Audio</td>
<td>3</td>
</tr>
<tr>
<td>216-232A or B</td>
<td>Introduction to Electronics</td>
<td>3</td>
</tr>
<tr>
<td>216-300D</td>
<td>Introduction to Music Recording</td>
<td>6</td>
</tr>
<tr>
<td>216-301A or B</td>
<td>Music and the Internet</td>
<td>3</td>
</tr>
<tr>
<td>216-339A or B</td>
<td>Introduction to Electroacoustics</td>
<td>3</td>
</tr>
</tbody>
</table>

**One of (complementary):**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>216-302A</td>
<td>(3) New Media Production</td>
<td>3</td>
</tr>
<tr>
<td>216-306A</td>
<td>(3) Music and Audio Computing</td>
<td>3</td>
</tr>
</tbody>
</table>

**Faculty of Science**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>198-224A</td>
<td>Physics and Psychophysics of Music</td>
<td>3</td>
</tr>
<tr>
<td>198-225B</td>
<td>Musical Acoustics</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total Credits** 32

**History**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-570A or B</td>
<td>Research Methods in Music</td>
<td>3</td>
</tr>
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</table>

**plus 5 Music History complementary courses chosen freely from Groups I and II**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-220A or B</td>
<td>Women in Music</td>
<td>3</td>
</tr>
<tr>
<td>214-377A or B</td>
<td>Baroque Opera</td>
<td>3</td>
</tr>
</tbody>
</table>

### 7.2.10 Minor in Music History for Performers

Available to all students in Performance (Major or Honours) programs. This option will take the place of music electives, as well as history, literature and performance practice complementary courses, in Performance programs.

**Credits**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-362</td>
<td>Popular Music</td>
<td>3</td>
</tr>
<tr>
<td>214-393</td>
<td>History of Jazz</td>
<td>3</td>
</tr>
</tbody>
</table>

**plus 5 Music History complementary courses chosen freely from Groups I and II**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-220A or B</td>
<td>Women in Music</td>
<td>3</td>
</tr>
<tr>
<td>214-377A or B</td>
<td>Baroque Opera</td>
<td>3</td>
</tr>
</tbody>
</table>

N.B. 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.

**Total Credits** 32

### McGill University Undergraduate Programs 2000-2001
7.2.11 Minor in Music Technology

Available to Music students who wish to graduate with a knowledge of newer technologies and the impact they are having on the field of music.

Enrolment in the Minor in Music Technology program is highly restricted. Application forms will be available from the Academic Affairs Office of the Faculty of Music (Room E222, Strathcona Music Building, 555 Sherbrooke Street West) from February 1, 2000 and must be completed and returned to that office by May 15, 2000. No late applications will be accepted and no students will be admitted to the Minor in January.

A B.Sc. with a Major in Computer Science and Music Technology is currently under development. Students interested in such a program are invited to contact Professor Gerald Ratzer in the School of Computer Science regarding the program, or Professor Philippe Depalle in the Faculty of Music regarding the Music Technology component.

7.3 Department of Performance

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

Performance Specialization is available in: Violin, Viola, Cello, Double Bass, Viola da Gamba, Guitar, Harp, Recorder, Flute, Oboe, Clarinet, Saxophone, Bassoon, French Horn, Trumpet, Trombone, Tuba, Percussion, Piano, Organ, Harpsichord, Voice, Baroque Instruments (Violin, Viola, Cello, Flute, Oboe). Performance Programs are also available in Church Music, Early Music, and Jazz.

The course 242-100A Intro to Life as a Professional Musician is a requirement for all Performance students to be completed within the first year of study.

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

7.3.1 B.Mus. with a Major In Performance (Piano, Organ, Harpsichord, Guitar, Baroque Instruments)

For prerequisite requirements for this program, see section 7.1.

CREDITS

PERFORMANCE

Practical: Major (4 credits each term) 24
Performance III Examination (public recital) 0 cr.
Performance Technique Test III (Pianists only) 250-444A or B 0 cr.

Basic Ensemble Training:
Choral Ensemble during each of the first six terms 12

THEORY

211-210A or B Tonal Theory & Analysis I 3
211-211A or B Tonal Theory & Analysis II 3
211-310A Mid & Late 19th-C. Theory & Analysis 3
211-311B 20th-Century Theory & Analysis 3

MUSICIANSHIP

212-229A or B Musicianship 2
212-313A or B Musicianship 2
212-329A or B Musicianship 2
212-331A or B Musicianship 2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE

(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both) 6

MUSIC ELECTIVES

(except Harpsichord and Organ Majors) 10
### COMPLEMENTARY MUSIC (for Harpsichord and Organ Majors)

Must include the following:

1. Harpsichord:
   - 242-272D Continuo
   - and 242-372D Continuo

2. Organ:
   - 242-272D Continuo

### ARTS AND SCIENCE ELECTIVES

18

### TOTAL CREDITS

96

### Special Requirements:

Students majoring in Performance must achieve at least a B- in their major field in the Performance I Examination and in each subsequent term.

