Schulich School of Music
Programs, Courses and University Regulations
2013-2014
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This publication provides guidance to prospects, applicants, students, faculty and staff.

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Note: Throughout this publication, "you" refers to students newly admitted, readmitted or returning to McGill.
1 About the Faculty, page 11
2 History of the Faculty, page 11
3 Academic Staff, page 11
   3.1 Department of Music Research, page 11
      3.1.1 Composition Area, page 11
      3.1.2 Music Education Area, page 12
      3.1.3 Music Theory Area, page 12
      3.1.4 Music Technology Area, page 12
      3.1.5 Musicianship Area, page 12
      3.1.6 Musicology Area, page 13
      3.1.7 Sound Recording Area, page 13
      3.1.8 Associate Members, page 13
   3.2 Department of Performance, page 13
      3.2.1 Brass Area, page 14
      3.2.2 Early Music Area, page 14
      3.2.3 Ensembles, page 15
      3.2.4 Jazz Area, page 15
      3.2.5 Opera Area, page 16
      3.2.6 Organ Area, page 16
      3.2.7 Percussion Area, page 16
      3.2.8 Piano Area, page 17
      3.2.9 String Area, page 17
      3.2.10 Voice Area, page 18
      3.2.11 Vocal Repetiteurs, page 18
      3.2.12 Woodwind Area, page 18
4 Revisions – Schulich School of Music, page 19
5 About the Schulich School of Music (Undergraduate), page 19
   5.1 Location, page 19
   5.2 Faculty Administrative Officers, page 20
      5.2.1 Dean's Office, page 20
      5.2.2 Associate Deans' Office, page 20
      5.2.3 Graduate Studies, page 20
      5.2.4 Academic Affairs, page 20
      5.2.5 Admissions, page 21
      5.2.6 Student Affairs, page 21
      5.2.7 Building Management, page 21
      5.2.8 Concerts and Publicity, page 21
      5.2.9 Marvin Duchow Music Library, page 22
      5.2.10 Gertrude Whitley Performance Library, page 22
      5.2.11 Opera McGill, page 22
5.2.12 Digital Composition Studio, page 22
5.2.13 Recording Studio, page 22
5.2.14 Music Technology Research Laboratories, page 23
5.2.15 Computational Acoustic Modeling Laboratory (CAML), page 23
5.2.16 Distributed Digital Music Archives and Libraries Laboratory (DDMAL), page 23
5.2.17 Sound Processing and Control Laboratory (SPCL), page 23
5.2.18 Input Devices and Music Interaction Laboratory (IDMIL), page 23
5.2.19 Music Perception and Cognition Laboratory (MPCL), page 23
5.2.20 Real-Time Multimodal Laboratory (RTML), page 24
5.2.21 Centre for Interdisciplinary Research in Music Media & Technology (CIRMMT), page 24
5.2.22 Music Education Research Laboratory, page 24
5.2.23 McGill University Records, page 24
5.2.24 McGill Conservatory, Community Program of the Schulich School of Music of McGill University, page 24

6 Overview of Programs, page 25

6.1 Degrees and Diplomas Offered, page 25
6.1.1 Degree of Bachelor of Music (B.Mus.), page 25
6.1.2 Faculty Program, page 25
6.1.3 B.A. Major Concentration in Music, page 25
6.1.4 Minor Programs, page 25
6.1.5 M.Mus. Performance (Prerequisite courses), page 26
6.1.6 M.Mus. Sound Recording (Prerequisite courses), page 26
6.1.7 Licentiate in Music (L.Mus.), page 26
6.1.8 Artist Diploma, page 26
6.1.9 Graduate Diploma in Professional Performance, page 26
6.1.10 Degree of Master of Arts (M.A.), page 26
6.1.11 Degree of Master of Music (M.Mus.), page 26
6.1.12 Degree of Doctor of Music (D.Mus.), page 26
6.1.13 Degree of Doctor of Philosophy (Ph.D.), page 26

6.2 Orchestral Training, page 27

6.3 Scholarships and Financial Aid, page 27
6.4 Summer Studies, page 27
6.5 Music Credit Options for Students in Other Faculties, page 27

6.6 McGill Conservatory, page 27

7 Admission, page 28

7.1 Application Procedure, page 28
7.2 Music Entrance Requirements, page 28
7.3 Academic Entrance Requirements, page 29
7.3.1 Bachelor of Music, page 29
7.3.2 CEGEP Applicants, page 29
7.3.3 Canadian High School (excluding Quebec) Applicants, page 29

2013-2014, McGill University
8.11 Deferrals, page 37
8.12 Supplementals, page 37
8.13 Rereading of Examinations, page 37
8.14 Academic Standing, page 38
   8.14.1 Satisfactory/Interim Satisfactory Standing, page 38
   8.14.2 Probationary/Interim Probationary Standing, page 38
   8.14.3 Readmitted Unsatisfactory Standing, page 38
   8.14.4 Unsatisfactory/Interim Unsatisfactory Standing, page 38
   8.14.5 Incomplete Standings, page 39
8.15 Graduation Requirements, page 39
8.16 Graduation Honours, page 39

9 Programs of Study, page 39
   9.1 Department of Music Research: Composition; Music Education; Music History; Theory; Faculty Program, page 39
      9.1.1 Bachelor of Music (B.Mus.) - Major Composition (124 credits), page 40
      9.1.2 Bachelor of Music (B.Mus.) - Major Music History (124 credits), page 42
      9.1.3 Bachelor of Music (B.Mus.) - Major Theory (124 credits), page 45
      9.1.4 Bachelor of Music (B.Mus.) - Faculty Program Music (123 credits), page 47
      9.1.5 Special Prerequisite Courses for M.Mus. in Sound Recording, page 49
      9.1.6 Minor Composition (18 credits), page 49
      9.1.7 Minor Music Education (18 credits), page 50
      9.1.8 Minor Music History (18 credits), page 51
      9.1.9 Minor Music Theory (18 credits), page 51
      9.1.10 Minor Musical Applications of Technology (18 credits), page 52
      9.1.11 Minor Musical Science and Technology (18 credits), page 52
   9.2 Department of Performance, page 53
      9.2.1 Bachelor of Music (B.Mus.) - Major Performance Piano (125 credits), page 53
      9.2.2 Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) (125 credits), page 56
      9.2.3 Bachelor of Music (B.Mus.) - Major Performance Voice (123 credits), page 59
      9.2.4 Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) (125 credits), page 61
      9.2.5 Bachelor of Music (B.Mus.) - Major Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Organ, Harpsichord and Early Brass Instruments) (125 credits), page 65
      9.2.6 Bachelor of Music (B.Mus.) - Major Early Music Performance (Voice) (126 credits), page 68
      9.2.7 Bachelor of Music (B.Mus.) - Major Performance Jazz (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice) (126 credits), page 71
      9.2.8 Minor Early Music Performance (18 credits), page 73
      9.2.9 Licentiate in Music (L.Mus.) - Major Performance Piano (93 credits), page 74
      9.2.10 Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (93 credits), page 76
      9.2.11 Licentiate in Music (L.Mus.) - Major Performance Voice (105 credits), page 78
      9.2.12 Licentiate in Music (L.Mus.) - Major Performance Jazz (100 credits), page 80
9.2.13 Artist Diploma - Major Performance Voice (65 credits), page 81
9.2.14 Artist Diploma - Major Performance (All Instruments) (62 credits), page 83
9.2.15 Special Prerequisite Courses for M.Mus. in Performance, page 85

9.3 B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program, page 87
9.3.1 Concurrent Bachelor of Music (B.Mus.) - Major Music Education and Bachelor of Education (B.Ed.) -
    Music Elementary and Secondary (137 credits), page 87

9.4 Management Minor Programs, page 91
9.4.1 Minor Management (For Non-Management Students) (18 credits), page 91
9.4.2 Minor Marketing (For Non-Management Students) (18 credits), page 92

10 Practical Subjects, page 93
10.1 Practical Assignment and Lessons, page 93
10.1.1 Registration/Withdrawal, page 93
10.1.2 Assignment of Teachers, page 93
10.1.3 Credit Weights for Practical Study, page 93
10.2 Examinations and Goals in Practical Subjects, page 94
10.2.1 Concentration Study, page 94
10.2.2 Major Study, page 94
    10.2.2.1 B.Mus. Major in Performance, Major in Early Music Performance, and Major in Jazz Performance, page 94
10.2.3 Licentiate Study, page 95
    10.2.3.1 L.Mus. Performance, page 95
10.2.4 Postgraduate Study, page 96
    10.2.4.1 Artist Diploma, page 96
10.2.5 Elective Study, page 97

11 Practical Examinations, page 98
11.1 Application for Examination, page 98
11.2 Examination Marking, page 98
About the Faculty

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada. McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology. Pollack Hall (capacity: 600), Redpath Hall (capacity: 300 and housing the University organ) and Tanna Schulich Hall (capacity: 187) are among the busiest and best concert venues in Montreal. The intimate Clara Lichtenstein Hall (capacity: 80) is scheduled for renovation in the summer of 2013. In addition, facilities include the Wirth Opera Studio (an opera rehearsal room), and the Multimedia Complex Suite, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes. The three floors of the Marvin Duchow Music Library contain well over 100,000 scores, recordings, books, and periodicals; in addition, the Gertrude Whitley Performance Library has performing parts for over 6,000 titles.

Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modelling, and more. There are state-of-the-art classrooms, teaching studios, and over 100 practice rooms. The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine (www.cirmmt.mcgill.ca).

Current student enrolment is approximately 550 at the undergraduate level and approximately 250 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and devoted administrative and support staff.

