### 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.

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### Required Courses

- **Complementary Courses**
  - 429-306 Third Year Professional Seminar Music 2
  - 429-406 Fourth Year Professional Seminar Music 2

### Field Experiences

- **Required Courses**
  - 425-205 First Year Field Experience Music 2
  - 435-206 Second Year Field Experience Music 2
  - 435-305 Third Year Field Experience Music 7
  - 435-405 Fourth Year Field Experience Music 8

### Foundation Courses

- **Required Courses**
  - 411-405 Policy Issues in Quebec Education 3
  - 416-300 Educational Psychology 3

### Complementary Courses

- 322 2000-2001 Undergraduate Programs, McGill University
- 8.1 Theory (211-)

### PEDAGOGICAL SUPPORT COURSES

- **Required Courses**
  - 222-301 Technology and Media for Music Educators 3
  - 416-304 Measurement & Evaluation 3

### Complementary Courses

- 430-464 Intercultural Education 3
  - 455-410 Multi-cultural/Multi-racial Class.
  - 433-441 First Nations and Inuit Education 3

### Additional Courses

- **Field Experiences**
  - 211-111B ELEMENTARY Harmony and Analysis. (Jazz Majors).
  - 211-210A B Tonal Theory and Analysis I.
  - 211-211A B Tonal Theory and Analysis II.
  - 211-312A OR B 19TH-CENTURY THEORY & ANALYSIS (Jazz Majors).
  - 211-313A OR B 20TH-CENTURY THEORY & ANALYSIS (Jazz Majors).
  - 211-310A MODAL COUNTERPOINT I.
  - 211-310B MODAL COUNTERPOINT II.
  - 211-303A TONAL COUNTERPOINT I.
  - 211-303B TONAL COUNTERPOINT II.
  - 211-305A MID & LATE 19TH-CENTURY THEORY & ANALYSIS.
  - 211-311A 20TH-CENTURY THEORY AND ANALYSIS. (Jazz Majors).
tems to earlier practices. Development of written and analytical skills for the purpose of gaining insight into 20th-Century principles and techniques.  

8.2 Musicanship (212)  
Students complete Prepared, Sight, and Listening tasks in the following areas: rhythm, tonal melodic structures, atonal structures, isolated sonorities, multipart structures, score reading and harmonic progressions. Documented student work describing the McGill Musicanship Program are available from course coordinators and are published in the Anthology and in course materials.

Ms. Lipszyc (Co-ordinator)  

211-129A/B Musicanship. (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: Admission to the B.Mus. or L.Mus. program through audition and placement tests in Musicanship (including Keyboard Proficiency) and Theory. Open to students from other Faculties with permission of Musicanship Co-ordinator; McGill Conservatory Secondary V or equivalent level in Ear Training. Corequisites: 211-110 and 212-170.) Rhythm (basic double-triple divisions); Isolated Sonorities (intervals, triads, tonal-modal collections); non-modulating Tonal Melodic Structures; Score Reading with treble-bass-alto clefs; Atonal Structures (cells with intervals to fifth excluding tritone); species-counterpoint-like Multi-part Structures; Repertoire Building (211-110).  
Mr. Davidson and Staff  

211-131A/B Musicanship. (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: 211-129. Corequisites: 211-111 and 212-171.) Rhythm (quadruple-mixed divisions); Isolated Sonorities (voiced triads, dominant sevenths); chromatically-embellished modulating Tonal Melodic Structures; Score Reading with treble-bass-alto-tenor clefs; Atonal Structures (cells with intervals to seventh); diatonic Harmonic Progressions; Repertoire Building (211-111).  
Mr. Davidson and Staff  

Note: Students must complete three of five Listening Tasks (one of which must be Tonal Melodic Structures) in the final segments of both 212-129 and 212-131 before proceeding to the next Musicanship course.

212-229A/B Musicanship. (2) (2 hours, plus Keyboard Lab) (Prerequisite: 212-121. Corequisites: 211-210.) Rhythm (six-, five- and seven-part subdivisions); Isolated Sonorities (trium, dominant, supertonic, leading-tone sevenths); Tonal Melodic Structures, tonizing V, III (also vi, v); Score Reading with treble-bass-alto-tenor clefs; Atonal Structures (basic cell combinations); dance-suite Multipart Structures; Harmonic Progressions including sequential paradigms; Repertoire Building (211-210).  
Ms. Sherman and Staff  

212-231A/B Musicanship. (2) (2 hours, plus Keyboard Lab) (Prerequisite: 212-229. Corequisites: 211-211.) Rhythm (eight-part subdivisions, smaller note values); Isolated Sonorities (applied, neapolitan, augmented sixth chords); Tonal Melodic Structures tonizing related scale-steps; Score Reading with treble-bass-alto-tenor-soprano clefs; Atonal Structures (basic cell combinations); instrumental-texture Multipart Structures; applied chords and tonizations in Harmonic Progression; Repertoire Building (211-211).  
Ms. Sherman and Staff  

211-461A Choral and Keyboard Arranging. (2) (2 hours) (Prerequisite: 211-311 OR permission of instructor.) An introduction to arranging techniques, and their application in settings for keyboard and choral resources. Materials include folksongs, carols, popular and originally composed melodies. The emphasis is on creative arrangement as opposed to transcription.  
Mr. Smith  

211-462B Instrumental Arranging. (2) (2 hours) (Prerequisites: 211-461 AND 223-201, 223-202, 223-203 and 223-204 OR permission of instructor.) The application of the general techniques studied in 211-461 to woodwind, brass and string ensembles, to various of which may be added keyboard, chorus, and percussion. Major assignments are prepared and recorded in workshops, and are subsequently discussed in class.  
Mr. Smith  

211-475D, 211-476D Special Project. (3, 6 credits) For details contact the Department of Theory.  

211-502A or B Theory Review II. (3) (3 hours) (For incoming graduate students who, on the basis of placement tests, are deemed deficient in tonal theory and analysis; may not be taken by students enrolled in B.Mus. programs; may not be taken as elective in M.Mus. and M.A. programs.) Analytical approaches to larger forms of 18th- and 19th-century repertoire, particularly sonata and other forms in solo, chamber, and orchestral genres. Various analytical methods are applied to the study of advanced chromatic vocabulary and syntax, and to large-scale tonal and formal design.  

211-503A or B Theory Review III. (3) (3 hours) (For incoming graduate students who, on the basis of placement tests, are deemed deficient in post-tonal theory and analysis; may not be taken by students enrolled in B.Mus. programs; may not be taken as elective in M.Mus. and M.A. programs.) Analytical approaches to 20th-century repertoire in extended tonal, atonal, twelve-tone, and later idioms. Analysis of pitch and pitch-class structure, and of rhythmic, timbral, and formal developments in 20th-century compositions.  

211-523D Advanced Harmony. (6) (3 hours) (Prerequisites: 211-304 and 211-327 OR 213-240.)  

211-528A or B Schenkerian Techniques. (3) (3 hours) (Prerequisite: 211-310 or 213-240 OR Corequisite: 211-327 OR permission of instructor. Limited enrolment with preference given to students in Honours Theory.) Introduction to the principles and techniques of Schenkerian analysis. Interpretation and construction of reductive graphs through the analysis of a diversified repertoire of tonal works. Comparison with traditional methods of harmonic analysis (Rameau, Riemann, etc.).  
Professor McLean  

211-529A or B Proseminar in Music Theory. (3) (3 hours) (Corequisites: 211-327 and 214-570 OR permission of instructor. Preference given to students in Honours Theory.)  