#### 7.3.2 B.Mus. with a Major in Keyboard Studies (Piano, Organ, Harpsichord, with senior level studies in a Second Keyboard Instrument, Jazz Piano)

For prerequisite requirements for this program, see section 7.1.

### CREDITS

**PERFORMANCE**

Practical: Keyboard, First Study (Piano, Organ, Harpsichord) (4 credits each term).

Performance II Examination

| Performance Technique Test III (Pianists only) | 250-444A or B |
| Keyboard, Second Study (Piano, Organ, Harpsichord, Jazz Piano, Keyboard Technology) | 8 |
| Basic Ensemble Training: | 12 |
| Choral Ensemble during each of the first six terms Complementary Ensembles | 6 |
| THEORY | 12 |
| 211-210A or B | Tonal Theory & Analysis I | 3 |
| 211-211A or B | Tonal Theory & Analysis II | 3 |
| 211-310A | Mid & Late 19th-C. Theory & Analysis | 3 |
| 211-311B | 20th-Century Theory & Analysis | 3 |
| MUSICIANSHIP | 8 |
| 212-229A or B | Musicanship | 2 |
| 212-231A or B | Musicanship | 2 |
| 212-329A or B | Musicanship | 2 |
| 212-331A or B | Musicanship | 2 |

### COMPLEMENTARY HISTORY/LITERATURE

**OR PERFORMANCE PRACTICE**

(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)

### MUSIC ELECTIVES

10 - 12

### TOTAL CREDITS

96 - 98

#### 7.3.3 B.Mus. with a Major in Performance (Voice)

For prerequisite requirements for this program, see section 7.1.

### CREDITS

**PERFORMANCE**

Practical: Major (4 credits each term)

Performance III Examination (public recital)

| 211-372A or B | 20th-Century Theory & Analysis | 3 |
| 211-377A or B | Baroque Opera | 3 |
| 211-387A or B | Opera from Mozart to Puccini | 3 |
| 211-388A or B | Twentieth-Century Opera | 3 |
| 211-390A or B | The German Lied | 3 |

### ARTS AND SCIENCE ELECTIVES

18

### TOTAL CREDITS

96

### Special Requirements:

1. Continuation in the program requires that a minimum grade of B- be maintained in Voice practical study.

2. Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed English as a Second Language 128-400A,B, or 128-401A,B, Italian 132-205D, German 129-202D, and French 127-207D, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

#### 7.3.4 B.Mus. with a Major In Performance (Orchestral Instruments)

For prerequisite requirements for this program, see page 309.

### CREDITS

**PERFORMANCE**

Practical: Major (4 credits each term)

Performance III Examination (public recital)

Basic Ensemble Training: during every term of enrolment as a full-time or part-time student Orchestral Instruments:

- Winds*: Orchestra and Chamber Winds, or Wind Symphony
- Percussion: Orchestra or Chamber Winds or Wind Symphony
- Strings: Orchestra

PLUS an assigned small ensemble

*minimum of 12 complementary credits from

| 243-472A,B | Cappella Antica |
| 243-475A,B | Opera Workshop |
| 243-479A,B | Song Interpretation |
| 243-480A,B | Early Music Ensemble |
| 243-487A,B | Cappella McGill |
| 243-493A,B | Choral Ensemble |
| 243-494A,B | Contemporary Music Ensemble |
| 243-496A,B | Opera Studio |

| 242-210A | Italian Diction |
| 242-211B | French Diction |
| 242-212A | English Diction |
| 242-213B | German Diction |
| 211-210A or B | Tonal Theory & Analysis I |
| 211-211A or B | Tonal Theory & Analysis II |
| 211-310A | Mid & Late 19th-C. Theory & Analysis |
| 211-311B | 20th-Century Theory & Analysis |
| 212-229A or B | Musicanship |
| 212-231A or B | Musicanship |
| 212-329A or B | Musicanship |
| 212-331A or B | Musicanship |
| 214-372A or B | Solo Song outside Germany & Austria |
| 214-377A or B | Baroque Opera |
| 214-387A or B | Opera from Mozart to Puccini |
| 214-388A or B | Twentieth-Century Opera |
| 214-390A or B | The German Lied |

### ARTS AND SCIENCE ELECTIVES

18

### TOTAL CREDITS

96

| 212-229A or B | Musicanship |
| 212-231A or B | Musicanship |
| 212-329A or B | Musicanship |
| 212-331A or B | Musicanship |

### COMPLEMENTARY HISTORY/LITERATURE

Two of:

| 211-210A or B | (3) Solo Song outside Germany & Austria |
| 211-211A or B | (3) Baroque Opera |
| 211-212A or B | (3) Opera from Mozart to Puccini |
| 211-213A or B | (3) Twentieth-Century Opera |