History of the Faculty

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

Academic Staff

Department of Music Research

Chair
Neidhöfer, Christoph

Composition Area

Composition
Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik(Hamburg); Associate Professor; Composition Area Coordinator, Composition, Orchestration
Cherney, Brian; B.Mus., M.Mus., Ph.D.(Tor.); Professor; Composition, Theory and Analysis, History and Literature
Ferguson, Sean; B.Mus.(Alta.), M.Mus., D.Mus.(McG.); Associate Professor; Composition; Co-Director, Digital Composition Studios
Harman, Chris Paul; Assistant Professor; Composition
Hui, Melissa; B.Mus.(Br. Col.), M.F.A.(Calif. Inst. of Arts), D.M.A./M.M.A.(Yale); Associate Professor; Composition
Leroux, Philippe; Premier Prix(Conservatoire national supérieur de musique et de danse de Paris); Associate Professor; Composition; Co-Director, Digital Composition Studios
Composition
Lesage, Jean; Concours, Diplôme d'études supérieures (Conservatoire de Montréal); Associate Professor; Composition
Rea, John; B.Mus.(Wayne), M.Mus.(Tor.), M.F.A., Ph.D.(Princ.); Professor; Composition, Theory and Analysis

3.1.2 Music Education Area

Music Education
Cossette, Isabelle; Premier Prix (Conservatoire du Québec); M.Mus.(McG.), D.Mus.(Montr.); Assistant Professor; Music Education
Lorenzino, Lisa; B.Mus.(Tor.), B.Ed.(Sask.), M.A.(McG.), Ph.D.(Alta); Faculty Lecturer; Music Education Area Chair; Music Education
Wapnick, Joel; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syrac.); Professor; Director, Music Education Research Lab; General Music Techniques

3.1.3 Music Theory Area

Music Theory
Biamonte, Nicole; B.F.A.(SUNY Purchase), Ph.D., M.Phil.(Yale); Assistant Professor; Theory Area Chair, Theory and Analysis
Caplin, William; B.M.(USC), M.A., Ph.D.(Chic.); Professor; Theory and Analysis (James McGill Professor)
Hasegawa, Robert; B.A.(Bard.Col.), M.A.(Calif.), Ph.D.(Harv.); Assistant Professor; Theory and Analysis
Neidhöfer, Christoph; Dipl.(Musikhochschule Basel), Ph.D.(Harv.); Associate Professor; Theory and Analysis, Composition
Rusch, René; B.Mus.(Lawrence), M.A., M.Mus.(Mannes), Ph.D.(Mich.); Assistant Professor; Theory and Analysis
Schubert, Peter; B.A., M.A., Ph.D.(Col.); Professor; Theory and Analysis
Wild, Jonathan; B.Mus., M.A.(McG.), Ph.D.(Harv.); Assistant Professor; Theory and Analysis, Composition

3.1.4 Music Technology Area

Music Technology
Depalle, Philippe; B.Sc.(Paris XI & ENS Cachan), D.E.A.(Le Mans & ENS Cachan), Ph.D.(Le Mans & IRCAM); Associate Professor; Music Technology Area Chair; Music Technology
Fujinaga, Ichiro; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.); Associate Professor; Music Technology
McAdams, Stephen; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris); Professor; Music Technology (Canada Research Chair)
Mulder, Axel; Drs.(Rijks Universiteit Groningen), Ph.D.(S. Fraser); Adjunct Professor
Scavone, Gary; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.); Associate Professor; Music Technology
Verge, Marc-Pierre; B.A., M.Sc.(Laval), Ph.D.(Eindhoven); Adjunct Professor
Wanderley, Marcelo; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM); Associate Professor; Music Technology, Gestural Control of Sound Synthesis; Director, CIRMMT (William Dawson Scholar)

3.1.5 Musicianship Area

Musicianship
Asly, Monica; B.Mus.(McG.); Faculty Lecturer; Musicianship
Davidson, Thomas; B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L.; Assistant Professor; Musicianship Area Chair; Musicianship, Piano; Keyboard Proficiency Coordinator
Mariner, Justin; M.Mus., D.Mus.(McG.); Assistant Professor; Musicianship
3.1.6 Musicology Area

Musicology

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

Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(C’nell); Associate Professor; Fortepiano, History and Literature

Brackett, David; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(C’nell); Associate Professor; History and Literature

Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Calif., Berk.); Associate Professor; History and Literature

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

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

Lih, Lars; B.A.(Yale), B.Phil.(Oxf.), Ph.D.(Princ.); Adjunct Professor; History and Literature

Montagnier, Jean-Paul; B.A., M.A.(Lyon), Ph.D.(Duke); Adjunct Professor; History and Literature

Stubley, Eleanor; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.); Associate Professor; History and Literature

Whitesell, Lloyd; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook); Associate Professor; History and Literature

3.1.7 Sound Recording Area

Sound Recording

Bech, Soren; M.Sc., Ph.D.(Technical Univ. of Denmark); Senior Technology Specialist, Bang & Olufsen; Adjunct Professor; Sound Recording

Begault, Durand; B.A.(Calif.-Santa Cruz), M.F.A.(Mills College), Ph.D.(Calif.-San Diego); Human Factors Research and Technology Division, NASA Ames Research Center; Adjunct Professor; Sound Recording

Braasch, Jonas; Dipl. Physics(Dortmund), Doct-Eng, Ph.D.(Bochum); Adjunct Professor; Sound Recording

de Francisco, Martha; Diplom-Tonmeister(Detmold); Associate Professor; Sound Recording

Epstein, Steven; Senior Executive Producer, Sony Classical; Adjunct Professor; Sound Recording

King, Richard; B.Mus.(Dal.), M.Mus.(McG.); Associate Professor; Sound Recording Area Chair; Sound Recording

Martens, William; B.A.(Miami), Ph.D.(N’western); Adjunct Professor; Sound Recording

Massenburg, George; President and Owner, GML Inc.; Associate Professor; Sound Recording

Walzl, Herbert; mediaHYPERIUM, Inc.; Adjunct Professor

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

3.1.8 Associate Members

Associate Members

Guastavino, Catherine; School of Information Studies

Levitin, Daniel; Dept. of Psychology

Palmer, Caroline; Dept. of Psychology

3.2 Department of Performance

Chair

Lesage, Jean
3.2.1 Brass Area

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

Trumpet
DeVuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Assistant Professor; Associate Principal Trumpet, Montreal Symphony Orchestra; Assistant Professor
Dunn, Andrew; PCRAM, LRAM, PG Dip GSMD, M.A.(TVU); Assistant Professor; Brass Area Chair
Merkelo, Paul; B.Mus.(Eastman); Principal Trumpet, Montreal Symphony Orchestra; Instructor

Trombone
Beaudry, Pierre; Montreal Symphony Orchestra; Instructor
Box, James; M.M.(S. Methodist), M.M.(Cleveland Inst. Music); Principal Trombone, Montreal Symphony Orchestra; Assistant Professor
Dix, Trevor; M.Mus.(McG.); Instructor

Tuba/Euphonium
Cazes, Alain; Premier Prix(Conservatoire de Montréal); Associate Professor
Johnson, Sasha; Instructor
Miller, Dennis; Principal Tuba, Montreal Symphony Orchestra; Associate Professor

3.2.2 Early Music Area

Early Music
Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(C’nell); Associate Professor; Fortepiano
Bergeron, Sylvain; B.Mus.(Laval); Instructor; Lute
Ericsson, Hans-Ola; Mus. Dir. Exam.(Royal Swedish Academy of Music), Graduate, Hochschule für Musik(Freiburg); Associate Professor; Organ Area Chair
Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute
Jennejohn, Matthew; B.A.(Sask.), B.Mus.(Br. Col.); Instructor; Baroque Oboe
Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice
Kirk, Douglas; B.S., B.A.Mus.Hons.(Iowa), M.M.(Texas-Austin), Ph.D.(McG.); Instructor; Cornetto
Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Continuo, Harpsichord (William Dawson Scholar)
Lortie, Dominique; Instructor; Sackbut
Lussier, Mathieu; Instructor; Baroque Bassoon
MacMillan, Betsy; B.Mus.(W. Ont.), M.Mus.(McG.); Instructor; Viola da Gamba
Maute, Matthias; Instructor; Recorder
Michaud, Nathalie; B.A.(Ott.), Cert. of Interpretation(The Hague), M.A.(Montr.); Instructor; Recorder
Napper, Suzie; Instructor; Baroque Cello
Plouffe, Hélène; Instructor; Baroque Viola, Baroque Violin
Rémillard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin
Simons, Mark; B.Mus.(McG.); Instructor; Early Clarinet
Weman Ericsson, Lena; M.A.(Uppsala), Ph.D.(Lulea); Assistant Professor; Early Music and Harpsichord Area Chair
3.2.3 **Ensembles**

**Ensembles**

Guest Conductors; Contemporary Music Ensemble

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

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

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

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

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

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

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

Ouimet, Francois; University Chorus; Instructor

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

3.2.4 **Jazz Area**

**Jazz Bass**

Hollins, Fraser; Instructor

Lessard, Daniel; Instructor

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

**Jazz Drums**

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

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

Lambert, Michel; Instructor

McCann, Chris; Instructor

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

**Jazz Flute**

Gossage, Dave; Instructor

**Jazz Guitar**

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

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

Clayton, Greg; Instructor

Gauthier, Michael; Instructor

Gearay, Jon; Instructor

**Jazz Piano**

Amirault, Steve; Instructor

Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip.(Berklee); Associate Professor

Johnston, Jeffrey; Instructor

Rager, Josh; B.Mus., M.Mus.(McG.); Instructor

Roney, John; M.Mus.(McG.); Instructor

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

McGill University, Schulich School of Music, 2013-2014 (Published August 19, 2013)
Jazz Saxophone
Bolduc, Rémi; Assistant Professor
Doxas, Chet; B.Mus., M.Mus.(McG.); Instructor
Jensen, Christine; B.Mus., M.Mus.(McG.); Instructor
Kennedy, Donny; B.Mus., M.Mus.(McG.); Instructor
Leroux, André; B.Mus.(Montr.); Instructor
Lozano, Frank; Instructor
McLean, Allan; Instructor
Miller, Joel; B.Mus.(McG.); Instructor
Turner, Dave; Instructor

Jazz Trombone
Abdul Al-Khabyyr, Muhammad; Instructor
Grott, David; Instructor
Trottier, Jean-Nicolas; B.Mus., M.Mus.(McG.); Instructor

Jazz Trumpet
Couture, Jocelyn; Instructor
Dean, Kevin; B.M.E.(Iowa), M.Mus.(Miami); Professor
Di Lauro, Ron; B.Mus., M.Mus.(McG.); Instructor
Mahar, Bill; B.Mus.(McG.); Instructor
Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor; Jazz Area Chair

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

Jazz Voice
Lee, Ranee; Instructor

3.2.5 Opera Area

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

3.2.6 Organ Area

Organ
Ericsson, Hans-Ola; Mus. Dir. Exam(Royal Swedish Academy of Music), Graduate, Hochschule für Musik(Freiburg); Associate Professor; Organ Area Chair
Gilbert, Kenneth; D.Mus. honoris causa(McG.), O.C., F.R.S.C., HonRAM; Adjunct Professor
Porter, William; B.Mus.(Oberlin), M.M., M.M.A., D.M.A.(Yale); Associate Professor

3.2.7 Percussion Area

Percussion
Huang, Aiyun; B.A.(Tor.), D.M.A.(Calif.-San Diego); Associate Professor; Percussion Area Chair
Marandola, Fabrice; Premier Prix(Conservatoire de Paris); M.Mus., Ph.D.(Sorbonne); Assistant Professor
## 3.2.8 Piano Area

**Piano**

<table>
<thead>
<tr>
<th>Name</th>
<th>Degrees</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davidson, Thomas</td>
<td>B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L.;</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Gavrilova, Julia</td>
<td>M.Mus., D.Mus.(McG.);</td>
<td>Instructor</td>
</tr>
<tr>
<td>Hashimoto, Kyoko</td>
<td>B.A.(Tokyo), Professional Studies(Juilliard); Associate Professor; Piano</td>
<td>Area Chair</td>
</tr>
<tr>
<td>Laimon, Sara</td>
<td>B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook); Associate</td>
<td>Professor</td>
</tr>
<tr>
<td>McMahon, Michael</td>
<td>B.Mus.(McG.), Graduate, Hochschule für Musik(Vienna); Associate Professor</td>
<td></td>
</tr>
<tr>
<td>Mdivani, Marina</td>
<td>Post-graduate Dip.(Moscow Cons.); Associate Professor</td>
<td></td>
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<tr>
<td>Poletaev, Ilya</td>
<td>B.Mus.(Tor.), M.Mus., M.A., D.M.A.(Yale); Assistant Professor</td>
<td></td>
</tr>
<tr>
<td>Zuk, Luba</td>
<td>L.Mus.(McG.), Graduate, Conservatoire de musique du Québec; Ph.D.(Ukrainian Free University, Munich); Associate Professor</td>
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## 3.2.9 String Area