211-538A or B Mathematical Models for Musical Analysis. (3) (3 hours)
213-311A, B MUSICIANSHIP. (2) (2 hours) (Prerequisite: 212-329. Corequisites: 211-311 or 211-427D.) Rhythm (20th-century practices); Isolated Sonorities (trichordal set-classes); chromatically-complex shorter or longer common-practice Tonal Melodic Structures; Atonal Structures (20th-century repertoire items); two-part 20th-century Multispace Structures; Harmonic Progression with late-19th-century chromatic and extended-modulatory paradigms; Score Reading (20th-century repertoire). Ms. Sherman and Staff

212-170A, B KEYBOARD PROFICIENCY. (1) (1 hour) (Prerequisite: Admission to the B.Mus. or L.Mus. program through audition and placement tests in Musicianship and Theory.) A remedial piano skills course for students who have been admitted to the B.Mus. or L.Mus. program but who were unable to pass the basic Keyboard Proficiency Test administered to all incoming students (with the exception of those students whose principal instrument is keyboard, who are automatically exempt from 212-170). The course focuses on preparing students to retake the Test (see Keyboard Proficiency Test in section 4.6). Mr. Davidson and Staff

212-171A, B KEYBOARD LAB. (1) (1 hour) (Prerequisite: completion of, or concurrent re-enrolment in, 212-170. Corequisites: 211-111 and 211-131.) Course content parallels those of 211-111 with emphasis on memorization of diatonic paradigmatic harmonic progressions (prolongational and cadential) and on their combination in phrases; realization of elementary figured bass; additional tasks include harmonization of simple melodies and elementary score reading using treble, bass, and alto clefs (also some tenor clef). Mr. Davidson and Staff

Note: All students admitted to B.Mus and L.Mus. programs, including those with keyboard or guitar as their principal instrument, are required to take 212-171 Keyboard Lab, unless exempt on the basis of a placement test. Students who are exempt from 212-111 through placement tests must still take 212-171 (unless exempt) since this course forms the foundation of keyboard-based musicianship tasks at upper levels. (All Majors in Jazz Performance substitute 240-171 for 212-171. Students in Jazz Performance who have completed 240-170 and 240-171, and who transfer to a Department of Theory program, will be required to complete 212-171.) Students who do not achieve a continuation pass in 212-171 must reregister for the course in the semester immediately following. Students who do not achieve a continuation pass after repeating the course will not be allowed to proceed with further Musicianship or Theory studies until a continuation pass is achieved. Tests for 212-171 are held in August-September, December-January, and April-May [as well as during the Summer Session when course(s) offered], the exact dates determined by the Department of Theory.

8.3 Composition (213-)

Denotes limited enrolment

213-240D TONAL COMPOSITION. (6) (3 hours) (Prerequisites: 211-110 and 211-111 OR their equivalent. Corequisites: 212-229 and 212-231 AND 212-170 and 212-171. Open only to students in Composition.) A writing course based on the stylistic concepts and resources of European music – 1770-1850 – and designed to develop control of factors such as phrase structure, melodic shape, rhythm, linear continuity, economy of means, notation, and basic contrapuntal procedures. Extensive and detailed analysis of characteristic forms.

213-245D COMPOSITION. (4) (2 hours) (Prerequisites: 211-110 and 211-111. Corequisites: 212-229 and 212-231 AND 212-170 and 212-171. Open only to students in Composition.) 20th Century techniques and approaches. Basic dimensions such as pitch, rhythm and timbre, and their inter-relationship at all structural levels. Notation and score preparation. Performance practice. Analysis of selected 20th Century scores. Writing of short pieces for solo instruments and small ensembles, including voice.

Professor Bouliane

213-260A INSTRUMENTS OF THE ORCHESTRA. (2) (2 hours) (Prerequisite: 211-111 or equivalent.) 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.

Professor Bouliane

213-261B ELEMENTARY ORCHESTRATION. (2) (2 hours) (Prerequisite: 213-260.) Study of traditional orchestration through analysis. Transcription of piano works for small ensembles (string quartet, woodwind quintet, brass quintet). Reduction of orchestral scores for piano.

Professor Bouliane


213-341A DIGITAL STUDIO COMPOSITION I. (3) (3 hours lecture-demonstration and 3 hours studio time) (Prerequisites: 216-202A. 216-203B is highly recommended.) Composition with MIDI, audio recording, digital audio signal processing software and hardware. Creation of complete electroacoustic pieces and/or production of audio media materials.

Professor Bouliane

213-262B WOMEN IN MUSIC. (3) (3 hours) (Prerequisite: none.) Case studies in contributions of selected women to various areas of music (including composition, teaching, performance, and patronage), in Europe and North America, chosen mainly from 19th century onwards.
and 20th centuries. Topics include: women as amateurs and professionals; past restrictions; movement for full acceptance into "musical mainstream" especially during twentieth century.

Professor Levitz

Unless otherwise indicated the following courses are prerequisites to 300- and 400-level history courses: 214-184 and 214-185 AND 211-211 or 212-240 AND 212-231.

IMPORTANT NOTE: Not all upper-level history courses listed below will be offered in 2000-01; for an up-to-date listing, please consult the final 2000-01 Faculty of Music timetable. As 214- and 215-courses are cycled every two or three years, and specific courses are required in certain programs, students are expected to check with their advisers to ensure that all required and complementary courses are taken by the time of graduation.

214-342A OR B HISTORY OF ELECTROACOUSTIC MUSIC. (3 hours) (Open to non-music students by permission of instructor.) (Normally offered in alternate years.) Investigation of the repertoire and techniques of electro-acoustic music and the historical developments at important centers for research and creative activities. The roles of electronic and computer technologies in commercial and concert music are examined. Professor lanza

214-362A POPULAR MUSIC. (3 hours)

214-366A OR B ERA OF THE FORTEPIANO. (3 hours)

214-372A OR B SOLO SONG OUTSIDE GERMANY & AUSTRIA. (3 hours)

214-373A,B SPECIAL TOPIC. (3 hours)

214-374A,B SPECIAL TOPIC. (3 hours)

214-377A OR B BAROQUE OPERA. (3 hours) 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. Professor Cumming

214-379A OR B SOLO SONG 1100-1700. (3 hours)

214-380A MEDIEVAL MUSIC. (3 hours) (Corequisites: 211-210 and 212-229) (Normally alternates with 214-381.) 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. Professor Cumming

214-381A OR B RENAISSANCE MUSIC. (3 hours) (Corequisites: 211-210 and 212-229) (Normally alternates with 214-380.)

214-382B BAROQUE MUSIC. (3 hours) (Normally offered in alternate years.)

214-383A OR B CLASSICAL MUSIC. (3 hours) (Normally offered in alternate years.)

214-384A ROMANTIC MUSIC. (3 hours) (Normally offered in alternate years.) The Romantic style as traced by an analysis of works by the major composers of Lied, symphony, symphonic poem, chamber music, and opera. Professor Huebner

214-385A OR B EARLY TWENTIETH-CENTURY MUSIC. (3 hours)

214-386B CHAMBER MUSIC LITERATURE. (3 hours)


214-388A OR B TWENTIETH-CENTURY OPERA. (3 hours)

214-389A OR B ORCHESTRAL LITERATURE. (3 hours)

214-390A THE GERMAN LIED. (3 hours) 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. Dr. Evans

214-392B MUSIC SINCE 1945. (3 hours) Appearance and evolution of such post-war phenomena as total serialism, "chance" music of various kinds, and electronic music as seen in major figures such as Boulez, Stockhausen, Cage and others in Europe and the United States. Important developments during the 1960s. Rise of "minimalism" and "neo-Romanticism" during the 1970s and 1980s. Professor Cherney

214-393A ON B HISTORY OF JAZZ. (3 hours) (Prerequisite for Jazz Performance Majors: permission of instructor.) The evolution of jazz from its origins to the present day. The course centers upon musical issues and will include careful analysis of style based upon recordings, live performances and transcriptions. Ragtime, blues, the Twenties, big-band, swing, bebop, cool, third stream, hard bop and free jazz will be explored. Mr. Steprans

214-395A ON B KEYBOARD LITERATURE BEFORE 1750. (3 hours) The solo repertoire for organ, harpsichord, and clavicord from 1400 to 1750: intabulation, cantus firmus treatment, indigenous keyboard genres. German organ literature, French harpsichord repertoire. Professor Minorgan

214-396A ERA OF THE MODERN PIANO. (3 hours)

214-397B CHORAL LITERATURE AFTER 1750. (3 hours) 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.

214-398A WIND ENSEMBLE LITERATURE AFTER 1750. (3 hours) 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. Professor Gibson

214-475D, 214-476D SPECIAL PROJECT. (3, 6 credits) For details contact the Department of Theory.

214-529A OR B PROSEMINAR IN MUSICOLOGY. (3 hours) (Prerequisite: open to all students in a Major or Honours program in Music History, and to students in other programs by permission of instructor.) (Normally alternates with 214-591.)

214-570A RESEARCH METHODS IN MUSIC. (3 hours) (Additional prerequisite: one 214- or 215-course at the 300 level or higher, or permission of instructor.) Survey and critical evaluation of research- and performance-related tools: composers' collected editions, monuments of music, bibliographies of music and music literature, discographies, directories, and databases. Topics will include: developing bibliographies, structuring written arguments, assessing academic and popular writings about music, and understanding the task of the music editor. Professor Huebner

214-591D PALEOGRAPHY. (3 hours) (Restricted to U3 honours students in History.) (Normally alternates with 214-529.) 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. Professor Cumming

215-381A OR B TOPICS IN PERF. PRACTICE BEFORE 1800. (3 hours) (Enrollment limited to 20. May not be taken by students who have had 215-381, 215-382, 215-385, except by permission of instructor.) Issues in performance practice of prenineteenth-century music. Topics may include rhythmic interpretation, voices and instruments in Medieval and Renaissance polyphony, ornamentation, improvisation, performance venues and context.
Sources include original notation and modern editions, treatises, iconography, organology, analysis, criticism, and recordings.