### MUSIC ELECTIVES

8

### TOTAL CREDITS

96
THEORY 14
211-210A or B Tonal Theory & Analysis I 3
211-211A or B Tonal Theory & Analysis II 3
211-310A Mid & Late 19th-C. Theory & Analysis 3
211-311B 20th-Century Theory & Analysis 3
MUSICIANSHIP 8
212-229A or B Musicianhip 2
212-231A or B Musicianhip 2
212-329A or B Musicianhip 2
212-331A or B Musicianhip 2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE 6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)
MUSIC ELECTIVES 10
ARTS AND SCIENCE ELECTIVES 18
TOTAL CREDITS 96
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:
Students majoring in Performance must achieve at least a B- in their major field in the Performance I Examination and in each subsequent term.
* Wind players who perform in both Orchestra and Chamber Winds should apply the Chamber Winds credits to the Music Elective requirements of their program.

7.3.5 B.Mus. with Honours in Performance (Voice)
For prerequisite requirements for this program, see section 7.1.

CREDITS
PERFORMANCE 24
Practical: Honours (4 credits each term)
Honours Performance II Examination (public half recital) 4
Honours Performance III Examination (public recital) 4
253-300A and B Voice Repertoire Coaching 4
253-305A Vocal Musical Practices 2
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student
min. 12
243-472A,B Cappella Antica 2
243-475A,B Opera Workshop 2
243-479A,B Song Interpretation 2
243-480A,B Early Music Ensemble 2
243-487A,B Cappella McGill 2
243-493A,B Choral Ensemble 2
243-494A,B Contemporary Music Ensemble 2
243-496A,B Opera Studio 2
DICTION 8
242-210A Italian Diction 2
242-211B French Diction 2
242-212A English Diction 2
242-213B German Diction 2
THEORY 14
211-210A or B Tonal Theory & Analysis I 3
211-211A or B Tonal Theory & Analysis II 3
211-327D 19th-Century Analysis 4
211-427D 20th-Century Analysis 4
MUSICIANSHIP 8
212-229A or B Musicianhip 2
212-231A or B Musicianhip 2
COMPLEMENTARY HISTORY/LITERATURE 9
Three of:
214-372A or B (3) Solo Song outside Germany & Austria
214-377A or B (3) Baroque Opera
214-387A or B (3) Opera from Mozart to Puccini
214-388A or B (3) Twentieth-Century Opera
214-390A or B (3) The German Lied
ARTS AND SCIENCE ELECTIVES 18
TOTAL CREDITS 99
Special Requirements:
1. Cumulative Grade Point Average of 3.00 or better.
2. Continuation in the program requires that a minimum grade of A- be maintained in Voice practical study.
3. Prior to, or concurrent with registration in the corresponding Diction courses, the Honours Voice student must furnish evidence of having completed English as a Second Language 128-400A,B or 128-401A,B, Italian 132-205D, German 129-202D, and French 127-207D, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.
3. Orchestral Instruments:
   214-389 Orchestral Literature

**PERFORMANCE PRACTICE ELECTIVE** 3

**MUSIC ELECTIVES** (with Departmental Approval) 6
(except Harpsichord and Organ students)

**COMPLEMENTARY MUSIC** (for Organ students only) 6
Must include Continuo 242-272D

**CONTINUO** (for Harpsichord students only)
242-272D Continuo 4
242-372D Continuo 2

**ARTS AND SCIENCE ELECTIVES** 18

**TOTAL CREDITS** 99

**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. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical subject during each term of enrolment.
   * Wind players who perform in both Orchestra and Chamber Winds should apply the Chamber Winds credits to the Music Elective requirements of their program.
   ** Harpsichord and viola da gamba students will take 215-381 (Topics in Perf. Practice before 1800) instead of Contemproary Music Ensemble.

**7.3.7  B.Mus. with a Major in Performance (Church Music)**
For prerequisite requirements for this program, see section 7.1.

**CREDITS**

**PERFORMANCE**
Practical: Major (4 credits each term) 24
Performance III Examination (public recital) 12
Basic Ensemble Training: (2 credits per term in each term of enrolment)

**VOICE MAJORS**
For prerequisite requirements for this program, see section 7.1.

**THEORY**
211-210A or B Tonal Theory & Analysis I 3
211-211A or B Tonal Theory & Analysis II 3
211-310A Mid & Late 19th-C. Theory & Analysis 3
211-311B 20th-Century Theory & Analysis 3

**MUSICIANSHIP**
212-229A or B Musicianship 2
212-231A or B Musicianship 2
212-329A or B Musicianship 2
212-331A or B Musicianship 2

**HISTORY**
214-399A or B Church Music 3
Music History, Literature or Performance Practice 3
Complementary (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)

**MUSIC EDUCATION**
221-235A Vocal Techniques 3
221-315A Choral Conducting I 3
221-415B Choral Conducting II 3

**MUSIC ELECTIVES** (with Departmental Approval) 6

**ARTS AND SCIENCE ELECTIVES** 18
Students are encouraged to include at least one course in the Faculty of Religious Studies.