**Violin**

<table>
<thead>
<tr>
<th>Name</th>
<th>Degrees</th>
<th>Role</th>
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<tbody>
<tr>
<td>Fewer, Mark</td>
<td>B.Mus.(Tor.); Associate Professor; String Area Chair</td>
<td></td>
</tr>
<tr>
<td>Lupien, Denise</td>
<td>B.M., M.M.(Juilliard); Concertmaster, Orchestre Métropolitain; Assistant Professor</td>
<td></td>
</tr>
<tr>
<td>Roberts, Richard</td>
<td>B.Mus.(Ind.); Concertmaster, Montreal Symphony Orchestra; Assistant Professor</td>
<td></td>
</tr>
<tr>
<td>Strauss, Axel</td>
<td>Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard); Associate Professor</td>
<td></td>
</tr>
<tr>
<td>Wan, Andrew</td>
<td>Instrutor</td>
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**Viola**

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<tr>
<th>Name</th>
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<tr>
<td>Chen, Jun-Yuan (Lambert)</td>
<td>B.Mus.(Johns Hop.), M.Mus.(New England Cons.), D.Mus.(McG.); Instructor</td>
<td></td>
</tr>
<tr>
<td>Marcotte, Anna-Belle</td>
<td>L.Mus.(McG.); Instructor</td>
<td></td>
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<tr>
<td>McNabney, Douglas</td>
<td>B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.); Associate Professor; String Area Chair</td>
<td></td>
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<tr>
<td>Roy, André</td>
<td>B.Mus.(Curtis); Associate Professor</td>
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**Cello**

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<tr>
<th>Name</th>
<th>Degrees</th>
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<tbody>
<tr>
<td>Dolin, Elizabeth</td>
<td>B.Mus.(Tor.), Artist Dip.(Ind.); Assistant Professor</td>
<td></td>
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<tr>
<td>Dyachkov, Yegor</td>
<td>Instructor</td>
<td></td>
</tr>
<tr>
<td>Haimovitz, Matt</td>
<td>B.A.(Harv.); Associate Professor</td>
<td></td>
</tr>
<tr>
<td>Manker, Brian</td>
<td>Principal Cello, Montreal Symphony Orchestra; Instructor</td>
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**Double Bass**

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<thead>
<tr>
<th>Name</th>
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<th>Role</th>
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<tbody>
<tr>
<td>Chappell, Eric</td>
<td>B.Mus.(McG.); Montreal Symphony Orchestra; Instructor</td>
<td></td>
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<tr>
<td>Feltham, Scott</td>
<td>B.Mus.(McG.); Montreal Symphony Orchestra; Instructor</td>
<td></td>
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<tr>
<td>Robinson, Brian</td>
<td>B.Mus.(Tor.); Montreal Symphony Orchestra; Assistant Professor</td>
<td></td>
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<tr>
<td>Yazdanfar, Ali</td>
<td>Montreal Symphony Orchestra; Instructor</td>
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**Guitar**

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Antonio, Garry</td>
<td>B.Mus., M.Mus.(McG.), D.Mus.(Montr.), D.I.A.(C'dia); Instructor</td>
<td></td>
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<tr>
<td>Dobby, Timothy</td>
<td>B.Mus.(USC), M.Mus.(McG.); Instructor</td>
<td></td>
</tr>
<tr>
<td>Ducharme, Jérôme</td>
<td>Prix Grande Distinction(Conservatoire de Montréal); Instructor</td>
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**Harp**

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Swartz, Jennifer</td>
<td>Dip.(Curtis); Principal Harp, Montreal Symphony Orchestra; Assistant Professor</td>
<td></td>
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</tbody>
</table>
3.2.10 Voice Area

Voice
Algieri, Stefano; B.Mus., M.Mus.(Manhattan School of Music); Associate Professor
Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice Area Chair
Kolomyjec, Joanne; B.Mus.(Tor.); Assistant Professor
Popescu, Annamaria; A.Dip. (Acad. of Vocal Arts); Instructor
Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Associate Professor
Sevadjian, Thérèse; B.Mus., M.Mus.(Montr.); Associate Professor
Sylvan, Sanford; B.Mus.(Manhattan); Assistant Professor

3.2.11 Vocal Repetiteurs

Vocal Repetiteurs
Diamond, Louise; M.Mus.(McG.); Vocal Repetiteur
Godin, Olivier; Vocal Repetiteur
McLean, Pierre; Vocal Repetiteur
Nigrim, Dana; Vocal Repetiteur
Pelletier, Louise; B.Ed., M.Mus.(UQAM), M.Mus.(Montr.); Vocal Repetiteur
Scarfone, Marie-Eve; Vocal Repetiteur

3.2.12 Woodwind Area

Flute
Bluteau, Denis; M.Mus.(Montr.); Associate Principal, Montreal Symphony Orchestra; Instructor
Bourget, Danièle; Premier Prix(Conservatoire du Québec); Instructor
Christie, Carolyn; B.Mus.(McG.); Montreal Symphony Orchestra; Associate Professor
Howes, Heather; B.Mus., M.Mus.(McG.); Instructor
Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A.Hons.Mus.(Dal.); Principal Flute, Montreal Symphony Orchestra; Associate Professor
Kestenberg, Abe; Associate Professor
Shuter, Cindy; B.Mus.(Tor.); Instructor

Oboe
Baskin, Theodore; B.Mus.(Curtis), M.Mus.(Auck.); Principal Oboe, Montreal Symphony Orchestra; Associate Professor
Forget, Normand; Instructor
Leclaire, Jacqueline; B.Mus.(Eastman), M.Mus., D.M.A.(SUNY, Stony Brook); Assistant Professor; Woodwind Area Chair

Clarinet
Aldrich, Simon; B.Mus., L.Mus.(McG.); Instructor
Crowley, Robert; B.M.(Eastman), M.M.(Clev. Inst. of Music); Assistant Professor
Desgagné, Alain; Premier Prix(Conservatoire du Québec), M.Mus.(N’western); Instructor
Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony Orchestra; Instructor
Kestenberg, Abe; Associate Professor
Bassoon

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

Mangrum, Martin; Montreal Symphony Orchestra; Instructor

Saxophone

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

Kestenberg, Abe; Associate Professor

4 Revisions – Schulich School of Music

Department of Music Research: Composition; Music History; Theory; Faculty Program

section 9.1.2: Bachelor of Music (B.Mus.) - Major Music History (124 credits)

section 9.1.5: Special Prerequisite Courses for M.Mus. in Sound Recording

section 9.1.8: Minor Music History (18 credits)

B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program

section 9.3.1: Concurrent Bachelor of Music (B.Mus.) - Major Music Education and Bachelor of Education (B.Ed.) - Music Elementary and Secondary (137 credits)

5 About the Schulich School of Music (Undergraduate)

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada. The school is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology. Pollack Hall (capacity: 600), Redpath Hall (capacity: 300 and housing the University organ) and Tanna Schulich Hall (capacity: 187) are among the busiest and best concert venues in Montreal. The intimate Clara Lichtenstein Hall (capacity: 80) is scheduled for renovation in the summer of 2013. In addition, facilities include the Wirth Opera Studio (an opera rehearsal room) and the Multimedia Complex Suite, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes. The three floors of the Marvin Duchow Music Library contain well over 100,000 scores, recordings, books, and periodicals; in addition, the Gertrude Whitley Performance Library has performing parts for over 6,000 titles.

Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modelling, and more. There are state-of-the-art classrooms, teaching studios, and over 100 practice rooms. The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) is an interfaculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine (www.cirrmmt.mcgill.ca).

Current student enrolment is approximately 550 at the undergraduate level and approximately 250 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and devoted administrative and support staff.

5.1 Location

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

Telephone: 514-398-4535
Fax: 514-398-1540
Website: www.mcgill.ca/music
# Faculty Administrative Officers

## Dean’s Office

**Dean’s Office**

- **Dean**
  - Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)
- **Faculty Administrator**
  - Mary-Beth Campbell; B.Mus., M.Mus.(McG.)
- **Personnel and Administrative Coordinator**
  - Valerie McConnell
- **Administrative Coordinator**
  - Catherine Healy
- **Secretary**
  - Linda Mannix; B.A.(C'dia)
- **Development Director**
  - Kelly Rice; B.Mus., M.A.(McG.)
- **Development and Alumni Relations Associate**
  - Natacha Gauthier; M.Mus.(Montr.)
- **Budget Officer**
  - Irene Baczynsky
- **Faculty Research Account Administrator**
  - Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)
- **Senior Accounting Clerk**
  - Rena Raghunanan
- **Technical Manager, Concerts/Recordings**
  - Elise Quinn; B.A.(McG.)

## Associate Deans’ Office

**Associate Deans’ Office**

- **Associate Dean (Academic and Student Affairs)**
  - Sara Laimon; B.Mus.(Br.Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook)
- **Associate Dean (Research and Administration)**
  - Julie Cumming; B.A.(Col.), M.A., Ph.D.(Calif., Berk.)
- **Administrative Coordinator to the Associate Deans**
  - Diana Toni Dutz; B.Mus.(W. Ont.), Grad.Dip.(C'dia)
- **Technical Manager, Concerts/Recordings**
  - Devyn Nicholson; B.Mus.(Ott.), M.Mus.(McG.)
- **LAN Manager**
  - Alain Terriault

## Graduate Studies

**Graduate Studies**

- **Director, Graduate Studies**
  - Eleanor Stubley; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.)
- **Senior Administrative and Student Affairs Coordinator**
  - Hélène Drouin
- **Student Affairs Coordinator**
  - TBA

## Academic Affairs

**Academic Affairs**

- **Chair, Department of Music Research**
  - Christoph Neidhöfer; Dipl.(Musikhochschule Basel), Ph.D.(Harv.)
- **Chair, Department of Performance**
  - Jean Lesage; Diplôme d’études supérieures(Conservatoire de Montréal)
- **Administrative Assistant**
  - Tracy Roach; B.Mus.(McG.)
- **Student Affairs Coordinator, Performance and Music Research**
  - Ania Loboda; B.COM.(C’dia)
- **Timetable and Scheduling Coordinator**
  - Jennifer Stephenson; B.A.(McG.)
- **ERM/Gig Office Administrator**
  - Alexis Carter; B.Mus., M.Mus.(McG.)
- **Piano Maintenance Supervisor, Department of Performance**
  - Kerry Wagner; C.T.T.
- **Shop Coordinator**
  - Christopher Smythe; B.Mus., M.Mus.(McG.)
5.2.5  **Admissions**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Patrick O’Neill; B.A.(McG.)</td>
<td>Admissions Officer</td>
</tr>
<tr>
<td>Mary Di Stefano</td>
<td>Admissions and Registration Clerk, Graduate</td>
</tr>
<tr>
<td>Pia D’Amico</td>
<td>Admissions and Registration Clerk, Undergraduate</td>
</tr>
<tr>
<td>Danuta Pietrzak</td>
<td>Admissions Secretary</td>
</tr>
<tr>
<td>Melanie Collins; B.A.(C’dia)</td>
<td>Recruitment and Admissions Administrator</td>
</tr>
<tr>
<td>Janet Edwards; B.A.(C’dia)</td>
<td>Marketing and Web Content Administrator</td>
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5.2.6  **Student Affairs**