Dr. Taylor

- 215-385A or B Topics in Perf. Practice After 1800. (3) (3 hours) (Enrolment limited to 20.)

8.5 Music Technology (216-)

- Denotes limited enrolment

216-201A or B Introduction to Music Technologies. (3) (3 hours) (Prerequisite: none.) (Not open to students in the following programs: B.Mus. Honours in Music Technology; B.Mus. Minor in Music Technology; B.A. Minor Concentration in Music Technology; B.Sc., Minor in Music Technology.) A general introduction to the history and techniques of music technology to include: synthesis, MIDI, sequencing, sampling, digital audio, and music and audio for the Internet, sound recording, interactive music systems, and notation systems. The course will include a hands-on component using a range of software.

Staff

216-202A Fundamentals of New Media. (3) (3 hours) (Prerequisites: none) (Open only to students in Music Technology, including those in Minor Programs, and students in Sound Recording, and Composition.) Combining theory and practice, the course covers the areas of MIDI, sound/image/MIDI sequencing, sampling, mixing, soundfile processing and editing, elementary music systems programming, and use of the Internet for sound/music/image.

Staff

216-203B Introduction to Digital Audio. (3) (3 hours) (Prerequisite: 216-202A) An introduction to the theory and practice of digital audio. Topics include: sampling theory; digital sound synthesis methods (additive, subtractive, summation modulation); sound processing (digital mixing, delay, filters, reverberation, sound localization); software-based samplers; real-time sound processing; interactive audio systems. Hands-on exercises are included.

Staff

216-301A or B Music and the Internet. (3) (3 hours) (Prerequisite: 216-201A or 216-202A and permission of Dept. of Theory.) (Not open to students in B.Mus. Honours in Music Technology.) Technologies and resources of the Internet (access tools, data formats and media) and Web authoring (HTML) for musicians; locating, retrieving and working with information; putting information online; tools for music research, music skills development, technology-enhanced learning, music productivity, and promotion of music and musicians. Evaluation of Internet music resources.

Staff

216-302A New Media Production I. (3) (3 hours) (Prerequisite: 216-201A or 216-202A) Methods and techniques for producing and modifying musical and audiovisual content in new media applications. Media formats: audiovisual sequences (QuickTime), CD-ROMs and interactive CD-ROMs, DVD, surround sound audio. Also covered: software-based synthesis and sampling, techniques for image scanning, audio capture, content manipulation, media compression and format conversion.

Staff

216-303B New Media Production II. (3) (3 hours) (Prerequisite: 216-301A) (Not open to students in B. Mus. Honours in Music Technology.) A continuation of 216-302A. Students produce new media objects of increasing complexity and scope, integrating several types of content.

Staff

216-306A Music & Audio Computing I. (3) (3 hours) (Prerequisites: 216-202A and 216-203B. Pre- or Co-requisite: 308-251) 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. Student projects will involve the development of various music and audio software applications.

Professor Depalle

216-307B Music & Audio Computing II. (3) (3 hours) (Prerequisite: 216-306A) Advanced programming techniques for the development of music and audio software, and system components (plugins). Development of audio and control systems. Advanced data structures, object-oriented programming, optimization of source code for DSP, debugging techniques. Projects will involve the development of various musical and audio software applications and plugins.

Professor Depalle

216-402A or B Advanced Multimedia Development. (3) (3 hours) (Prerequisite: 216-307B) 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.

216-475A, B, D Special Project. (3) (Prerequisite: permission of Dept. of Theory.) Undergraduate research project in music technology.

216-476D Special Project. (6) (Prerequisite: permission of Dept. of Theory.) Undergraduate research project in music technology.

216-502A or B Senior Project in Music Technology. (3) (3 hours) (Prerequisites: 216-307B and Honours standing in Music Technology.) Independent senior project in Music Technology. Students will design and implement a medium-scale project in consultation with their advisor. Evaluation will be based on concept, background research, implementation, reliability, and documentation.

Staff

8.6 Sound Recording (Qualifying courses)

For a complete list of qualifying courses, see Special Prerequisite Courses on page 313. Complete descriptions of the Mathematics and Physics courses listed below can be found in the Faculty of Science section.

- Denotes limited enrolment

216-232A Introduction to Electronics. (3) (2 hours lecture plus 2 hours laboratory) (Prerequisite or corequisite: 189-112. Interested students should register for section 49 and selection will take place at the first class session in September. Available as Arts/Science elective in B.Mus. programs.) Basics of electricity including: Ohm’s law, electronic components, DC circuits, block diagram, amplifiers, filters, power supplies, electrical measurements (frequency levels, distortion). Emphasis will be placed on electronics applied to audio.

216-300D Introduction to Music Recording. (6) (3 hours lecture plus 4 hours studio time) (Prerequisite: 213-242 or 213-341. Prerequisites or corequisites: 211-211 and permission of instructor. Interested students should register for section 49 and selection will take place at the first class session in September.) The theory and practice of music recording including a study of recording environments, equipment and studio techniques. The analysis of music scores and recordings with respect to the requirements and possibilities of the recording studio. Studio work will include recording sessions, recording of live concerts, editing, mixing and music p.a.

It is recommended that all students taking this course register concurrently for 198-224 Physics and Psychophysics of Music if they do not already have a background in this subject.

Professor Klepko

216-339B Introduction to Electroacoustics. (3) (2 hours lecture plus 2 hours laboratory) (Prerequisite: 216-232. Interested students should register for section 49 and selection will take place at the first class session in January. Available as Arts/Science elective in B.Mus. programs.) Basic principles of operation and design of electroacoustical devices and systems; transducers and signal processing devices; magnetic tape sound recording – reproducing systems; disc recording, motion picture sound recording and reproducing systems; practical demonstration of some of these devices and associated measuring, testing and analyzing equipment and techniques.
8.7 Music Education (221-, 222-, 223-)

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

Preference will be given to Music Education students in all 221-, 222-, and 223- courses.

**Choral Techniques (221-)**

- **221-235A Vocal Techniques.** (3) (3 hours and 2 hours lab) (Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) Development of basic singing skills through group voice lessons, lectures, and Choral Lab performances. Emphasis will be on: text production, breathing, projection, clarity of vowels and consonants, the International Phonetic Alphabet, and definition of voice categories. Simple diagnostic teaching skills will be developed through observation of group voice lessons. Required experience to be determined by instructor. Interested students should register for section 49 and selection will take place at the first class.) The fundamental skills of choral conducting, including baton technique, score reading, and rehearsal procedures. Conducting materials will be selected from representative choral works. Staff

- **221-335B Advanced Vocal/Choral Techniques.** (3) (3 hours and 2 hours lab) (Prerequisite: 221-235. Interested students should register for section 49 and selection will take place at the first class.)

- **221-415B Choral Conducting II.** (3) (3 hours and 2 hours lab) (Prerequisite: 221-315. Interested students should register for section 49 and selection will take place at the first class.) Advanced techniques of choral conducting with emphasis on expressive gestures and phrasal conducting, interpretation and chironomy of chant, recitative conducting, repertoire selection, score preparation and conducting of choral-instrumental works. Staff

**General Music Techniques (222-)**

- **222-215A Basic Conducting Techniques.** (1) (1 hour) (Prerequisite: 211-110 and 211-111 AND 212-129 and 212-131. Interested students should register for section 49 and selection will take place at the first class.) Development of basic manual dexterity and rehearsal skills. Topics include: preparatory posture, establishing tempo, releasing, simple duple and triple metre beat patterns, cueing, dynamics, fermata, transposition, terminology, score preparation, and listening. Staff

- **222-301A or B Technology & Media for Music Ed.** (3) (3 hours) Introduction to the use of microcomputers and electronic music instruments in the music classroom and in individualized instruction. Topics include: computer-assisted instruction, MIDI, sequencing and notation software, hard disk recording, NICT, and object-oriented authoring software. Professor Wapnick

- **222-305A or B Introduction to Music Therapy.** (3) (3 hours) (Prerequisite: 221-210 and 212-229.) Introduction to basic principles and techniques of music therapy. Topics will include: definitions of music therapy; identifying and developing an understanding of the individual's special needs; social, emotional, and physiological therapeutic applications; and music as a motivational tool. Will include limited field observation.

- **222-355A or B Music in Early Childhood.** (3) (3 hours) 2000-01: for an up-to-date listing, please consult the final 2000-01 Faculty of Music timetable.