**TOTAL CREDITS** 99
7.3.9 B.Mus. with Honours in Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)

For prerequisite requirements for this program, see section 7.1.

**CREDITS**

**PERFORMANCE**

Practical: Honours (4 credits each term) 24
Honours Performance II Examination (public half recital) and Honours Performance III Examination (public recital) 12

Voice Majors: must complete two terms of Choral Ensemble and may choose freely among Cappella Antica, Collegium Musicum, and Medieval & Renaissance Music Workshop to make up the total of 12 credits.

Instrumentalists: must register in one of Medieval & Renaissance Music Workshop, Collegium Musicum or 18th-Century Philharmonia.

Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum, 18th-Century Philharmonia or Sinfonietta to satisfy their Basic Ensemble requirement.

Early Music Ensemble 6

With the permission of the instructor and the Area Chair, students may participate in a second Basic Ensemble to fulfill the Early Music Ensemble requirement. Any extra credits earned may be applied as music electives.

**THEORY**

211-210A or B Tonal Theory & Analysis I 3
211-211A or B Tonal Theory & Analysis II 3
211-310A Mid & Late 19th-C. Theory & Analysis 3
211-311B 20th-Century Theory & Analysis 3
211-426A or B Analysis of Early Music 3

**MUSICIANSHIP**

212-229A or B Musicianship 2
212-231A or B Musicianship 2
212-329A or B Musicianship 2
212-331A or B Musicianship 2

**COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE**

214-570A or B Research Methods in Music 3
215-381A or B Topics in Perf. Practice before 1800 3

plus 6 complementary credits from the following with at least one course from each group 6

(a) 214-380A or B (3) Medieval Music
214-381A or B (3) Renaissance Music
214-382A or B (3) Baroque Music
214-383A or B (3) Classical Music
(b) 214-377A or B (3) Baroque Opera
214-379A or B (3) Solo Song 1100-1700
214-395A or B (3) Keyboard Literature before 1750

**ARTS AND SCIENCE ELECTIVES** 18

**TOTAL CREDITS** 101 or 103

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical subject during each term of enrolment.
3. Grade of A or B in 214-570A and in all History, Literature or Performance Practice courses.

7.3.10 B.Mus. with a Major in Jazz Performance ( Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice)

For prerequisite requirements for this program, see section 7.1.

**CREDITS**

**PERFORMANCE**

Practical: Jazz Major (4 credits each term) 24
Completion of Performance III Examination 24

Orchestral Instruments: Winds: Orchestra and Chamber Winds, Wind Symphony or University Band
Bass: Orchestra
Other Instruments: Choral Ensemble or Vocal Jazz Workshop 24

**THEORY**

211-312A or B 19th-C. Theory & Analysis (Jazz Majors) 3
211-313A or B 20th-C. Theory & Analysis (Jazz Majors) 3
219-261D Jazz Arranging 6
219-340D Jazz Composition 6