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Marie Moscato</td>
<td>Senior Academic Adviser</td>
</tr>
<tr>
<td>Egidia De Michele</td>
<td>Senior Administrative and Student Affairs Coordinator</td>
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<tr>
<td>Danuta Pietrzak</td>
<td>Student Affairs Secretary</td>
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5.2.7  **Building Management**

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<th>Name</th>
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<tbody>
<tr>
<td>Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)</td>
<td>Building Director</td>
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<tr>
<td>Katherine Simons; B.Mus.(W. Laur.)</td>
<td>Associate Building Director</td>
</tr>
<tr>
<td>Nick Zervos</td>
<td>Electronics Technologist (A/V)</td>
</tr>
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5.2.8  **Concerts and Publicity**

**Concerts and Publicity**

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

<table>
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<th>Name</th>
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<tr>
<td>Louise Ostiguy; B.Mus.(Montr.), C.G.E.(HEC)</td>
<td>Director</td>
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<tr>
<td>Kate Herzberg; B.Mus., Dip.Ed.(McG.), Dip.TEFL(Rutg.)</td>
<td>Marketing and Publicity Supervisor</td>
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<tr>
<td>Marie Pothier; B.Mus.(Montr.)</td>
<td>Publicity Secretary</td>
</tr>
<tr>
<td>Johanne Froncioni</td>
<td>Production Supervisor</td>
</tr>
<tr>
<td>Maureen Leaman</td>
<td>Secretary</td>
</tr>
<tr>
<td>Serge Filiatrault</td>
<td>Manager, Operations and Stage</td>
</tr>
<tr>
<td>Robert A. Doucet; B.A.(C’dia)</td>
<td>Stage Manager (Redpath Hall)</td>
</tr>
<tr>
<td>Michel Maher</td>
<td>Stage Manager (Tanna Schulich Hall)</td>
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<tr>
<td>Danielle Caddell-Malentant; DEC III-Professional Theatre (Tech)(John Abbott)</td>
<td>Assistant Stage Manager (Pollack Hall)</td>
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<tr>
<td>James Clemens-Seely; B.Mus.(McG.)</td>
<td>Assistant Stage Manager (Tanna Schulich Hall)</td>
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<tr>
<td>Christopher Johns; B.Mus.(Manit.), M.Mus.(McG.)</td>
<td>Assistant Stage Manager (Pollack Hall)</td>
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<tr>
<td>François Robitaille</td>
<td>Piano Maintenance Supervisor</td>
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5.2.9  Marvin Duchow Music Library

Telephone: 514-398-4695

<table>
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<tr>
<th>Marvin Duchow Music Library</th>
<th>Head Librarian</th>
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<tbody>
<tr>
<td>Cynthia Leive; B.Mus.(Eastman), M.L.S.(SUNY, Geneseo), M.F.A.(Car.)</td>
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<tr>
<td>Carolyn Doi; M.L.I.S.(McG.)</td>
<td>Music Liaison Librarian</td>
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<tr>
<td>Cathy Martin; B.Mus.(UQAM), M.L.I.S.(McG.)</td>
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<tr>
<td>Brian McMillan; B.Mus., M.Mus.(McG.), M.I.St.(Tor.)</td>
<td>Music Liaison Librarian</td>
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<tr>
<td>Andrew Senior; B.A., M.Phil.(York, UK)</td>
<td>Specialized (Audio/Visual) Cataloguing Editor</td>
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<tr>
<td>Gabrielle Kern; B.Mus.(McG.)</td>
<td>Senior Library Clerk</td>
</tr>
<tr>
<td>Melanie Preuss</td>
<td>Senior Library Clerk (Circulation)</td>
</tr>
<tr>
<td>Patrick Dupuis; B.Mus.(Montr.)</td>
<td>Senior Library Clerk (Scores)</td>
</tr>
<tr>
<td>Gail Youster</td>
<td>Senior Library Clerk (Scores)</td>
</tr>
<tr>
<td>David Curtis; B.Sc.(McG.)</td>
<td>Senior Reference Assistant &amp; Cat. Editor</td>
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5.2.10  Gertrude Whitley Performance Library

Telephone: 514-398-4553

<table>
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<tr>
<th>Gertrude Whitley Performance Library</th>
<th>Senior Specialized Cataloguing Editor and Acquisitions Assistant</th>
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<tbody>
<tr>
<td>Erika Kirsch; B.Mus.(Southern Methodist Univ.), M.Mus.(Eastman)</td>
<td></td>
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5.2.11  Opera McGill

Telephone: 514-398-4535, ext. 0489

<table>
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<tr>
<th>Opera McGill</th>
<th>Principal Conductor</th>
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<tbody>
<tr>
<td>TBA</td>
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<tr>
<td>Patrick Hansen; B.Mus.(Simpson), M.Mus.(Missouri)</td>
<td>Executive Director</td>
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5.2.12  Digital Composition Studio

Telephone: 514-398-4552

<table>
<thead>
<tr>
<th>Digital Composition Studio</th>
<th>Co-Director</th>
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<tbody>
<tr>
<td>Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)</td>
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<tr>
<td>Philippe Leroux; Premier Prix (Conservatoire national supérieur de musique et de danse de Paris)</td>
<td>Co-Director</td>
</tr>
<tr>
<td>Richard McKenzie</td>
<td>Chief Electronics Technician</td>
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5.2.13  Recording Studio

Telephone: 514-398-4549

<table>
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<tr>
<th>Recording Studio</th>
<th>Director</th>
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<tbody>
<tr>
<td>Wieslaw Woszczyk; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw)</td>
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### Recording Studio

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Ieronim Catanescu</td>
<td>Electronics Technician</td>
</tr>
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</table>

### 5.2.14 Music Technology Research Laboratories

Fax: 514-398-2962

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Darryl Cameron</td>
<td>Chief Electronics Technician</td>
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### 5.2.15 Computational Acoustic Modeling Laboratory (CAML)

Telephone: 514-398-4535, ext. 094836

<table>
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<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Gary P. Scavone</td>
<td>Director</td>
</tr>
<tr>
<td>B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.)</td>
<td></td>
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### 5.2.16 Distributed Digital Music Archives and Libraries Laboratory (DDMAL)

Telephone: 514-398-4535, ext. 0300

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Ichiro Fujinaga</td>
<td>Director</td>
</tr>
<tr>
<td>B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.)</td>
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### 5.2.17 Sound Processing and Control Laboratory (SPCL)

Telephone: 514-398-4535, ext. 00271

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Philippe Depalle</td>
<td>Co-Director</td>
</tr>
<tr>
<td>B.Sc.(Paris XI &amp; ENS Cachan), D.E.A.(Le Mans &amp; ENS Cachan), Ph.D.(Le Mans &amp; IRCAM)</td>
<td></td>
</tr>
<tr>
<td>Marcelo M. Wanderley</td>
<td>Co-Director</td>
</tr>
<tr>
<td>B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI &amp; IRCAM)</td>
<td></td>
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</table>

### 5.2.18 Input Devices and Music Interaction Laboratory (IDMIL)

Telephone: 514-398-4535, ext. 094916

<table>
<thead>
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<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Marcelo M. Wanderley</td>
<td>Director</td>
</tr>
<tr>
<td>B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI &amp; IRCAM)</td>
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### 5.2.19 Music Perception and Cognition Laboratory (MPCL)

Telephone: 514-398-4535, ext. 094812

<table>
<thead>
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<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Stephen McAdams</td>
<td>Director</td>
</tr>
<tr>
<td>B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris)</td>
<td></td>
</tr>
<tr>
<td>Bennett Smith</td>
<td>Technical Manager</td>
</tr>
</tbody>
</table>
5.2.20  Real-Time Multimodal Laboratory (RTML)

Real-Time Multimodal Laboratory
Stephen McAdams; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris)  Director
Bennett Smith  Technical Manager

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

Centre for Interdisciplinary Research in Music Media & Technology
Marcelo M. Wanderley; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM)  Director
Harold Kilianski; B.Mus.(McG.)  Technical Manager
Sara Gomez; B.A.(McG.)  Administrator
Jacqueline Bednar; B.Mus.(Sur., Guildford, UK)  Administrative Coordinator
TBA  Secretary
Yves Méthot; B.Ing.(E.T.S.)  Electronics Coordinator
Julien Boissinot  Systems Manager
Fabrice Maraldola; Ph.D.(Sorbonne)  Associate Director, Artistic Research
Gary P. Scavone; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.)  Associate Director, Scientific and Technological Research

5.2.22  Music Education Research Laboratory

Music Education Research Laboratory
Joel Wapnick; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syrac.)  Director

5.2.23  McGill University Records

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

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

McGill Conservatory, Community Program of the Schulich School of Music of McGill University
Clément Joubert; B.Mus.(McG.)  Director
Nancy Soulsby; B.A., Dip.Ed.(McG.)  Administrative Assistant
6 Overview of Programs

The Schulich School of Music offers degree programs leading to the B.Mus. and diploma programs leading to an L.Mus. and Artist Diploma. The Department of Music Research offers Minors in Composition, Music Education, Music History, Music Theory, and two Minors in the area of Music Technology.

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

6.1 Degrees and Diplomas Offered

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

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

**Majors**
- Composition
- Faculty Program
- Music Education – available only as a component of the Concurrent B.Mus./B.Ed. program
- Music History
- Music Theory
- Performance
- Early Music Performance
- Jazz Performance

6.1.2 Faculty Program

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

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

6.1.3 B.A. Major Concentration in Music

The Faculty of Arts offers a Bachelor of Arts degree with a Major concentration in Music. Further details on the program can be found under Programs, Courses and University Regulations > Faculties & Schools > Faculty of Arts > Undergraduate > Academic Programs > Music (MUAR).

6.1.4 Minor Programs

A Minor in Music Education is available to all students (with the exception of students in the concurrent B.Mus./B.Ed. program). This option will take the place of Music and/or Free Electives.
A Minor in Music History is available to all students (with the exception of students in the Major in Music History program). This option will take the place of Music and/or Free Electives, as well as history, literature, and performance practice complementary courses.

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

Minors in Musical Applications of Technology and Musical Science and Technology are 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. (Space permitting, these minors are also available to students from other faculties.)

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

A Minor in Marketing and a Minor in Management are available to B.Mus. students. Further information on these minors can be found under Programs, Courses and University Regulations > Faculties & Schools > Desautels Faculty of Management > Undergraduate > Overview of Programs Offered by the Desautels Faculty of Management > Minors for Non-Management Students.

Minor programs in Music are also available to students in the Faculty of Arts and the Faculty of Science. Further information on these minors can be found under Programs, Courses and University Regulations > Faculties & Schools > Faculty of Arts > Undergraduate > Academic Programs > Music (MUAR) and under Programs, Courses and University Regulations > Faculties & Schools > Faculty of Science > Undergraduate > Academic Programs > Music.