**Instrumental Techniques (223-)**

- **223-201A or B String Techniques.** (3) (3 hours and 2 hours lab) (Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) The fundamental techniques in performance of four common stringed instruments, i.e., violin, viola, cello, and bass. Principles of sound production on stringed instruments. Teaching procedures and reference materials. Staff

- **222-403A or B Selected Topics in Music Ed.** (3 credits) (3) (3 hours) (Open only to honours students in Music Education or by permission of instructor.) Exploration of a specific issue, topic, or problem in music education through readings of related research and exploration of relevant curriculum materials. Possible topics include: musical attitude and preference, performance anxiety, acquisition of musicianship skills, creativity, musical ability, evaluation, multicultural perspectives on music education. Staff

- **222-475D, 222-476D Special Project.** (3, 6 credits) (Open only to honours students in School Music.) A student may engage in an individual research project with the approval of the Department Chair and under appropriate supervision.

**Music – Courses**

189-112A, B Fundamentals of Mathematics. (3) (3 hours) (Faculty of Science)

198-224A Physics and Psychophysics of Music. (3) (3 hours) (Prerequisite: none.) (Faculty of Science)

198-225B Musical Acoustics. (3) (3 hours) (Prerequisite: CEPEP physics or both 189-112 and 198-224A.) (Faculty of Science)

- **222-305A or B Music in Early Childhood.** (3) (3 hours) 2000-01: for an up-to-date listing, please consult the final 2000-01 Faculty of Music timetable.

222-356A Music for Children I: Philosophy & Tech. (3) (3 hours) (Prerequisite: none.) Introduction to techniques for cultivating musical understanding and creativity in children from age 6 to 12. Traditional and contemporary approaches such as Orff, Kodaly, Dalcroze, Montessori, Gordon, and Caraba-Cone, plus relevant research will be examined for underlying principles of musical development. Will include guided field observation.

- **222-357B Music for Children II: Philosophy & Tech.** (3) (Prerequisite: 222-356)

- **222-402D Principles and Processes of Music Ed.** (6) (3 hours and Teaching Lab) (Prerequisites or corequisites: one of 221-315, 222-356, 223-315.) Contemporary musical, social, educational, and psychological foundations of music education as a means of articulating the why, what and how of music education. Descriptive, historical, philosophical and experimental research methodologies will be examined as they relate to music learning and teaching. Participation in field rehearsal lab. Professors Costa-Giomi, Stubley and Wapnick

- **222-403A on B, -404A or B Selected Topics in Music Ed.** (3 credits) (3) (Open only to honours students in Music Education by permission of instructor.) Exploration of a specific issue, topic, or problem in music education through readings of related research and exploration of relevant curriculum materials. Possible topics include: musical attitude and preference, performance anxiety, acquisition of musicianship skills, creativity, musical ability, evaluation, multicultural perspectives on music education. Staff

- **222-475D, 222-476D Special Project.** (3, 6 credits) (Open only to honours students in School Music.) A student may engage in an individual research project with the approval of the Department Chair and under appropriate supervision.

222-356A Music for Children I: Philosophy & Tech. (3) (3 hours) (Prerequisite: none.) Introduction to techniques for cultivating musical understanding and creativity in children from age 6 to 12. Traditional and contemporary approaches such as Orff, Kodaly, Dalcroze, Montessori, Gordon, and Caraba-Cone, plus relevant research will be examined for underlying principles of musical development. Will include guided field observation.

- **222-357B Music for Children II: Philosophy & Tech.** (3) (Prerequisite: 222-356)

- **222-402D Principles and Processes of Music Ed.** (6) (3 hours and Teaching Lab) (Prerequisites or corequisites: one of 221-315, 222-356, 223-315.) Contemporary musical, social, educational, and psychological foundations of music education as a means of articulating the why, what and how of music education. Descriptive, historical, philosophical and experimental research methodologies will be examined as they relate to music learning and teaching. Participation in field rehearsal lab. Professors Costa-Giomi, Stubley and Wapnick

- **222-403A on B, -404A or B Selected Topics in Music Ed.** (3 credits) (3) (Open only to honours students in Music Education by permission of instructor.) Exploration of a specific issue, topic, or problem in music education through readings of related research and exploration of relevant curriculum materials. Possible topics include: musical attitude and preference, performance anxiety, acquisition of musicianship skills, creativity, musical ability, evaluation, multicultural perspectives on music education. Staff

- **222-475D, 222-476D Special Project.** (3, 6 credits) (Open only to honours students in School Music.) A student may engage in an individual research project with the approval of the Department Chair and under appropriate supervision.

**Institutional Techniques (223-)**

- **223-201A or B String Techniques.** (3) (3 hours and 2 hours lab) (Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) The fundamental techniques in performance of four common stringed instruments, i.e., violin, viola, cello, and bass. Principles of sound production on stringed instruments. Teaching procedures and reference materials. Staff

- **223-202A or B Woodwind Techniques.** (3) (3 hours and 2 hours lab) (Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) The fundamental techniques in performance of five common woodwind instruments, i.e., clarinet, flute, oboe, bassoon, and saxophone. Principles of sound production, historical development of the woodwinds, purchase of new and used instruments, maintenance and repairs, teaching procedures and reference materials. Staff

- **223-203A or B Brass Techniques.** (3) (3 hours and 2 hours lab) (Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) The fundamental techniques in performance of five common brass instruments, i.e., trumpet, horn, trombone, baritone, and tuba. Principles of sound production, historical development of the brass, purchase of new and used instruments, maintenance and repairs, teaching procedures and reference materials. Professor Gibson

McGill University, Undergraduate Programs 2000-2001
223-204A or B Percussion Techniques. (3) (3 hours and 2 hours lab) (Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) The fundamental techniques in performance of percussion instruments commonly in use in symphonic bands and orchestras. Principles of sound production, historical development of the percussion, purchase of new and used instruments, maintenance and repairs, teaching procedures and reference materials. Mr. Slapcoff

223-250A or B Guitar Techniques. (3) (Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) The fundamental techniques in guitar performance. Basic principles of beginning and intermediate pedagogy, sound production, historical development of the instrument, purchase of new and used instruments, maintenance and repair, and teaching materials and repertoire for solo and ensemble performance. Dr. Antonio

223-301B Advanced String Techniques. (3) (3 hours and 2 hours lab) (Prerequisite: 223-201. Interested students should register for section 49 and selection will take place at the first class.) Continued exploration of fundamentals of string pedagogy and performance. Methods and strategies for developing technique and musical sensitivity in beginning and intermediate performers will be explored through in-depth study of instrumental methods, and repertoire. Teaching and performance skills will be developed through Lab performances and individual coaching projects. Staff

223-302B Advanced Wind Techniques. (3) (3 hours and 2 hours lab) (Prerequisites: 223-202, 223-203. Interested students should register for section 49 and selection will take place at the first class.)

223-315A Instrumental Conducting. (3) (3 hours and 2 hours lab) (Prerequisites: 211-211, 212-231, 222-215, 233-201, 223-202, 223-203, 223-204. Open to non-music education students with permission of instructor. Interested students should register for section 49 and selection will take place at the first class.) The fundamental skills of instrumental conducting, including baton technique, score analysis, and rehearsal procedures; conducting materials are selected from representative orchestral works. Professor Stubley

223-356A or B Jazz Instruction: Philosophy & Tech. (3) (3 hours) (Prerequisites: 223-202, 223-203, 223-204. May be taken by Jazz Performance students with approval of instructor. Interested students should register for section 49 and selection will take place at the first class.)

223-415B Advanced Instrumental Conducting. (3) (3 hours and 2 hours lab) (Prerequisites: 223-315 AND audition. Interested students should register for section 49 and selection will take place at the first class.) Advanced techniques of instrumental conducting with emphasis on interpretation, score preparation and realization; practical application includes the conducting of selected instrumental ensembles. Professor Stubley

8.8 Jazz Studies (240-)

All jazz courses (240-xxx) are normally available for jazz majors only. Non-jazz majors may register for jazz courses only if space exists, and with the permission of the instructor.