**HISTORY**

214-393A or B History of Jazz 3
219-493A or B Jazz Performance Practice 3

**PEDAGOGY**

219-356A or B Jazz Pedagogy 3

**COMPLEMENTARY MUSIC**

One of:
219-461D Advanced Jazz Arranging 4
219-440D Advanced Jazz Composition 4

**ARTS AND SCIENCE ELECTIVES** 18

**TOTAL CREDITS** 101
### 7.3.11 Licentiate in Music (L.Mus.) (All Instruments and Voice)

<table>
<thead>
<tr>
<th>PERFORMANCE</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical: Major (8 credits each term for 6 terms)</td>
<td>48</td>
</tr>
<tr>
<td>L.Mus. Performance II Examination (public half recital) and L.Mus. Performance III Examination (public recital)</td>
<td></td>
</tr>
<tr>
<td>Performance Technique Test III</td>
<td>0 cr. (Pianists only)</td>
</tr>
<tr>
<td>250-444A or B</td>
<td></td>
</tr>
<tr>
<td>Basic Ensemble Training: during every term of enrolment as a full-time or part-time student</td>
<td>min. 12</td>
</tr>
<tr>
<td>Orchestral Instruments:</td>
<td></td>
</tr>
<tr>
<td>Winds: Orchestra and Chamber Winds, or Wind Symphony</td>
<td></td>
</tr>
<tr>
<td>Percussion: Orchestra or Chamber Winds or Wind Symphony</td>
<td></td>
</tr>
<tr>
<td>Strings: Orchestra</td>
<td></td>
</tr>
<tr>
<td>PLUS an assigned small ensemble</td>
<td>min. 6</td>
</tr>
<tr>
<td>Other Instruments: Choral Ensemble during each of the first six terms (12 credits)</td>
<td></td>
</tr>
<tr>
<td>Complementary Ensembles (6 credits)</td>
<td></td>
</tr>
<tr>
<td>Basic Ensemble Training for Voice students:</td>
<td>12</td>
</tr>
<tr>
<td>12 complementary credits to be selected from</td>
<td></td>
</tr>
<tr>
<td>243-472A,B</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>243-475A,B</td>
<td>Opera Workshop</td>
</tr>
<tr>
<td>243-479A,B</td>
<td>Song Interpretation</td>
</tr>
<tr>
<td>243-487A,B</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>243-493A,B</td>
<td>Choral Ensemble</td>
</tr>
<tr>
<td>243-494A,B</td>
<td>Contemporary Music Ensemble</td>
</tr>
<tr>
<td>243-496A,B</td>
<td>Opera Studio</td>
</tr>
<tr>
<td>243-579A,B</td>
<td>Song Interpretation Before 1800</td>
</tr>
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</table>

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<tr>
<th>THEORY</th>
<th>12</th>
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</thead>
<tbody>
<tr>
<td>211-110A or B</td>
<td>Melody and Counterpoint</td>
</tr>
<tr>
<td>211-111A or B</td>
<td>Elementary Harmony and Analysis</td>
</tr>
<tr>
<td>211-210A or B</td>
<td>Tonal Theory &amp; Analysis I</td>
</tr>
<tr>
<td>211-211A or B</td>
<td>Tonal Theory &amp; Analysis II</td>
</tr>
</tbody>
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<table>
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<tr>
<th>MUSICIANSHIP</th>
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<tbody>
<tr>
<td>212-129A or B</td>
<td>Musicanship</td>
</tr>
<tr>
<td>212-131A or B</td>
<td>Musicanship</td>
</tr>
<tr>
<td>212-229A or B</td>
<td>Musicanship</td>
</tr>
<tr>
<td>212-231A or B</td>
<td>Musicanship</td>
</tr>
<tr>
<td>212-170A or B</td>
<td>Keyboard Proficiency</td>
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<tr>
<td>212-171A or B</td>
<td>Keyboard Lab</td>
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<tr>
<th>HISTORY</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>214-184A</td>
<td>Music History Survey</td>
</tr>
<tr>
<td>214-185B</td>
<td>Music History Survey</td>
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</table>

<table>
<thead>
<tr>
<th>DICTIOn (for Voice Students only)</th>
<th>8</th>
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<tbody>
<tr>
<td>242-210A</td>
<td>Italian Diction</td>
</tr>
<tr>
<td>242-211B</td>
<td>French Diction</td>
</tr>
<tr>
<td>242-212A</td>
<td>English Diction</td>
</tr>
<tr>
<td>242-213B</td>
<td>German Diction</td>
</tr>
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<table>
<thead>
<tr>
<th>PERFORMANCE (for Voice students only)</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>253-300A and B</td>
<td>Voice Repertoire Coaching</td>
</tr>
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</table>

| TOTAL CREDITS | 94 or 100 |

### 7.3.12 Artist Diploma (Voice)

<table>
<thead>
<tr>
<th>PERFORMANCE</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical: Graduate Major (8 credits each term for 4 terms)</td>
<td>32</td>
</tr>
<tr>
<td>Three public recitals and two concertos</td>
<td></td>
</tr>
<tr>
<td>253-690A or B</td>
<td>Vocal Styles and Conventions</td>
</tr>
<tr>
<td>253-600A</td>
<td>Vocal Repertoire Coaching</td>
</tr>
<tr>
<td>and 253-601B</td>
<td></td>
</tr>
<tr>
<td>Basic Ensemble Training: during every term of enrolment as a full-time or part-time student – minimum of 8 complementary credits from:</td>
<td>min. 8</td>
</tr>
<tr>
<td>243-472A,B</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>243-479A,B</td>
<td>Song Interpretation</td>
</tr>
<tr>
<td>243-480A,B</td>
<td>Early Music Ensemble</td>
</tr>
<tr>
<td>243-487A,B</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>243-493A,B</td>
<td>Choral Ensemble</td>
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<tr>
<td>243-494A,B</td>
<td>Contemporary Music Ensemble</td>
</tr>
<tr>
<td>243-496A,B</td>
<td>Opera Studio</td>
</tr>
<tr>
<td>243-579A,B</td>
<td>Song Interpretation Before 1800</td>
</tr>
<tr>
<td>243-696A,B</td>
<td>Opera Theatre</td>
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<table>
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<tr>
<th>THEORY</th>
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<tbody>
<tr>
<td>211-310A</td>
<td>Mid &amp; Late 19th-C. Theory &amp; Analysis</td>
</tr>
<tr>
<td>211-311B</td>
<td>20th-Century Theory &amp; Analysis</td>
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<table>
<thead>
<tr>
<th>MUSICIANSHIP</th>
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</thead>
<tbody>
<tr>
<td>212-329A or B</td>
<td>Musicanship</td>
</tr>
<tr>
<td>212-331A or B</td>
<td>Musicanship</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COMPLEMENTARY MUSIC HISTORY OR PERFORMANCE PRACTICE</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)</td>
<td></td>
</tr>
</tbody>
</table>