6.1.5 **M.Mus. Performance (Prerequisite courses)**

Students wishing to prepare for the Master of Music in Performance should include, in their Bachelor of Music program, the courses listed under section 9.2.15: Special Prerequisite Courses for M.Mus. in Performance.

6.1.6 **M.Mus. Sound Recording (Prerequisite courses)**

Students wishing to prepare for the Master of Music in Sound Recording should include, in their Bachelor of Music program, the courses listed under section 9.1.5: Special Prerequisite Courses for M.Mus. in Sound Recording.

6.1.7 **Licentiate in Music (L.Mus.)**

The Licentiate in Music is offered in Performance and is designed for advanced instrumentalists, singers, and jazz performers who wish to concentrate on their practical subject while limiting their theoretical studies to basic areas in Music History, Theory, and Musicianship. This program normally requires three years of study. For more information, please see: section 9.2.9: Licentiate in Music (L.Mus.) - Major Performance Piano (93 credits); section 9.2.10: Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (93 credits); section 9.2.11: Licentiate in Music (L.Mus.) - Major Performance Voice (105 credits); and section 9.2.12: Licentiate in Music (L.Mus.) - Major Performance Jazz (100 credits).

6.1.8 **Artist Diploma**

The Artist Diploma is available only to advanced instrumentalists and singers who demonstrate technical and musical maturity. Admission into the program requires completion of a Bachelor of Music degree in Performance, a Licentiate in Music, or the equivalent.

6.1.9 **Graduate Diploma in Professional Performance**

The Graduate Diploma in Professional Performance is open to accomplished musicians, singers, or established chamber ensembles.

6.1.10 **Degree of Master of Arts (M.A.)**

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

6.1.11 **Degree of Master of Music (M.Mus.)**

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. Within the Performance option are offered specializations in: piano, guitar, orchestral instruments, organ, conducting, chamber music, orchestral training, piano accompaniment, vocal, opera, opera coaching, vocal pedagogy, early music, church music – organ, and jazz.

6.1.12 **Degree of Doctor of Music (D.Mus.)**

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

6.1.13 **Degree of Doctor of Philosophy (Ph.D.)**

The Doctor of Philosophy degree (Ph.D.) is available in Music Education, Musicology, Music Technology, Sound Recording, and Theory. For details of the master’s and doctoral programs, please consult the Programs, Courses and University Regulations publication for Graduate and Postdoctoral Studies, available at www.mcgill.ca/study.
6.2 **Orchestral Training**

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

6.3 **Scholarships and Financial Aid**

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

Schulich Scholarships valued at CAD$5,000/year (renewable) are available to outstanding prospective students. About 70 Schulich Scholars are present in the School during any academic year. A limited number of Music Entrance Scholarships (valued at $2,000 each) are also awarded to incoming Performance students on the basis of auditions held only in February. All instruments, including voice, are eligible. In addition, outstanding string players applying to the Schulich School of Music are encouraged to audition for the Lloyd Carr-Harris String Scholarships (valued at $10,000 each, renewable). Application for admission must be submitted by January 15.

While taking into account the stipulations of the individual awards, Schulich School of Music scholarships, awards, and prizes are given on the basis of a student's record for the academic session ending in April and are tenable during the next academic year beginning in September. Students must have successfully completed at least 27 credits (excluding courses completed under the Satisfactory/Unsatisfactory option) in the academic year preceding the award and must register for full-time studies during the subsequent year, unless fewer credits are needed to complete the program. Students whose records contain outstanding incompletes or deferrals will not be considered. No application is required.

6.4 **Summer Studies**

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

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

Information concerning course offerings and application forms may be obtained from the McGill Summer Studies Office website, [www.mcgill.ca/summer](http://www.mcgill.ca/summer), or by calling 514-398-5212.

6.5 **Music Credit Options for Students in Other Faculties**

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

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

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

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

For further details on these courses, please see [Programs, Courses and University Regulations > Faculties & Schools > Faculty of Arts > Undergraduate > Academic Programs > Music (MUAR)](http://www.mcgill.ca/muarcourses). Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Schulich School of Music and from the Associate Dean of their own faculty.

6.6 **McGill Conservatory**

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

In addition, the McGill Conservatory offers the Little Musicians course—an introduction to music for young children; Suzuki method instrumental instruction; orchestras; children's, youth, and adult choirs; chamber music ensembles; a variety of jazz courses: improvisation, theory, history, and combos; and a summer day camp.
Instrumental examinations up to the Collegial II level and Theory and Ear Training examinations from the Secondary III to Secondary V levels are available to both internal and external students. Theory and Ear Training examinations at the Elementary and Collegial I and II levels are open to internal students only.

The McGill Conservatory also welcomes adult students (at any level) and encourages their participation not only in instrumental instruction but also in choir, orchestra, instrumental ensembles, and Theory and Ear Training courses.

For more information, contact the McGill Conservatory: 514-398-4543 (Downtown); 514-398-7673 (Macdonald campus); 514-398-5505 (Camp); website: www.mcgill.ca/conservatory.

7 Admission

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

7.1 Application Procedure

All inquiries regarding admission should be directed to:

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

Full information, including a web-based application form, is available at www.mcgill.ca/music/future-students.

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

Application information should include detailed descriptions of the applicant's musical background, training, and statement of intent including photocopies of diplomas, certificates, and/or transcripts. An official up-to-date transcript must also be sent directly by the school attended. All applicants must arrange to have a Music Evaluation form submitted on their behalf. All supporting documents for undergraduate applications can be submitted online via Minerva—see www.mcgill.ca/applying/submitting-your-documents/uploadingdocuments for guidelines on how to upload documents. All screening and audition recordings should be submitted electronically directly to the Schulich School of Music: undergraduateadmissions.music@mcgill.ca.

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

7.2 Music Entrance Requirements

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

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

<table>
<thead>
<tr>
<th>Quebec CEGEPs</th>
<th>CEGEP II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toronto Conservatory</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Western Board</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Mount Allison</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Associated Board of the Royal Schools of Music</td>
<td>Grade 7</td>
</tr>
</tbody>
</table>

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

All applicants in female voice and in all jazz instruments will be required to submit screening material (audio) for preselection by January 15. Following a review of these recordings, selected applicants will be invited to attend a live audition. No live audition will be scheduled in female voice or in any jazz instrument until recordings have been received and reviewed. All applicants must perform an audition of approximately 15 minutes’ duration. The student should choose material that will represent different musical periods and reveal musicianship and technical proficiency to best advantage. Applicants for the Artist Diploma program must prepare an audition of recital material lasting approximately 60 minutes.
Consult the Music Admissions website at www.mcgill.ca/music/future-students/undergraduate for specific information on entrance audition requirements and dates.

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

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

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

All screening and audition recordings and composition samples should be submitted electronically directly to the Schulich School of Music of McGill University: undergraduateadmissions.music@mcgill.ca.

7.3 Academic Entrance Requirements

7.3.1 Bachelor of Music

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

7.3.2 CEGEP Applicants

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

7.3.3 Canadian High School (excluding Quebec) Applicants

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

7.3.4 U.S. High School Applicants

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

7.3.5 International Applicants

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

7.3.6 Transfer Students

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

7.3.7 Mature Students

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

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

7.3.9 Visiting Students

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

7.4 Diploma Programs

7.4.1 L.Mus. (All Applicants)

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

7.4.2 Artist Diploma (All Applicants)

For admission to the Artist Diploma program, the applicant must have a Bachelor of Music degree in Performance, the Licentiate in Music of the McGill Schulich School of Music, or the equivalent, and must pass a performance audition. This program is normally two years in length.

7.5 Music Placement Examinations

All new students must sit diagnostic placement examinations in Theory, Musicianship (Ear Training), Music History, Keyboard Proficiency, and, for Jazz majors, Jazz Materials, in order to determine their course levels. General placement/Advanced Standing examinations will be given during the entire weekend prior to the beginning of classes in September. Jazz Materials and Jazz Keyboard Proficiency placement exams are given on the first day of class.

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

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

Students accepted into either the Licentiate Diploma (L.Mus.) or the Artist Diploma, who have completed the degree of Bachelor of Music at a Canadian or American university (or the equivalent elsewhere) within the preceding three (3) years will not be required to sit the Music Placement Examinations and will be exempted from required Theory, Musicianship, and Music History, Literature, or Performance Practice courses. Should such students wish to avail themselves of the diagnostic service that the Music Placement Examinations provide, they may sit them—without, however, being bound by the recommendation generated from their results. Nevertheless, should great difficulties arise in a specific class because of lack of adequate preparation, the Chair of the Department of Music Research, upon the advice of the instructor, reserves the right to counsel the student to undertake studies at a lower level.

7.6 Keyboard Proficiency Test (MUSP 170)

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

Those who are unable to do so must register continuously for Keyboard Proficiency MUSP 170 until they successfully complete the course. Majors in Jazz Performance must enrol in MUJZ 170. Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from the MUSP 170 Test (but not from MUSP 171).

The requirements of the Keyboard Proficiency Test are as follows:

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

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

7.7 Readmission

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

Students wishing to return in the Winter or Summer term must submit a request in writing to the Music Student Affairs Office, giving a summary of their activities during their absence. The deadline for the Winter session is November 15; for the Summer session, April 1; for the Fall session, January 15 for students who must re-audition, and June 1 (no audition).

7.8 Tuition Fees

General information on Tuition and Other Fees can be found in Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Fees > : Tuition Fees. The University reserves the right to make changes without notice in the published scale of fees.

Individual practical instruction on a main instrument or voice as indicated in the various degree and diploma programs (see section 6.1: Degrees and Diplomas Offered) is included at the per-credit rate and the practical instruction fee of $500 per term only while the student is full-time, and for a maximum number of years according to the following table:

Table 1: Entitlement

<table>
<thead>
<tr>
<th>Category of Student (based on academic entrance qualifications)</th>
<th>B.Mus. (Perf. or Jazz Perf.)</th>
<th>B.Mus. (non-perf. Concentration*)</th>
</tr>
</thead>
<tbody>
<tr>
<td>High School graduates (Gr.12) [Canadian, except Quebec; United States; Overseas]</td>
<td>5 years</td>
<td>3 years</td>
</tr>
<tr>
<td>CEGEP graduates [Holders of DEC or DCS in Music or a non-Music specialization]</td>
<td>4 years</td>
<td>2 years</td>
</tr>
<tr>
<td>Transfer students [from other colleges, universities, or McGill faculties] or degree holders</td>
<td>4 years</td>
<td>2 years</td>
</tr>
<tr>
<td>Mature Students [without above academic qualifications but who are 21 years old as of Sept. 1]</td>
<td>4 years</td>
<td>2 years</td>
</tr>
</tbody>
</table>

* Composition, Music Education, Music History, Theory, Faculty Program

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

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

Note: Part-time students in the B.Mus. and L.Mus. programs and those who have exhausted the above-listed maxima will be charged $785 per term ($1,570 per year) for practical instruction in addition to the per-credit fees and the practical instruction fee of $500. (Artist Diploma students: $1,175 per term or $2,350 per year.)