240-160A Jazz Materials I. (3) (4 hours) (Prerequisite: none. Open to non-jazz majors, space permitting, but not for elective credit in B.Mus. or Artist Diploma programs.) Fundamental aural and theoretical skills associated with the jazz idiom. Nomenclature, chord construction, chord/scale relationships, harmonic progression, circle of 5ths, simple turnarounds, simple substitution, symmetrical scales and chord relationships, voice leading. Professor Foote

240-161B Jazz Materials II. (3) (4 hours) (Prerequisite: 240-160A. Open to non-jazz majors, space permitting, but not for elective credit in B.Mus. or Artist Diploma programs.) Simple and advanced substitution, borrowed chords, reharmonisation, modes of harmonic minor and melodic minor diatonic systems, unresolved tensions, odd and infrequent modulations, mixed two-five-ones, introduction to polyphonic, slashchords and non-functional harmony. Professor Foote

240-170A, B Jazz Keyboard Proficiency I. (1) (1 hour) (Prerequisite: none. Open only to Jazz Performance Majors. May not be taken for elective credit in B.Mus. or Artist Diploma programs.) Basic piano skills, basic comping techniques, standard 3 note rootless voicings in 7, 3 and 7 position with one extension, two-five-ones in major and minor – limited keys. Simple substitution and reharmonisation. Staff

240-171A, B Jazz Keyboard Proficiency II. (1) (1 hour) (Prerequisite: 240-170. Open only to Jazz Performance Majors. May not be taken for elective credit in B.Mus. or Artist Diploma programs.) Continuation of previous semester. Two-five-ones and mixed two-five-ones using 4 note close position voicings and 4 and 5 note spreads, in all keys, diminished passing chords, half step shifts, voice leading extensions, quartal and modal voicing, sight reading of standard jazz repertoire. Staff

240-223A Jazz Improvisation/Musicianship I. (3) (3 hours) (Prerequisite: none. Open only to Jazz Performance Majors.) Basic improvisational concepts with emphasis on time feel, phrasing, articulation, melodic development, voice leading, harmonic control and stylistic nuance. Memorization and aural recognition of standard jazz repertoire also stressed. The aural tradition of the music is emphasized through rhymic/melodic dictation. Professor White

240-224B Jazz Improvisation/Musicianship II. (3) (3 hours) (Prerequisite: 240-223. Open only to Jazz Performance Majors.) Continuation of Jazz Improvisation/Musicianship 240-223. Professor White

240-423A Jazz Improvisation/Musicianship III. (3) (3 hours) (Prerequisite: 240-224. Corequisite: 240-340. Open only to Jazz Performance Majors.) Refinement of improvisational concepts in conjunction with ear training, leading towards the establishment of a personal style of playing. Complex forms and harmonies, and contemporary techniques. Memorization of large and varied repertoire is stressed. The ability to identify, transcribe and perform various melodies, rhythms, and complex harmonies by ear will be stressed. Professor White

240-424B Jazz Improvisation/Musicianship IV. (3) (3 hours) (Prerequisite: 240-423. Open only to Jazz Performance Majors.) Continuation of Jazz Improvisation/Musicianship 240-423. Professor White

240-261D Jazz Arranging. (6) (3 hours) (Corequisite: 240-223) (Open only to Jazz Performance Majors.) Introduction to concepts and techniques commonly used in jazz arranging. Notation, calligraphy and score preparation are discussed; class lectures include study of classic and contemporary scores by prominent jazz arrangers. Student writing projects for ensembles ranging from two horns to full jazz ensemble are recorded and discussed in class. Mr. Smith

240-340D Jazz Composition. (6) (3 hours) (Prerequisites: 240-224 and 240-261. Open only to Jazz Performance Majors.) A writing course based on the stylistic concepts of leading jazz composers. Development of a personal and creative compositional style and of control of factors such as: rhythm, harmonic, and melodic continuity, vertical modal, and linear modal harmony, polyphonic techniques, and non-functional harmonic concepts. Analysis and discussion of selected compositions. Professor Jarczyk

240-356A on B Jazz Pedagogy. (3) (3 hours) (Prerequisites: 214-393 and 240-224. Open only to Jazz Performance Majors.) Techniques for development of school, community-based and post-secondary jazz programs. Topics include: philosophy of jazz instruction, curriculum development, rhythm section, musical materials, techniques to develop improvisation and aural skills, jazz styles, idiomatic instrumental techniques, score preparation, re-
hearsal techniques and administration of jazz programs. May include coaching opportunities. Professor Foote

240-440D ADVANCED JAZZ COMPOSITION. (4) (2 hours) (Prerequisite: 240-340. Corequisite: 240-423. Open only to Jazz Performance Majors.) A continuation of 240-340. 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. Professor Jarczyk

240-461D ADVANCED JAZZ ARRANGING. (4) (2 hours) (Prerequisites: 240-261 and 240-340 OR permission of instructor. Corequisite: 240-423. Open only to Jazz Performance Majors.) This course introduces advanced concepts in jazz writing by examining scores by histrocally-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. Mr. J. Sullivan

240-493A OR B JAZZ PERFORMANCE PRACTICE. (3) (3 hours) (Prerequisites: 214-393, 240-224. Open only to Jazz Performance Majors.) 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. Professor Dean

8.9 Ensembles (243-)

The deadline for withdrawing from ensembles is the end of the second week of classes in any term.

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

243-470A,B JAZZ COMBO. (1 - 1 credit) (1 hour) (Prerequisite: Audition. Open only to Jazz Performance Majors.) A Jazz Improvisation Ensemble of approximately 4 to 9 players. Professor Dean (Coordinator)

243-471A,B MEDIEVAL & RENAISSANCE MUSIC WORKSHOP. (2-2 credits) (4 hours) (Prerequisite: Audition.)

243-472A,B CAPPELLA ANTICA. (2-2 credits) (4 hours) (Prerequisite: Audition.) An ensemble of 8 to 12 voices specializing in early music. N.B. This ensemble may substitute as a Basic Ensemble in programs that specify Choral Ensemble, with Departmental approval. Staff

243-473A,B COLLEGIUM MUSICUM. (2 - 2 credits) (4 hours) (Prerequisites: Audition AND 243-480A & B AND a prerequisite or corequisite of 215-381. Additional prerequisite for keyboard players: 242-372D with a grade of A.) Open to singers and instrumentalists, this ensemble specializes in chamber music primarily of the Baroque era. Professor Knox and Staff

243-475A,B OPERA WORKSHOP. (2 - 2 credits) (2-4 hours) (Prerequisite: open to singers by audition and with practical teacher's approval; open to others by special permission.) Appropriate scenes and ensembles from opera, musical theatre and plays; introduction to role preparation; presentation and performance classes (grooming, deportment, projection). In addition, students will participate in major productions as chorus and/or backstage technicians. Professor Ross-Neill and Staff

243-479A,B SONG INTERPRETATION. (1 - 1 credit) (2 hours) (Prerequisite: Audition.) Normally open only to Voice and Piano Performance students. Study of the standard song repertoire with emphasis on the singer and pianist as partners. A public recital will be given at the end of each term. Professors McMahon and Simons

243-480A, B EARLY MUSIC ENSEMBLE. (1 - 1 credit) (2 hours) (Prerequisite: Audition. Prerequisite or corequisite for keyboard players: 242-272.) An ensemble of 4-6 vocalists and instrumentalists which performs music of the Medieval, Renaissance and Baroque periods. Professor Knox and Staff

243-481A,B PIANO ENSEMBLE. (1 - 1 credit) (1 hour) (Prerequisite: Piano Concentration I Examination or Audition.) Concentration on interpretation and performance of piano duet and two piano repertoire. Professor Mdivani (Coordinator)

243-483A,B PIANO ACCOMPANYING. (1 - 1 credit) (2 hours) (Prerequisite: Audition.) A limited number of qualified students will be accepted for intensive work in this field. Singers and other instrumentalists will be admitted. Professor Bartlett

243-484A,B STUDIO ACCOMPANYING. (1 - 1 credit) (4 hours) (Prerequisite: 243-483A & B) Highly qualified accompanists will be assigned to work independently with studio teachers and their students. Professor Plaunt (Coordinator)

243-485A,B MIXED ENSEMBLES. (1 - 1 credit) (1-2 hours) (Prerequisite: open to advanced pianists by audition and with the approval of Director of Opera Studies; may be repeated for credit.) Supervised playing of Opera McGill scenes and productions; repetiteur and rehearsal pianist responsibilities; playing of performance of operatic scenes. Staff

243-487A,B CAPPELLA McGUIll. (2 - 2 credits) (4 hours) (Prerequisite: Audition.) (May be taken instead of Choral Ensemble.) An ensemble of 16 voices performing challenging repertoire from the Renaissance to the present day. Since the expiration is a level of performance equivalent to a professional chamber ensemble, singers wishing to join this group should have had considerable ensemble experience, and advanced vocal and sight-reading skills. Professor Edwards

243-489A,B WOODWIND ENSEMBLES. (1 - 1 credit) (2-3 hours.) Professor Gibson (Coordinator)

243-490A,B McGUIll WINDS. (2 - 2 credits) (4-6 hours) (Prerequisite: Audition.)