| TOTAL CREDITS | 63 |

### Special Requirements:

1. Continuation in the program requires a grade of A- in the major field.
2. Violin Majors will be required to complete two terms of ensemble playing on viola.
3. A leading operatic or oratorio role may substitute for one recital.

N.B. Courses taken as credit towards a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in Theory and Musicianship.

### 7.3.13 Artist Diploma (All Instruments)

<table>
<thead>
<tr>
<th>PERFORMANCE</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical: Graduate Major (8 credits each term for 4 terms)</td>
<td>32</td>
</tr>
<tr>
<td>Two public recitals and two concertos</td>
<td></td>
</tr>
<tr>
<td>Basic Ensemble Training: during every term of enrolment as a full-time or part-time student</td>
<td></td>
</tr>
</tbody>
</table>

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**McGill University, Undergraduate Programs 2000-2001**

**Admissions, Recruitment and Registrar's Home Page**
Ensemble Requirement:
Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:
1. Continuation in the program requires a grade of A- in the major field.
2. Guitarists are required to present three recitals while only two are demanded of keyboard and orchestral players. This third recital may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to page 334.

N.B. Courses taken as credit towards a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in Theory and Musicianship.

7.3.14 Special Prerequisite Courses for M.Mus. in Performance

<table>
<thead>
<tr>
<th>Piano Accompaniment</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>(major: Piano)</td>
<td></td>
</tr>
<tr>
<td>One of:</td>
<td></td>
</tr>
<tr>
<td>214-372A or B</td>
<td>(3)</td>
</tr>
<tr>
<td>214-390A or B</td>
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<tr>
<td>242-210A</td>
<td>(2)</td>
</tr>
<tr>
<td>242-211B</td>
<td>(2)</td>
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<tr>
<td>242-212A</td>
<td>(2)</td>
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<tr>
<td>242-213B</td>
<td>(2)</td>
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Orchestral Conducting 27

<table>
<thead>
<tr>
<th>Orchestral Conducting</th>
<th>CREDITS</th>
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</thead>
<tbody>
<tr>
<td>213-260A Instruments of the Orchestra</td>
<td>2</td>
</tr>
<tr>
<td>213-261B Elementary Orchestration</td>
<td>2</td>
</tr>
<tr>
<td>213-460D Orchestration</td>
<td>4</td>
</tr>
<tr>
<td>214-389A or B Orchestral Literature</td>
<td>3</td>
</tr>
<tr>
<td>223-201A String Techniques</td>
<td>3</td>
</tr>
<tr>
<td>223-202A Woodwind Techniques</td>
<td>3</td>
</tr>
<tr>
<td>223-203A or B Brass Techniques</td>
<td>3</td>
</tr>
<tr>
<td>223-204A or B Percussion Techniques</td>
<td>3</td>
</tr>
<tr>
<td>242-315D Introduction to Orchestral Conducting (or equivalent)</td>
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Choral Conducting 20

<table>
<thead>
<tr>
<th>Choral Conducting</th>
<th>CREDITS</th>
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</thead>
<tbody>
<tr>
<td>129-202D German</td>
<td>6</td>
</tr>
<tr>
<td>213-260A Instruments of the Orchestra</td>
<td>2</td>
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</tbody>
</table>
minimum requirement in the areas of Theory, Musicianship, History, Practical and Ensemble. More advanced level courses may be substituted in these areas if desired. When appropriate, certain of the required or complementary courses may comprise part of the Designated Major Area, in which case additional courses must be taken to make up the required 92 credits.

### 7.5  B.Ed./B.Mus. Bachelor of Education and Bachelor of Music Concurrent Program (157 credits)

The Faculty of Music, in cooperation with the Faculty of Education, has designed a concurrent B.Ed./B.Mus. (Music Education) degree program which became operational in the Fall of 1999. This program integrates musical and pedagogical training and incorpo-
rates teacher training in a second teaching subject. Students are placed in the classroom in their first year.

The Bachelor of Education in Music is an integrated four-year, 120-credit program of teacher training that leads to certification as a teacher in the province of Québec. Offered concurrently with the Bachelor of Music (Major in Music Education), the program combines academic studies in music and a second teachable subject, professional studies, and field experience in each year and offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after 157 credits of study. The two degrees will be awarded at two different convocations but during the same convocation period.