Special or part-time Visiting Students who are permitted to enrol for practical instruction will also be charged an extra $785 per term, in addition to the per-credit fees and the practical instruction fee of $500, as will all other students taking instruction in a second practical subject.

Voice Coaching (MUIN 300, MUIN 301) is available at the per-credit rate for a maximum of two terms for full-time voice students only. In all other cases, the extra fee for this course is $550 per term.

Special students in the Opera Studio will be charged an additional $680 per term ($1,360 per year). Degree or diploma candidates registered in Opera Studio, as well as Special Students taking practical instruction at $785 per term, will be charged the per-credit fee for Opera Studio. Students in the Minor in Early Music programs will be charged an additional $785 for three credits of Early Music Minor Repertoire Coaching and/or Practical Lessons Performance Minor.
# 8 Academic Information

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

## 8.1 Ensemble Policy and Regulations

### 8.1.1 Preamble

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

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

For each program's Large (Basic) and Small (Assigned) ensemble requirements, a student should refer to the appropriate section of the Undergraduate Programs, Courses and University Regulations publication (all Undergraduate, Licentiate, and Artist Diploma requirements are found under section 9.2: Department of Performance; graduate programs are in the Graduate and Postdoctoral Studies Programs, Courses and University Regulations publication also available at www.mcgill.ca/study).

In cases where a student studying an orchestral instrument (see section 8.1.2: Large (Basic) Ensemble and Small (Assigned) Ensembles) is registered for additional academic sessions, he/she must also register for a (Large) Basic ensemble for each additional session. (For exemptions, see section 8.1.11: Exemption from a Required Ensemble.)

Small (Assigned) Ensembles: Generally, all students registered as full-time or part-time students in a Performance Department program must audition for, and participate in, a Small (Assigned) ensemble.

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

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

### 8.1.2 Large (Basic) Ensemble and Small (Assigned) Ensembles

For ensemble purposes, the orchestral instruments include flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, tuba, percussion, harp, violin, viola, cello, and double bass. Voice majors may choose from a group of vocal and choral ensembles appropriate to the level of their development.

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

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

#### Small Ensembles

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 556</td>
<td>Introduction to Collaborative Piano 1</td>
</tr>
<tr>
<td>MUEN 557</td>
<td>Introduction to Collaborative Piano 2</td>
</tr>
<tr>
<td>MUEN 560</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 562</td>
<td>Guitar Ensemble</td>
</tr>
<tr>
<td>MUEN 570</td>
<td>Jazz Combo</td>
</tr>
<tr>
<td>MUEN 578</td>
<td>Song Interpretation 1</td>
</tr>
<tr>
<td>MUEN 579</td>
<td>Song Interpretation 2</td>
</tr>
<tr>
<td>MUEN 580</td>
<td>Early Music Ensemble</td>
</tr>
<tr>
<td>MUEN 581</td>
<td>Piano Ensemble Seminar 1</td>
</tr>
<tr>
<td>MUEN 582</td>
<td>Piano Ensemble Seminar 2</td>
</tr>
<tr>
<td>MUEN 584</td>
<td>Studio Accompanying</td>
</tr>
</tbody>
</table>
8.1.3 Additional Ensembles

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

8.1.4 Assignment and Auditions

All students registered as full-time or part-time students in the Department of Performance must audition for a Large (Basic) ensemble in the beginning of the school year. (If a mid-year audition is offered for a particular year or ensemble, notice will be given to students.) Auditions for Large (Basic) and Small (Assigned) ensembles are mandatory. Information on all auditions for ensembles can be found on the ensembles website: www.mcgill.ca/music/ensembles.

A student who cannot take the ensemble auditions at the times indicated on the website must contact the Ensemble Resource Administrator at least two (2) weeks before the date of the audition. The student must submit, in writing, the reason for his/her lack of availability and, if applicable, submit a recording of his/her audition materials prior to the day of the auditions. If a student misses an audition with an accepted reason, but does not deliver the audition materials to the Department, or if a student misses an audition for reasons unacceptable to the Performance Department, that student will not be allowed to audition and his/her assignment will be left entirely to the discretion of the Performance Department.

Assignments for Large and Small ensembles are posted on the ensemble notice boards located in the main hallway of the Strathcona Music Building. Reassignments may be made from time to time during a term and will be communicated to students. A student registered in a Performance Department who is not assigned a Large (Basic) ensemble following the ensemble placement auditions should take a choral ensemble as their Large (Basic) Ensemble.

8.1.5 Commitment

Ensembles are courses. Each student who has registered for an ensemble, or who has been assigned to an ensemble, has made a commitment to the ensemble and is required to attend all rehearsals, concerts, performances, field trips, recordings, and other activities, which constitute the course requirements of that ensemble. Except for reasons of ill health or in the case of an excused absence, any unexcused absence may result in a failing grade for the student. If rehearsals outside class meeting times occur, advance notice will be given. These additional rehearsals will be avoided when possible.

8.1.6 Failing Grade

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

8.1.7 Request to be Excused from a Rehearsal

ANY STUDENT WHO CANNOT ATTEND A REHEARSAL FOR A LARGE (BASIC) ENSEMBLE IS REQUIRED TO FILL OUT AN “ENSEMBLE EXCUSE FORM.” THIS FORM IS AVAILABLE ON THE ENSEMBLE PAGE OF THE SCHULICH SCHOOL OF MUSIC (www.mcgill.ca/music/ensembles).

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

Students are required to submit a completed form at least eight (8) days prior to the rehearsal that will be missed, stating the reason for the request and providing sufficient proof. Students who have missed a rehearsal due to illness must submit a form within three (3) days of returning to school. In such cases, a doctor’s certificate or statement from the Student Health Service or equivalent must be submitted electronically, via email, or in hard copy to the office of the Ensemble Resource Administrator.

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

1. Sickness, or emergency medical or dental work

IMPORTANT NOTE: ANY STUDENT WHO IS EXPERIENCING PAIN WHILE PLAYING OR SINGING SHOULD INFORM THEIR PRACTICAL TEACHER AND THE DIRECTOR OF THEIR ENSEMBLE(S), AND SHOULD SEEK APPROPRIATE MEDICAL ATTENTION. Students should not be reluctant to admit to injury; it is entirely acceptable for students to be excused from ensemble rehearsal(s) for health reasons.
reasons. The School does not want students to perform with pain or with injury. If a student is experiencing pain while playing, then he/she is permitted to sit in rehearsal in their assigned place without playing in the rehearsal.

2. An audition for a permanent professional engagement
3. A master class
4. A major competition
5. A professional engagement deemed to be very important for a student's developing career
6. Family emergency or an especially important family occasion
7. A conflict between an irregularly scheduled ensemble rehearsal and a previous important commitment made by the student (proof required)
8. A field trip for another ensemble or class
9. An authorized McGill function
10. A religious holiday

For reasons 2, 3, 4, and 5, the request must be accompanied by authorization from the student's practical teacher and the appropriate Area Chair. This permission is given for no more than three (3) rehearsals.

Note: NO PERMISSION IS GIVEN TO BE EXCUSED FROM A REHEARSAL IN THE CONCERT WEEK, DRESS REHEARSAL, OR FROM A CONCERT EXCEPT FOR REASONS 1 AND 2 ABOVE.

Students are not excused from ensemble rehearsals for either of the following reasons:
1. Gigs, including orchestra engagements
2. Non-emergency medical or dental appointments. Students should request appointment times that do not conflict with rehearsals.

Absences or tardiness without an approved Ensemble Excuse Form will result in a final mark deduction as follows:
- Absences due to illness (with Medical Certificate, audition notification, or other accepted reasons) = no loss of grade
- Tardy to rehearsal, without approved Ensemble Excuse Form = loss of one grade point (i.e., B to B-)
- Absences without approval = loss of one entire letter grade (i.e., A to B)

8.1.8 Preparation

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

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

8.1.9 Discipline

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

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

8.1.10 Withdrawal

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

8.1.11 Exemption from a Required Ensemble

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

1. be a participant in a major national or international competition, or (in the case of voice students) be given a significant role with a recognized performing arts ensemble, and (in the case of all students) have completed the minimum number of required terms of the ensemble, and have the permission of:
   - his or her practical teacher
   - the Area Chair
   - the Director of the ensemble

2013-2014, Schulich School of Music, McGill University (Published August 19, 2013)
2. have completed all program requirements except the final exam on his or her instrument, or
3. have completed all musical requirements of his or her program, having only non-music and/or free electives remaining, or
4. have a significant medical reason.

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

8.1.12 Substitution of an Ensemble

1. In order to be given permission to substitute another large ensemble for a required or complementary large ensemble for a term, a student must:
   • have completed the minimum number of terms in the required or complementary large ensemble;
   • however, if a student does satisfy the above requirements (first bullet) under section 8.1.11: Exemption from a Required Ensemble, the Director of the required or complementary large ensemble may refuse consent if the student is needed in that ensemble.
2. Keyboard and Guitar Performance majors in all programs may substitute up to two (2) terms of Studio Accompanying (MUEN 584) for two (2) terms of choral ensembles.
3. Performance majors are not permitted to substitute Large (Basic) ensemble credits for required or complementary Small (Assigned) ensemble credits.

8.1.13 Rotation in Large (Basic) Ensembles

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

8.1.14 Transfer Credits

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

8.1.15 Extra Large (Basic) Ensemble Credits

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

8.1.16 Performance Library

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

8.2 Accompanying

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

8.3 Academic Category

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

Academic Categories

Major: B.Mus. candidates may choose one or more of several majors as described under section 9: Programs of Study.

Faculty Program: A general B.Mus. program (see section 9.1.4: Bachelor of Music (B.Mus.) - Faculty Program Music (123 credits)).
Academic Categories

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

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

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

8.4 Auditing

For information on auditing, see Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Registration > : Auditing of Courses.

8.5 Free/Music Electives

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

8.6 Non-Music Electives

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

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

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

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

8.7 Distance Education (Online) Courses

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

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

8.8 Course Changes

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

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

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

The final deadlines for withdrawing from Music courses are:

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

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

For information on the REFUND POLICY, please see Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Registration > Regulations Concerning Course Withdrawal.

8.10 Incompletes

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

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

8.11 Deferrals

Deferred examinations are permitted in the case of illness or other exceptional circumstances. Music students requesting a deferred examination in academic courses must submit the Request for a Deferred Examination form to the Senior Student Adviser. Students requesting a deferred examination in a practical music examination must submit the form to the Performance Department Chair. Supporting evidence such as an appropriate medical note is required. If the request is approved, an L (deferred) will appear in place of a grade. The grade obtained in the deferred examination will replace the grade of L (deferred) on the official transcript.

Deferred examinations in Music academic courses are given at the discretion of the instructor. A deferred examination in a Music practical examination will be held during the next examination period.

Deferred examinations in non-Music courses will be held in May for the Fall term and August for the Winter term. Examinations will follow the rules of the faculty concerned. It is the student's responsibility to check the date, time, and place of the deferred examination.