243-491A,B BRASS ENSEMBLES. (1 - 1 credit) (3-6 hours.) Professor Gibson (Coordinator)

243-493A,B CHORAL ENSEMBLES. (2 - 2 credits) (4 hours) (Prerequisite: Audition.) Students enrolling in Choral Ensembles will be assigned to one of the following groups. Professor Edwards

Chamber Singers: a group of approximately 24 mixed voices which explores the a capella repertoire of all periods as well as with chamber accompaniment.

Section 01

Concert Choir: an ensemble of approximately 60 voices (S.A.T.B.) which performs the repertoire from all periods appropriately to a group of this size.

Section 02

University Chorus: a mixed chorus of approximately 100 which performs a variety of choral material including both traditional and popular selections.

Section 03

Women's Chorale: an ensemble of approximately 40 women stressing the fundamentals of singing and ensemble participation. Works are chosen from the substantial repertoire available for women's voices.

Section 04

243-494A,B CONTEMPORARY MUSIC ENSEMBLE. (2 - 2 credits) (4 hours) (Prerequisite: Audition.) An ensemble of approximately 15 performers which will explore 20th-Century ensemble repertoire. N.B. Students who are assigned to the Contemporary Music Ensemble as assigned small ensemble may use the extra credits as Music Electives. This ensemble may occasionally substitute as a Basic Ensemble with permission of a student's Area and Ensemble Committee.

Professor Boulaine

243-495A,B JAZZ ENSEMBLES. (2 - 2 credits) (3-4 hours) (Prerequisite: Audition.) Professor Foote and Mr. DiLauro

243-496A,B OPERA STUDIO. (4 - 4 credits) (3-6 hours) (Prerequisite: 243-475 or equivalent. Open to Voice Performance students
by audition and with practical teacher's approval; open to others by special permission; may be repeated for credit.) Basic techniques in stage movement and deportment, acting, role preparation, make-up, theatrical production; possibility of leading or supporting roles (by audition).  

**Professors Ross-Neill, Vernon and Staff**

**243-497A, B ORCHESTRA.** (2 - 2 credits) (6-7 hours) (Prerequisite: Audition; Corequisite for wind players: 243-478A, B.) A full orchestra of approximately 90 which performs the symphonic repertoire. N.B. Woodwind and brass players will take one hour per week of Repertoire Class as a part of Orchestra.  

**Professor Vernon and Staff**

**243-498A, B PERCUSSION ENSEMBLES.** (1 - 1 credit) (2-3 hours)  

**Professor Béluse**

**243-499A, B STRING ENSEMBLES.** (1 - 1 credit) (2-3 hours)  

**Professor Saint-Cyr (Co-ordinator)**

**8.10 Performance Courses**

- Denotes courses not offered in 2000-01  

- Denotes limited enrolment

**242-100A INTRO TO LIFE AS A PROFESSIONAL MUSICIAN.** (1) (1 hour) (Prerequisite: none. May not be taken for elective credit in B.Mus. or Artist Diploma programs.) An introduction to the responsibilities and skills required of a professional musician; job options, stage presence, rehearsal etiquette, contracts, professional organizations, freelancing, auditions, special health problems, etc.  

**Professor Kestenberg**

**242-210A ITALIAN DICTION.** (2) (2 hours) (Prerequisite: none.) Study of International Phonetic Alphabet. Study of Italian pronunciation in singing using song and opera texts.  

**Staff**

**242-211B FRENCH DICTION.** (2) (2 hours) (Prerequisite: 242-210.) Study of French pronunciation in singing using song and opera texts.  

**Staff**

**242-212A ENGLISH DICTION.** (2) (2 hours) (Prerequisite: none.) 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.  

**Staff**

**242-213B GERMAN DICTION.** (2) (2 hours) (Prerequisite: 242-212.) Study of German pronunciation in singing using song and opera texts.  

**Staff**

**242-214A OR B DICTION – EASTERN EUROPEAN LANGUAGES.** (2) (2 hours.) Basic rules of pronunciation utilizing the International Phonetic Alphabet.  

**Staff**

**242-315D INTRODUCTION TO ORCHESTRAL CONDUCTING.** (4) (2 hours) (Prerequisites: 211-211, 212-231, 213-261, 222-215, and permission of instructor.) Emphasis on orchestral repertoire (Haydn, Mozart, Beethoven). Practical analysis and score preparation, style, and interpretation. Development of clear and expressive technique. Some practical experience.  

**Professors Edwards and Vernon**

**242-272D CONTINUO.** (4) (2 hours) (Prerequisites: 211-111 AND permission of instructor. Enrolment limited to 6.) 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.  

**Professor Knox**

**242-370A KEYBOARD IMPROVISATION I.** (2) (2 hours) (Prerequisites: audition and Piano Major Performance I Examination or audition for students in programs other than Performance. Open to all keyboard instruments except Jazz.) Development of harmonic skills necessary for simple improvised accompaniment, using classical folk and popular music examples. Left-hand accompaniment in varied metres. Different forms of arpeggiation and left-hand accompaniment. Modal materials. Pedal-point. Free improvisation within simple formal structures. Recordings and published materials used to support individual development.  

**Professors Jarzczyn and Plaunt**

**242-371B KEYBOARD IMPROVISATION II.** (2) (2 hours) (Prerequisite: 242-370) Free Improvisation within extended formal structures. Assignments based on skills acquired in 242-370. Considerations and imitations of various classical periods, jazz, and popular music, with the characteristic forms of each, are the course's main focus. Recordings and published materials used to support individual development.  

**Professors Jarzczyn and Plaunt**

**242-372D CONTINUO.** (2) (1 hour) (Prerequisites: 242-272 AND permission of instructor. Enrolment limited to 4.) 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.  

**Professor Knox**

**242-473A, B, 242-474A, B, 242-475A, B SPECIAL PROJECT IN PERFORMANCE.** (1, 2, 3 credits) For details, contact the Department of Performance.

**250-302A, B SEMINAR IN PIANO PEDAGOGY.** (1) (1 hour) (Prerequisite: Piano Major Performance I Examination or Piano Concentration II Examination PLUS recommendation of student’s piano teacher AND permission of instructor.)

**Professors McMahon and Ross-Neill**

**253-305A VOCAL MUSICAL PRACTICES.** (2) (2 hours) (Prerequisite: open to undergraduate Voice Performance students.) Practical approach to performance practices in standard vocal repertoire.

**Staff**

**8.11 Practical Subjects**

**TEACHING STAFF**

Brass (Chair: Prof. Robert Gibson):
- Mr. Pierre Beaudry, trombone
- Mr. Douglas Burdon, trombone
- Mr. Russell DeVuyst, trumpet
- Prof. Jean Gaudreault, french horn
- Prof. Robert Gibson, trumpet
- Ms. Vivian Lee, trombone
- Mr. David Martin, trombone
- Mr. Paul Merkelo, trumpet
- Prof. Dennis Miller, tuba
- Mr. Douglas Sturdevant, trumpet
- Prof. Peter Sullivan, trombone
- Prof. John Zirbel, french horn

Early Music (Chair: Prof. Hank Knox):
- Mr. Sylvain Bergeron, lute
- Prof. John Grew, organ, harpsichord
- Ms. Claire Guimond, baroque flute
- Mr. Bruce Haynes, baroque oboe
Music – Practical Subjects