No new students will be accepted into the B.Mus. (Major in Music Education) or the B.Mus. (Honours in Music Education) which are being phased out. Students presently registered in either of these two programs may choose to continue in the program or change to the Concurrent program. Those who choose to continue in the B.Mus. (Major or Honours in Education should refer to the program as printed in the 1998-99 Undergraduate Programs Calendar. The Calendar can be found on the Admissions, Recruitment and Registrar's Office website (http://www.aro.mcgill.ca).

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

All applications are to be made to the Admissions Office of the Faculty of Music.

Bachelor of Music degree programs in Music Education are designed to prepare students both for continued study in teacher education programs that lead to professional certification as well as for careers in studio teaching, coaching, conducting, arranging, and research. Music Education in the Faculty 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 components of the 157-credit Bachelor of Education in Music/ Bachelor of Music (Music Education) are as follows:

- 78 Music academic credits
- 21 credits in a second academic subject
- 55 professional credits (Faculty of Education)
- 3 elective credits

Students who have successfully completed the first two years of the Concurrent program have the option of completing only the Bachelor of Music, Faculty Program or only the Bachelor of Education in Music. All credits taken during the first two years of the Concurrent Program can be applied towards the Bachelor of Music, Faculty Program.

### CONCURRENT BACHELOR OF EDUCATION IN MUSIC AND BACHELOR OF MUSIC (MUSIC EDUCATION) PROGRAM (157 credits)

For prerequisite requirements for this program, see section 7.1.

<table>
<thead>
<tr>
<th>ACADEMIC COMPONENTS</th>
<th>CREDITS</th>
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<tbody>
<tr>
<td>THEORY COURSES</td>
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</tr>
<tr>
<td>211-210 Tonal Theory and Analysis I</td>
<td>3</td>
</tr>
<tr>
<td>211-211 Tonal Theory and Analysis II</td>
<td>3</td>
</tr>
<tr>
<td>211-310 Middle &amp; Late 19th-C. Theory &amp; Analysis</td>
<td>3</td>
</tr>
<tr>
<td>211-311 20th-Century Theory and Analysis</td>
<td>3</td>
</tr>
<tr>
<td>211-461 Arranging I</td>
<td>2</td>
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<table>
<thead>
<tr>
<th>MUSICIANSHIP COURSES</th>
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<tbody>
<tr>
<td>212-229 Musicianship</td>
<td>2</td>
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<tr>
<td>212-231 Musicianship</td>
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<tr>
<td>212-329 Musicianship</td>
<td>2</td>
</tr>
<tr>
<td>212-331 Musicianship</td>
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<thead>
<tr>
<th>PERFORMANCE COURSES</th>
<th></th>
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<tbody>
<tr>
<td>Practical Concentration: 2 credits per term.</td>
<td>8</td>
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<tr>
<td>Completion of Concentration II Examination</td>
<td>8</td>
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</tbody>
</table>

**Basic Ensemble Training:** 4 credits per year in Year 1 and in Year 4

- **Orchestral Instruments:** Winds: Orchestra and Chamber Winds, or Wind Symphony
- **Percussion:** Orchestra or Chamber Winds or Wind Symphony
- **Strings:** Orchestra
- **Other Instruments:** Choral Ensemble

### COMPLEMENTARY MUSIC HISTORY

- Music History, Literature or Performance Practice elective (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both) and one of:
  - 214-389 Orchestral Literature
  - 214-397 Choral Literature after 1750
  - 214-398 Wind Ensemble Literature after 1750

**MUSIC EDUCATION COURSES**

- 223-201 String Techniques | 3 |
- or 223-250 Guitar Techniques | 3 |
- 223-202 Woodwind Techniques | 3 |
- 223-203 Brass Techniques | 3 |
- 223-204 Percussion Techniques | 3 |
- 221-235 Vocal Techniques | 3 |
- 222-215 Basic Conducting Techniques | 1 |
- 222-356 Music for Children I: Philosophy & Tech. | 3 |
- 222-401 Issues in Music Education | 3 |
- 221-315 Choral Conducting I | 3 |
- or 223-315 Instrumental Conducting | 6 |
- **Music Education Electives**
  - Music Elective | 3 |

Chosen from Faculty of Music offerings

**SECOND SUBJECT**

- Appropriately sequenced courses chosen from one of the following subject areas: Biology, Chemistry, General Science, Geography, History, Moral Education, Physics, Religious Education (Catholic, Jewish, and Protestant).

**ELECTIVE**

- 3

### PROFESSIONAL COMPONENTS

**PROFESSIONAL SEMINARS**

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<th>CREDITS</th>
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**Required Courses**

- 429-206 First Year Professional Seminar Music | 1 |
- 429-207 Second Year Professional Seminar Music | 1 |
8. Courses

The letter suffix to each course number indicates the term or terms during which the course is offered (A, B – first and second terms; A or B – either first or second term; D – both terms; C, L – summer session).