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

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

8.12 Supplementals

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

8.13 Rereading of Examinations

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

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

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

### 8.14.1 Satisfactory/Interim Satisfactory Standing

Students in Satisfactory Standing may continue in their program.

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

### 8.14.2 Probationary/Interim Probationary Standing

Students in Probationary Standing may continue in their program, but must carry a reduced load (maximum 14 credits per term) and raise their TGPA and CGPA to return to Satisfactory Standing. They should see their departmental adviser to discuss their course selection.

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

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

### 8.14.3 Readmitted Unsatisfactory Standing

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

### 8.14.4 Unsatisfactory/Interim Unsatisfactory Standing

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

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

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

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

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

Standing awaits deferred exam.

Must clear K’s, L’s, or Supplementals.

Standing Incomplete

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

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

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

8.15 Graduation Requirements

1. Completion of all courses and proficiency requirements specified in the candidate’s program. Students registered in two programs must fulfil all requirements for both programs. A minimum grade of C (or higher, depending on the program) must be achieved in all required courses, all complementary courses specified by course number, and in those courses which are prerequisites or corequisites. A grade of D (non-continuation pass) is acceptable only in elective courses or complementary courses that are not specified by course number.

2. Minimum cumulative grade point average of 2.00.

3. Completion of a minimum of credits in residence at McGill University (B.Mus.: 60 credits, L.Mus.: 48 credits, Artist Dip.: 32 credits).

For more information on applying to graduate, see www.mcgill.ca/student-records/graduation/graduation-info.

8.16 Graduation Honours

For information on the designation of Dean’s Honour List awarded at graduation, see Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Graduation > : Graduation Honours: Dean’s Honour List.

For information on the designation of Distinction awarded at graduation, see Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Graduation > : Graduation Honours: Distinction.

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

9 Programs of Study

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

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

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

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

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

The Music Education program combines an orientation towards a professional career in primary and secondary schools with sensitivity to broader intellectual frameworks against which teachers should understand their roles. This program is offered concurrently with the B.Ed., Music (see section 9.3: B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program).
The Department also offers a Minor in Composition, a Minor in Music Education, a Minor in Music History, and a Minor in Music Theory to students who seek to place their work in a larger context, as well as a Minor in Musical Applications of Technology and a Minor in Musical Science and Technology to Music students and to students from other faculties.

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

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

The Bachelor of Music (B.Mus.) - Major Composition program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students). It includes 21 credits of non-music and free elective courses so that students may pursue other academic interests outside of music.

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

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

- 23 credits of Prerequisite Courses
- 4 credits of Basic Ensemble Training
- 6 credits of Non-Music Electives

#### Prerequisite Courses

23 credits, all of the courses below:

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

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

#### Required Courses (60 credits)

60 credits selected as follows:

- 36 credits of Composition
- 9 credits of Theory
- 6 credits of Musicianship
- 3 credits of Music History
- 6 credits of Performance

#### Composition

- **MUCO 245D1** (2) Composition 1
- **MUCO 245D2** (2) Composition 1
- **MUCO 261** (2) Orchestration 1
- **MUCO 340D1** (2) Composition 2
- **MUCO 340D2** (2) Composition 2
- **MUCO 341** (3) Digital Studio Composition 1
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**Theory**

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**Musicianship**

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<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 240</td>
<td>(2)</td>
<td>Musicianship Training 3</td>
</tr>
<tr>
<td>MUSP 241</td>
<td>(2)</td>
<td>Musicianship Training 4</td>
</tr>
<tr>
<td>MUSP 346</td>
<td>(2)</td>
<td>Post-Tonal Musicianship</td>
</tr>
</tbody>
</table>

**Music History**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 286</td>
<td>(3)</td>
<td>Critical Thinking About Music</td>
</tr>
</tbody>
</table>

**Performance**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 280</td>
<td>(3)</td>
<td>BMus Practical Lessons 3</td>
</tr>
<tr>
<td>MUIN 281</td>
<td>(3)</td>
<td>BMus Practical Lessons 4</td>
</tr>
<tr>
<td>MUIN 283</td>
<td>(0)</td>
<td>BMus Concentration Final Examination</td>
</tr>
</tbody>
</table>

**Complementary Courses (10 credits)**

10 credits selected as follows:
- 6 credits from Music History
- 4 credits from Performance

**Music History**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 385</td>
<td>(3)</td>
<td>Early Twentieth-Century Music</td>
</tr>
<tr>
<td>MUHL 391</td>
<td>(3)</td>
<td>Canadian Music</td>
</tr>
<tr>
<td>MUHL 392</td>
<td>(3)</td>
<td>Music since 1945</td>
</tr>
</tbody>
</table>

**Performance**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 563</td>
<td>(2)</td>
<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>(2)</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 573</td>
<td>(2)</td>
<td>Baroque Orchestra</td>
</tr>
</tbody>
</table>
The Bachelor of Music (B.Mus.) - Major Music History program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students).

Program Prerequisites - Freshman Program (33 credits)
33 credits selected as described below, in consultation with the Program Adviser:
23 credits of Prerequisite Courses
4 credits of Basic Ensemble Training
6 credits of Non-Music Electives

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

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

Required History (3 credits)
Revision, March 2013. Start of revision.
MUHL 286 (3) Critical Thinking About Music

Revision, March 2013. End of revision.

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

Group I
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 377</td>
<td>(3)</td>
<td>Baroque Opera</td>
</tr>
<tr>
<td>MUHL 380</td>
<td>(3)</td>
<td>Medieval Music</td>
</tr>
<tr>
<td>MUHL 381</td>
<td>(3)</td>
<td>Renaissance Music</td>
</tr>
<tr>
<td>MUHL 382</td>
<td>(3)</td>
<td>Baroque Music</td>
</tr>
<tr>
<td>MUHL 383</td>
<td>(3)</td>
<td>Classical Music</td>
</tr>
<tr>
<td>MUHL 385</td>
<td>(3)</td>
<td>Keyboard Literature before 1750</td>
</tr>
<tr>
<td>MUHL 591D1</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUHL 591D2</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUPP 381</td>
<td>(3)</td>
<td>Topics in Performance Practice</td>
</tr>
<tr>
<td>MUTH 426</td>
<td>(3)</td>
<td>Topics in Early Music Analysis</td>
</tr>
</tbody>
</table>

**Group II**

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

**Group III**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 314</td>
<td>(3)</td>
<td>Women in Music: A Cross-Cultural Perspective</td>
</tr>
<tr>
<td>MUHL 330</td>
<td>(3)</td>
<td>Music and Film</td>
</tr>
<tr>
<td>MUHL 342</td>
<td>(3)</td>
<td>History of Electroacoustic Music</td>
</tr>
<tr>
<td>MUHL 362</td>
<td>(3)</td>
<td>Popular Music</td>
</tr>
<tr>
<td>MUHL 375</td>
<td>(3)</td>
<td>Introduction to Ethnomusicology</td>
</tr>
<tr>
<td>MUHL 393</td>
<td>(3)</td>
<td>History of Jazz</td>
</tr>
<tr>
<td>MUHL 529</td>
<td>(3)</td>
<td>Proseminar in Musicology</td>
</tr>
<tr>
<td>MUTH 541</td>
<td>(3)</td>
<td>Topics in Popular Music Analysis</td>
</tr>
</tbody>
</table>

**Required Courses (19 credits)**

- 9 credits from Theory
- 4 credits from Musicianship
- 6 credits from Performance

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

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

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

Complementary Courses (9 credits)
3 credits from Theory
2 credits from Musicianship
4 credits from Performance

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

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

Performance
Basic Ensemble
4 credits from:
MUEN 563 (2) Jazz Vocal Workshop
MUEN 572 (2) Cappella Antica
MUEN 573 (2) Baroque Orchestra
MUEN 587 (2) Cappella McGill
MUEN 590 (2) McGill Winds
MUEN 592 (2) Chamber Jazz Ensemble
MUEN 593 (2) Choral Ensembles
Non-Music Electives (9 credits)

Free Electives (24 credits)

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

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

Program Prerequisites - Freshman Program (33 credits)
33 credits selected as described below, in consultation with the Program Adviser:
23 credits of Prerequisite Courses
4 credits of Basic Ensemble Training
6 credits of Non-Music Electives

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

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

Required Courses (24 credits)
24 credits of required courses selected as follows:
9 credits of Theory
6 credits of Musicianship
3 credits of Music History
6 credits of Performance

Theory
9 credits
- MUTH 250 (3) Theory and Analysis 3
- MUTH 251 (3) Theory and Analysis 4
- MUTH 350 (3) Theory and Analysis 5
### Musicianship

6 credits

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

### Music History

3 credits

- MUHL 286 (3) Critical Thinking About Music

### Performance

6 credits

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

### Complementary Courses (40 credits)

40 credits selected as follows:

- 30 credits of Theory (Complementary)
- 6 credits of Music History
- 4 credits of Performance

### Theory

30 credits

6 credits selected from:

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

6 credits selected from:

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

6 credits selected from:

- MUTH 528 (3) Schenkerian Theory and Analysis
- MUTH 529 (3) Proseminar in Music Theory
- MUTH 538 (3) Mathematical Models for Musical Analysis
12 credits selected from courses not taken above and the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUCO 462</td>
<td>3</td>
<td>Advanced Tonal Writing</td>
</tr>
<tr>
<td>MUCO 575</td>
<td>3</td>
<td>Topics in Composition</td>
</tr>
<tr>
<td>MUTH 539</td>
<td>3</td>
<td>Topics in Advanced Writing Techniques</td>
</tr>
</tbody>
</table>

**Music History**

6 credits of courses with an MUHL or MUPP prefix.