Ms. Valerie Kinslow, voice
Mr. Douglas Kirk, cornet
Prof. Hank Knox, harpsichord
Ms. Betsy MacMillan, viola da gamba
Ms. Nathalie Michaud, recorder
Ms. Chantal Remillard, baroque violin
Ms. Marie-France Richard, baroque oboe
Guitar (Chair: Dr. Garry Antonio):
Dr. Garry Antonio
Harpsichord
Ms. Jennifer Swartz
Jazz (Chair: Prof. Kevin Dean):
Mr. Muhammad Abdul Al-Khabyyr, trombone
Mr. Greg Amirault, guitar
Mr. Steve Amirault, piano
Mr. Remi Bolduc, saxophone
Mr. Greg Clayton, guitar
Mr. Jocelyn Couture, trumpet
Prof. Kevin Dean, trumpet
Mr. Ron Di Lauro, trumpet
Mr. Wray Downes, piano
Prof. Gordon Foote, saxophone
Mr. Michael Gauthier, guitar
Mr. Kelsley Grant, trombone
Mr. Brian Hurley, bass
Prof. Jan Jarczyk, piano
Mr. Kelly Jefferson, saxophone
Mr. Jeffrey Johnston, piano
Mr. David Laing, drums
Mr. Michel Lambert, drums
Ms. Ranee Lee, voice
Mr. Daniel Lessard, bass
Mr. Bill Mahar, trumpet
Mr. Chris McCann, drums
Mr. Pierre Pépin, bass
Mr. Michael Rud, guitar
Mr. Joe Sullivan, trumpet
Mr. Alexander Walkington, bass
Mr. Tilden Webb, piano
Prof. André White, drums, piano
Organ/ (Chair: Prof. John Grew):
Prof. John Grew
Percussion (Chair: Prof. Robert Gibson):
Prof. Pierre Béluse
Mr. D’Arcy Gray
Piano (Chair: Prof. Tom Plaunt):
Prof. Dale Bartlett
Prof. Elizabeth Dawson
Prof. Marina Mdivani
Prof. Dorothy Morton
Prof. Louis-Philippe Pelletier
Prof. Tom Plaunt
Prof. Eugene Plawutsky
Prof. Charles Reiner
Prof. Kenneth Woodman
Prof. Luba Zuki
Strings (Chair: Prof. Thomas Williams):
Prof. Yehonatan Berick, violin
Ms. Elizabeth Dolin, cello
Mr. Neil Gripp, viola
Prof. Sonia Jelinkova, violin
Prof. Walter Joachim, cello
Prof. Michael Leiter, double bass
Prof. Denise Lupien, violin
Prof. Antonio Lysy, cello
Prof. Douglas McNabney, viola
Mr. Pierre Pépin, double bass
Prof. Richard Roberts, violin
Mr. Brian Robinson, double bass
Prof. André Roy, viola
Mr. Gary Russell, cello
Prof. Marcel Saint-Cyr, cello
Mr. Leslie Snider, cello
Prof. Thomas Williams, violin
Voice (Chair: Prof. William Neill):
Ms. Kathleen Anderson
Prof. Lucile Evans
Ms. Valerie Kinslow
Prof. William Neill
Prof. Winston Purdy
Mr. Robert Savoie
Ms. Thérèse Sevadjian
Prof. Jan Simons
Prof. Bernard Turgeon
Woodwinds (Chair: Prof. Robert Gibson):
Prof. Theodore Baskin, oboe
Mr. Robert Crowley, clarinet
Mr. Michael Dumouchel, clarinet
Mr. Normand Forget, oboe
Mr. Peter Freeman, saxophone
Ms. Joanna G’troerer, flute
Mr. Mathieu Harel, bassoon
Ms. Heather Howes, flute
Prof. Timothy Hutchins, flute
Prof. Abe Kestenberg, saxophone, clarinet
Ms. Diane Lacelle, oboe
Mr. Stéphane Lévesque, bassoon
Ms. Suzanne Nelsen, bassoon
Ms. Cindy Shutter, flute
Ms. Virginia Spicer, flute
Ms. Alexa Zirbel, oboe

PRACTICAL ASSIGNMENTS AND LESSONS

The assignment of students to teachers for private lessons is the responsibility of the Chair of the Department of Performance. Student requests for specific teachers will be taken into consideration where possible. In general, students will be assigned on a first priority basis to study with full-time members of the teaching staff.

However, those students who do not return the Lesson Assignment Card by the specified deadline cannot be guaranteed the teacher of their choice. Students cannot assume that they will be automatically assigned their teacher of the previous year. Teacher assignments will be made soon after the period of enrolment and posted on the notice boards during the first week of classes. Following this assignment, it is the students’ responsibility to contact their teachers and arrange lesson times.

Individual lessons missed as a consequence of the instructor’s absence will be made up at the mutual convenience of the instructor and student. Lessons missed as the result of the student’s absence will be made up only if notice of cancellation has been given 48 hours in advance, or if a doctor’s certificate is produced and prior notice of the cancellation is given.

The deadline for withdrawing from practical lessons is the end of the second week of classes in any term.

N.B. Students who are taking practical lessons in fulfillment of the requirements for any degree are required to study with teachers on the staff of the Faculty of Music. Students who have finished their practical instruction in the Faculty and who do not receive permission to defer their examination are required to pay an examination fee of $150, plus other applicable charges, when the examination is taken at a later date.

CREDIT WEIGHTS FOR PRACTICAL STUDY

B.Mus. Elective or Concentration 2 credits per term
B.Mus. Major or Honours 4 credits per term
L.Mus. 8 credits per term
Artist Diploma 8 credits per term
EXAMINATIONS AND GOALS IN PRACTICAL SUBJECTS

Different levels of achievement are required of students depending upon the program of study for which they are registered. These levels are defined in part by the difficulty of material and length of program required at the various examinations, and in part by the examiners' assessment of how well the student plays this material. In general there are four categories of practical study:

Elective Study:
Work for students electing a practical subject beyond or in addition to their curricular requirements is planned by the instructor and student to satisfy the student's individual needs and aims. The student is not expected to follow a specific program and does not normally sit an examination.

Concentration Study:
A student in the Faculty Program or specializing in Composition, Music Education, Music History, Music Technology, or Theory is obliged to present two examinations in order to fulfill the practical requirement of these programs. These are: the Concentration I Exam, normally taken after one year of post-CEGEP study; and the Concentration II Exam, taken some time later.

Major and Honours Study:
A student majoring in Performance (B.Mus. or L.Mus.) must show talent for this field before being admitted to the program. The practical requirement for these programs comprises examinations and recitals as specified in the programs. Any U1 Performance Major may indicate an intention to pursue an Honours program but admission becomes final only in the U2 year after the results of the Major Performance I Exam are available. Admission to the Honours program requires a grade of A- or better in the Performance I examination (or most recent exam), a GPA of 3.00 or better, the approval of the student's teacher and the examining panel. Following the Major Performance I Examination, Honours students must present the Honours Performance II Examination (public recital) and the Honours Performance III Examination (public half recital).

Post-Graduate Study:
Artist Diploma candidates must present a number of public recitals as well as fulfill various special performance requirements (concertos, chamber music, orchestral passages, etc.). Grades of A- in all practical requirements are mandatory for continuation in the program. M.Mus. candidates should consult the Faculty of Graduate Studies and Research Calendar for the requirements of their program.

APPLICATION FOR EXAMINATIONS

Annual examinations are not mandatory so long as the student continues, in the opinion of the Department, to work well and improve at a suitable rate. By applying for a given examination, students signify that they are prepared to play and be judged accordingly. Permission to withdraw from, or postpone, a practical examination will normally be granted only in the case of illness. A medical certificate must be submitted to the Departmental Secretary within seven days after the withdrawal request has been received. Withdrawal from a practical examination on other than medical grounds must be authorized by the Departmental Chair. Application for the above examinations must be made on the appropriate form available at the Academic Affairs Office. Applicants must obtain their teachers' approval on this form and submit it according to the following schedule.

<table>
<thead>
<tr>
<th>Period</th>
<th>Application Deadline*</th>
<th>Deadline for Cancellations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 11 - 15, 2000**</td>
<td>July 3***</td>
<td>Aug. 11</td>
</tr>
<tr>
<td>Dec. 7 - 21, 2000</td>
<td>Sept. 25</td>
<td>Oct. 23</td>
</tr>
<tr>
<td>Apr. 9 - 27, 2001</td>
<td>Mar. 2</td>
<td></td>
</tr>
<tr>
<td>Sept. 17 - 21, 2001**</td>
<td>July 2***</td>
<td>Aug. 10</td>
</tr>
</tbody>
</table>

* All students must apply by this deadline. Applications may be withdrawn without penalty any time up to the deadline for cancellations given above.
** The late-September examination period is available only for Fall graduands. No supplemental or deferred examinations will be given at this time.

*** It is recommended that students planning to take an examination in the Fall submit the program for approval before the end of May otherwise the program may not be seen by the Area Committee until September.

Applications received after these deadlines will only be accepted with special permission from the Performance Departmental Chair and on payment of a $25 late application fee.

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**APPLICATION FOR RECITAL EXAMINATIONS AND CONCERTO HEARINGS**

Application forms as above must be submitted for all recital examinations (i.e., Honours recitals, Artist Diploma, etc.). The application must be received by the Department of Performance office at least 8 weeks prior to the date of the recital.

Applications for Artist Diploma Concerto hearings must be submitted 5 weeks prior to the proposed date of the hearing.

**MANDATORY EXAMINATIONS**

The following chart lists the examination requirements of each program. Additional information concerning these examinations can be found following this chart.