The course credit weight appears in parentheses (#) after the course number.

8.1 Theory (211)
8.2 Musicianship (212)
8.3 Composition (213)
8.4 History and Literature (214, 215)
8.5 Music Technology (216)
8.6 Sound Recording
8.7 Music Education (221, 222, 223)
8.8 Jazz Studies (240)
8.9 Ensembles (243)
8.10 Performance Courses
8.11 Practical Subjects

8.1 Theory (211-)

- Denotes courses not offered in 2000-01
- Denotes limited enrolment

211-110A MELODY AND COUNTERPOINT. (3) (4 hours) (Prerequisite: 211-110. Corequisites: 212-129 and 212-170.) Introduction to principles of melodic and contrapuntal structure through the traditional species of counterpoint: first through fifth species in two parts; first species in three parts. Analysis and compositional modelling of repertoire in medieval-renaissance and 20th-century idioms. Notation, elementary acoustics, review of rudiments. Professor Schubert (Co-ordinator) and Staff

211-111B ELEMENTARY HARMONY AND ANALYSIS. (3) (4 hours) (Prerequisite: 211-110. Corequisites: 212-131 and 212-171.) Diatonic chords, harmonic progression, the concept and practice of tonality, simple modulation, seventh chords and secondary dominants. Small forms from c.1700 to the early 19th Century will be analyzed. Written four-part exercises will be required. Professor Schubert (Co-ordinator) and Staff

211-210A, B TONAL THEORY AND ANALYSIS I. (3) (3 hours) (Prerequisites: 211-110 and 211-111. Corequisite: 212-229. Corequisite: 212-231. Compositional resources of early and mid-18th Century music. Thorough review of elementary harmonic procedure. Introduction to chromatic alteration and linear chords, and to analysis of imitative and invertible counterpoint. Analysis of common forms of the period c.1700-1770, including principal Baroque forms, but not including the Classical sonata. Staff

211-211A, B TONAL THEORY AND ANALYSIS II. (3) (3 hours) (Prerequisites: 211-210. Corequisite: 212-231.) Compositional resources of late 18th and early 19th Century music. Analysis of forms common to the period c.1770-1830, including Classical sonata forms in several media. Writing of short pieces for keyboard, piano and string quartet. Staff

211-312A or B 19TH-C. THEORY & ANALYSIS (JAZZ MAJORS). (3) (3 hours) (Prerequisites: 211-211 or 240-250 AND 240-161. Open only to Jazz Performance Majors.) Expanded harmonic resources of the late 19th Century (e.g., foreign modulation, chromatic harmony), Analysis of characteristic small and large forms. Development of writing and analytical skills with a goal toward perceiving how levels of musical structure interact. This course is oriented towards students with Jazz theoretical background.

211-313A or B 20TH-C. THEORY & ANALYSIS (JAZZ MAJORS). (3) (3 hours) (Prerequisite: 211-312. Open only to Jazz Performance Majors.) 20th-Century systems of musical organization (e.g., polytonality, modal systems, neo-classical tonality, serialism, linear counterpoint) and their relationship to earlier practices. Development of writing and analytical skills to gain insight into 20th-Century principles and techniques. This course is oriented towards students with Jazz theoretical background.

Unless otherwise indicated the following courses are prerequisites to 300-, 400- and 500-level theory courses: 211-211 or 213-240 AND 212-231 AND 212-171.

211-301A MODAL COUNTERPOINT I. (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. Professor Schubert

211-302B MODAL COUNTERPOINT II. (3) (3 hours) (Prerequisite: 211-301) Continuation of Modal Counterpoint I. Study of more advanced techniques through further analysis and written exercises in three or more voices. Professor Schubert

211-303A TONAL COUNTERPOINT I. (3) (3 hours) The contrapuntal techniques of J.S. Bach studied through detailed technical analysis of his work and through written exercises in two to three parts. Professor Schubert

211-304A TONAL COUNTERPOINT II. (3) (3 hours) (Prerequisite: 211-303) Continuation of Tonal Counterpoint I. Further analysis and written exercises in three to four parts with special emphasis on fugal techniques. Professor Schubert

211-310A MID & LATE 19TH-C. THEORY & ANALYSIS. (3) (3 hours) Expanded harmonic resources of the late 19th Century (e.g., foreign modulation, chromatic harmony). Analysis of characteristic small and large forms. Development of writing and analytical skills with a goal toward perceiving how levels of musical structure interact. Staff

211-311B 20TH-CENTURY THEORY AND ANALYSIS. (3) (3 hours) (Prerequisite: 211-310) Exploration of 20th-Century systems of pitch organization and attitudes toward counterpoint (e.g., polytonality, modal systems, neo-classical tonality, serialism, linear counterpoint, etc.). Examination of the relationship of these sys-