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<table>
<thead>
<tr>
<th>Program of Study</th>
<th>Instrumental or Vocal Stream</th>
<th>Examination</th>
<th>Course Number Ends In:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music</td>
<td>CONCENTRATION</td>
<td>CONCENTRATION I</td>
<td>-132A/B</td>
</tr>
<tr>
<td>Major or Honours in Composition</td>
<td></td>
<td></td>
<td>-122A/B (jazz)</td>
</tr>
<tr>
<td>Honours in Music Technology</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Major or Honours in Music History</td>
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<tr>
<td>Major or Honours in Music Education Major or Honours in Theory</td>
<td></td>
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<tr>
<td>Faculty Program</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Bachelor of Music</td>
<td>MAJOR</td>
<td>PERFORMANCE I</td>
<td>-282A/B</td>
</tr>
<tr>
<td>Major in Jazz Performance</td>
<td></td>
<td>PERFORMANCE II</td>
<td>-384A/B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PERFORMANCE III</td>
<td>-485A/B</td>
</tr>
<tr>
<td>Bachelor of Music</td>
<td>MAJOR</td>
<td>PERFORMANCE I</td>
<td>-342A/B</td>
</tr>
<tr>
<td>Major in Performance</td>
<td></td>
<td>PERFORMANCE II</td>
<td>-344A/B</td>
</tr>
<tr>
<td>Major in Early Music Performance</td>
<td></td>
<td>PERFORMANCE III (public recital) (Technique Test III - pianists only)</td>
<td>-445A/B</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-444A/B</td>
</tr>
<tr>
<td>Bachelor of Music</td>
<td>HONOURS</td>
<td>PERFORMANCE I</td>
<td>-242A/B</td>
</tr>
<tr>
<td>Honours in Performance</td>
<td></td>
<td>HONOURS PERFORMANCE II (public half recital) (Technique Test II - pianists only)</td>
<td>-364A/B</td>
</tr>
<tr>
<td>Honours in Early Music Performance</td>
<td></td>
<td>HONOURS PERFORMANCE III (public recital) (Technique Test III - pianists only)</td>
<td>-46A/B</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>-444A/B</td>
</tr>
<tr>
<td>Licentiate in Music</td>
<td>DIPLOMA</td>
<td>PERFORMANCE I</td>
<td>-252A/B</td>
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<tr>
<td></td>
<td></td>
<td>L.Mus. PERFORMANCE II (public half recital) (Technique Test II - pianists only)</td>
<td>-354A/B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L.Mus. PERFORMANCE III (public recital) (Technique Test III - pianists only)</td>
<td>-455A/B</td>
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<tr>
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<td></td>
<td>-444A/B</td>
</tr>
<tr>
<td>Artist Diploma</td>
<td>GRADUATE (diploma)</td>
<td>RECITAL I</td>
<td>-657A/B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RECITAL II</td>
<td>-657A/B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RECITAL III (if required)</td>
<td>-656A/B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CONCERTOS (see no. 7 below)</td>
<td>-659A/B</td>
</tr>
<tr>
<td>Master of Music (M.Mus.)</td>
<td>GRADUATE (degree)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Other Examinations:**

It is the teachers' prerogative to request a committee examination of any of their students during any term if they feel that this is in the student's best interest. Such an examination is recorded as an elective exam and is marked on the basis that it represents a level midway between the student's most recent mandatory exam and the succeeding one. The teacher's grade on the term work is prepared in advance and counts as 50% of the final mark.

**GENERAL DESCRIPTION OF PRACTICAL EXAMINATIONS**

A general description of each examination is given below. Details of specific examination requirements may be obtained for each area (Brass, Early Music, Guitar, Harp, Jazz, Organ & Harpsichord, Percussion, Piano, Strings, Voice, Woodwinds) from the Department of Performance office.

**Examination Marking:**

Normally, the final mark for any practical examination is the average of all the marks submitted by the individual examiners. In addition, however, at least half of the examiners on the panel must pass the student in order for him or her to continue to the next level of examination. (N.B. The passing grade in the Honours, L.Mus. and Artist Diploma programs is A-; in the Major Performance programs, it is B-.) In instances where the average mark is a passing grade but a majority of the panel has failed the student, the final mark will be the letter grade immediately below the required passing grade.

All practical examinations will be graded by letter grades only. These letter grades are defined as follows:

- A Exceptional (High Distinction) 4.0
- A- Excellent (Distinction) 3.7
- B+ Very Good 3.3
- B Good 3.0
- B- Fair 2.7
- C+ Satisfactory 2.3
- C Pass 2.0
- D Non-continuation pass 1.0
- F Fail 0
Average marks are determined by averaging the point values of all grades submitted and converting the result to a letter grade.

Students in the Honours Performance, Licentiate and Artist Diploma programs must maintain a mark of at least A- for practical lesson term marks and examinations in order to remain in the program.

Students in the Performance Major programs must achieve a mark of at least B- for practical lesson term marks and examinations to remain in Satisfactory Standing.

1. -132A/B: Concentration I Examination

**Purpose:** To assess the student's progress in the practical area and make recommendations for further study. The panel may recommend to the Department in which the student is registered that:

- a) the student be asked to withdraw from the program;
- b) the student be placed in probationary standing until the examination is repeated satisfactorily;
- c) the student, having made sufficient progress, may proceed to the Concentration II Examination.

**Panel:** A minimum of two staff members (not including the teacher), one of whom must be from the area. The panel is appointed by the Chair of the Department of Performance. At the discretion of the Departmental Chair, the teacher may be included on panels of three or more examiners.

**Distribution of Marks:** For students registered in practical lessons through the Faculty of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark awarded. When a student is not registered for lessons through the Faculty of Music, the final mark will be the average of the marks submitted by the examination panel.

2. -233A/B: Concentration II Examination

**Purpose:** To determine that the student is sufficiently accomplished to qualify for the degree Bachelor of Music.

**Panel:** A minimum of two staff members (not including the teacher), one of whom must be from the area. The panel is appointed by the Chair of the Department of Performance. At the discretion of the Departmental Chair, the teacher may be included on panels of three or more examiners.

**Distribution of Marks:** For students registered in practical lessons through the Faculty of Music, the teacher submits a term mark which is included as 33% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 33% of the final mark awarded. When a student is not registered for lessons through the Faculty of Music, the final mark will be the average of the marks submitted by the examination panel.

3. -242A/B or -252A/B: Performance I Examination (B.Mus. or L.Mus.)

**Purpose:** To assess the student's progress in the practical area and determine if or not the student may continue in the program. The panel may recommend to the Department that the student be:

- a) asked to withdraw from the program;
- b) placed in probationary standing until the examination is repeated satisfactorily;
- c) permitted to continue to the Performance II Examination;
- d) admitted to the Performance Honours program.

**Panel:** A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

**Distribution of Marks:** The teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark awarded.

4. -344A/B: Performance II Examination (B.Mus., Major in Performance)

**Purpose:** To assess the student's ability to perform a program of sufficient length and suitable repertoire as specified in the requirements for each instrument.

**Panel:** A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

**Distribution of Marks:** Each member of the panel submits a mark for the examination and the final mark is the average of all these.

5. -354A/B: L.Mus. Performance II (public half recital) -364A/B: Honours Performance II (public half recital)

**Purpose:** The half recital is a public presentation, before a jury, intended to demonstrate competence in public solo performance. Non-keyboard performers and singers will, of course, use appropriate accompaniment which may be provided by either a keyboard instrument or chamber ensemble. A minimum grade of A- is required to pass.

**Panel:** A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

**Distribution of Marks:** Each member of the panel submits a mark for the examination and the final mark is the average of all these.


**Purpose:** All recitals are to be performed in public before a jury and are intended to demonstrate technical mastery of their instrument/voice as well as an understanding of different musical styles appropriate to their level of study. A minimum grade of A- is required to pass (B- in the Major in Performance program).

**Panel:** A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

**Distribution of Marks:** Each member of the panel submits a mark for the examination and the final mark is the average of all these.

7. -659A/B: Concertos (1 credit per concerto; pass/fail)

**Purpose:** The Artist Diploma program in orchestral instruments, piano and voice require the candidate to present two concertos. The concertos are normally examined only by jury but may, if circumstances permit, be given in public with suitable accompaniment. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

**Panel:** A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

**Distribution of Marks:** Examiners judge the concerto independently and submit their evaluation without consulting the other examiners. All the examiners must judge the concerto to be satisfactory for the candidate to pass.

8. Postgraduate Recitals

**Purpose:** Recitals in the Artist Diploma and M.Mus. programs are intended to demonstrate that the student is qualified to engage in professional performance activities, and has attained the high level of performing ability required for the Artist Diploma or the M.Mus. degree.

**Panel:** For the Artist Diploma recitals, the panel consists of the Departmental Chair or delegate as well as two staff members from the area concerned (in Voice recitals, one voice teacher plus one staff member from another area).

**Distribution of Marks:** Examiners judge the recital independently and submit their evaluation without consulting the other examiners. All of the examiners must judge the recital to be satisfactory for the candidate to pass.

M.Mus. recitals are evaluated according to policy and procedures established by the Faculty of Graduate Studies and Research.