**Performance**

4 credits selected from:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 563</td>
<td>2</td>
<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>2</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 573</td>
<td>2</td>
<td>Baroque Orchestra</td>
</tr>
<tr>
<td>MUEN 587</td>
<td>2</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>MUEN 590</td>
<td>2</td>
<td>McGill Winds</td>
</tr>
<tr>
<td>MUEN 592</td>
<td>2</td>
<td>Chamber Jazz Ensemble</td>
</tr>
<tr>
<td>MUEN 593</td>
<td>2</td>
<td>Choral Ensembles</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>2</td>
<td>Contemporary Music Ensemble</td>
</tr>
<tr>
<td>MUEN 595</td>
<td>2</td>
<td>Jazz Ensembles</td>
</tr>
<tr>
<td>MUEN 597</td>
<td>2</td>
<td>Orchestral Ensembles</td>
</tr>
</tbody>
</table>

**Non-Music Electives (9 credits)**

**Free Electives (18 credits)**

**9.1.4 Bachelor of Music (B.Mus.) - Faculty Program Music (123 credits)**

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

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

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

- 23 credits of Prerequisite courses
- 4 credits of Basic Ensemble Training
- 6 credits of non-Music electives

**Prerequisite Courses**

23 credits, all of the courses below:

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 186</td>
<td>3</td>
<td>Western Musical Traditions</td>
</tr>
<tr>
<td>MUIN 180</td>
<td>3</td>
<td>BMus Practical Lessons 1</td>
</tr>
<tr>
<td>MUIN 181</td>
<td>3</td>
<td>BMus Practical Lessons 2</td>
</tr>
<tr>
<td>MUPD 135</td>
<td>1</td>
<td>Music as a Profession 1</td>
</tr>
<tr>
<td>MUPD 136</td>
<td>1</td>
<td>Music as a Profession 2</td>
</tr>
</tbody>
</table>
Musicianship Training 1 (MUSP 140) (2) Musicianship Training 2 (MUSP 141) (2) Musicianship (Keyboard) 1 (MUSP 170) (1) Musicianship (Keyboard) 2 (MUSP 171) (1) Theory and Analysis 1 (MUTH 150) (3) Theory and Analysis 2 (MUTH 151) (3)

**Required Courses (22 credits)**
22 credits of the required courses are selected as follows:
- 9 credits of Theory
- 4 credits of Musicianship
- 3 credits of Music History
- 6 credits of Performance

**Theory**
- 9 credits
  - MUTH 250 (3) Theory and Analysis 3
  - MUTH 251 (3) Theory and Analysis 4
  - MUTH 350 (3) Theory and Analysis 5

**Musicianship**
- 4 credits
  - MUSP 240 (2) Musicianship Training 3
  - MUSP 241 (2) Musicianship Training 4

**Music History**
- 3 credits
  - MUHL 286 (3) Critical Thinking About Music

**Performance**
- 6 credits
  - MUIN 280 (3) BMus Practical Lessons 3
  - MUIN 281 (3) BMus Practical Lessons 4
  - MUIN 283 (0) BMus Concentration Final Examination

**Complementary Courses (12 credits)**

**Music History**
- 6 credits
  - (Courses with a MUHL or MUPP prefix may include MUHL 362 or MUHL 393, but not both.)

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

Performance
4 credits from:
MUEN 563 (2) Jazz Vocal Workshop
MUEN 572 (2) Cappella Antica
MUEN 573 (2) Baroque Orchestra
MUEN 587 (2) Cappella McGill
MUEN 590 (2) McGill Winds
MUEN 592 (2) Chamber Jazz Ensemble
MUEN 593 (2) Choral Ensembles
MUEN 594 (2) Contemporary Music Ensemble
MUEN 595 (2) Jazz Ensembles
MUEN 597 (2) Orchestral Ensembles

Music Electives (20 credits)
Non-Music Electives (3 credits)
Free Electives (33 credits)

9.1.5 Special Prerequisite Courses for M.Mus. in Sound Recording

Revision, August 2013. Start of revision.
For the most up-to-date information about special prerequisite courses for the M.Mus. in Sound Recording, consult the Sound Recording Program website: http://sites.music.mcgill.ca/sr/admission.

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

Revision, August 2013. End of revision.

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

9.1.6 Minor Composition (18 credits)

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

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

**Complementary Courses (9 credits)**

9 credits selected from

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

**Minor Music Education (18 credits)**

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

**Required Courses**

MUCL 401 (3) Issues in Music Education

**Complementary Courses (15 credits)**

15 credits selected from one of the following three streams:

**Stream I: Studio Teaching**

6 credits selected from:

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

9 credits selected from courses with a prefix of MUCL, MUCL, MUCL.

**Stream II: Elementary Music**

6 credits selected from:

- MUCL 235 (3) Vocal Techniques
- MUCL 315 (3) Choral Conducting 1
- MUCL 205 (3) Psychology of Music
- MUCL 354 (3) Music for Children
- MUCL 355 (3) Music in Early Childhood
- MUCL 250 (3) Guitar Techniques

9 credits selected from courses with a prefix of MUCL, MUCL, MUCL.

**Stream III: Secondary Music**

6 credits selected from:

- MUCL 235 (3) Vocal Techniques
- MUCL 315 (3) Choral Conducting 1
- MUCL 354 (3) General Music for Adults and Teenagers
- MUCL 201 (3) String Techniques
Woodwind Techniques (3) MUIT 202
Brass Techniques (3) MUIT 203
Percussion Techniques (3) MUIT 204
Guitar Techniques (3) MUIT 250
Advanced Wind Techniques (3) MUIT 302
Instrumental Conducting (3) MUIT 315
Jazz Instruction: Philosophy and Techniques (3) MUIT 356

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

9.1.8 Minor Music History (18 credits)

Revision, July 2013. Start of revision.

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

Complementary Courses

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

Revision, July 2013. End of revision.

9.1.9 Minor Music Theory (18 credits)

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

Complementary Courses

Advanced Tonal Writing (3) MUJO 462
Topics in Composition (3) MUJO 575
Jazz Arranging 1 (3) MUJZ 260
J Jazz Arranging 2 (3) MUJZ 261
Music Perception and Cognition (3) MUMT 250
Modal Counterpoint 1 (3) MUTH 202
Tonal Counterpoint 1 (3) MUTH 204
Theory and Analysis 4 (3) MUTH 251
Modal Counterpoint 2 (3) MUTH 302
Tonal Counterpoint 2 (3) MUTH 304
Topics in Tonal Analysis (3) MUTH 321
Topics in Post-Tonal Analysis (3) MUTH 322
Theory and Analysis 5 (3) MUTH 350
Topics in Early Music Analysis (3) MUTH 426
Schenkerian Theory and Analysis (3) MUTH 528
Proseminar in Music Theory (3) MUTH 529
Mathematical Models for Musical Analysis (3) MUTH 538
Topics in Advanced Writing Techniques (3) MUTH 539
Topics in Popular Music Analysis (3) MUTH 541
9.1.10 **Minor Musical Applications of Technology (18 credits)**

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

This program is open to students from any discipline and has no prerequisites other than familiarity with computers. Application forms will be available from the Department of Music Research (research.music@mcgill.ca; Room A726A) in the Schulich School of Music from February 1 and must be completed and returned to the Department of Music Research by June 1. Late applications will not be accepted and no students will be admitted to the Minor in January. Successful applicants will be notified by June 20. Registration will be limited to available lab space.

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

Advising for the Minor is available from the Area Chair for the Music Technology Program. Further information on this program is available on the Music Technology website at: http://www.music.mcgill.ca/musictech/programmes_and_admissions.

**Required Courses (12 credits)**

12 credits, select all of the following:

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

**Complementary Courses (6 credits)**

6 credits selected from:

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

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

9.1.11 **Minor Musical Science and Technology (18 credits)**

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

Application forms will be available from the Department of Music Research (research.music@mcgill.ca; Room A726C) in the Schulich School of Music from February 1, and must be completed and returned to the Department of Music Research by June 1. Late applications will not be accepted and no students will be admitted to the Minor in January. Successful applicants will be notified by June 20.

Registration will be limited to available lab space. Selection is based on previous experience in math, computer programming, and related sciences, expressed interest in the program, and Cumulative Grade Point Average.

Advising for the Minor is available from the Area Chair for the Music Technology program. Further information on this program is available on the Music Technology website at: http://www.music.mcgill.ca/musictech/programmes_and_admissions.

**Required Courses (15 credits)**

15 credits, select all of the following:

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

3 credits selected from:

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

### 9.2 Department of Performance

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


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

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

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

125 credits are selected as follows:

- 35 credits - Prerequisite Requirements (for out-of-province students)
- 28 credits - Required Performance
- 14 credits - Complementary Performance
- 16 credits - Required Courses (Theory, Musicianship and Music History)
- 8 credits - Complementary Courses (Musicianship, Music History, Literature, or Performance Practice)
- 21 credits - Free Electives
- 3 credits - Non-Music Electives

Special Requirements:

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

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

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

- 23 credits of Prerequisite Courses
- 2 credits of Assigned Small Ensemble
- 4 credits of Basic Ensemble Training
- 6 credits of Non-Music Electives

### Prerequisite Courses

23 credits, all of the courses below:

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

Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from MUSP 170 (but not from MUSP 171); see section on Keyboard Proficiency testing for complete information.
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<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
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<td>MUHL 186</td>
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<td>Western Musical Traditions</td>
</tr>
<tr>
<td>MUIN 180</td>
<td>(3)</td>
<td>BMus Practical Lessons 1</td>
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<tr>
<td>MUIN 181</td>
<td>(3)</td>
<td>BMus Practical Lessons 2</td>
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<tr>
<td>MUPD 135</td>
<td>(1)</td>
<td>Music as a Profession 1</td>
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<tr>
<td>MUSP 170</td>
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<td>Musicianship (Keyboard) 1</td>
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<tr>
<td>MUSP 171</td>
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<td>MUTH 150</td>
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<td>Theory and Analysis 1</td>
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<tr>
<td>MUTH 151</td>
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<td>Theory and Analysis 2</td>
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### Required Performance (28 credits)

28 credits, select all the courses below:

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<thead>
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<td>BMus Practical Lessons 4</td>
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<td>MUIN 369</td>
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<td>BMus Practical Lessons 5</td>
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<td>MUIN 381</td>
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<td>BMus Practical Lessons 6</td>
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<td>MUPG 350</td>
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<td>Introduction to Piano Pedagogy</td>
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<td>MUPG 356</td>
<td>(2)</td>
<td>Piano Repertoire Studies 1</td>
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<tr>
<td>MUPG 357</td>
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<td>Piano Repertoire Studies 2</td>
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<td>MUPG 541</td>
<td>(2)</td>
<td>Senior Piano Seminar 1</td>
</tr>
<tr>
<td>MUPG 542</td>
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<td>Senior Piano Seminar 2</td>
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</tbody>
</table>

### Complementary Performance (14 credits)

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

14 credits of complementary performance selected as follows:

8 credits from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 563</td>
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<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>(2)</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 587</td>
<td>(2)</td>
<td>Cappella McGill</td>
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<tr>
<td>MUEN 590</td>
<td>(2)</td>
<td>McGill Winds</td>
</tr>
<tr>
<td>MUEN 592</td>
<td>(2)</td>
<td>Chamber Jazz Ensemble</td>
</tr>
<tr>
<td>MUEN 593</td>
<td>(2)</td>
<td>Choral Ensembles</td>
</tr>
</tbody>
</table>
MUEN 594  (2)  Contemporary Music Ensemble
MUEN 595  (2)  Jazz Ensembles
MUEN 597  (2)  Orchestral Ensembles

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

6 credits from:
MUEN 556  (1)  Introduction to Collaborative Piano 1
MUEN 557  (1)  Introduction to Collaborative Piano 2
MUEN 560  (1)  Chamber Music Ensemble
MUEN 578  (1)  Song Interpretation 1
MUEN 579  (1)  Song Interpretation 2
MUEN 581  (1)  Piano Ensemble Seminar 1
MUEN 582  (1)  Piano Ensemble Seminar 2
MUEN 584  (1)  Studio Accompanying
MUEN 585  (1)  Sonata Masterclass

Required Courses (16 credits)
16 credits of required courses selected as follows:
9 credits of Theory
4 credits of Musicianship
3 credits of Music History

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

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

Music History
3 credits
MUHL 286  (3)  Critical Thinking About Music

Complementary Courses (8 credits)
Musicianship
2 credits from:
MUSP 346  (2)  Post-Tonal Musicianship
MUSP 350  (2)  Musicianship for Pianists
Music History, Literature or Performance Practice (6 credits)

3 credits from:

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

3 credits from courses with a MUHL or MUPP prefix

Free Electives (21 credits)

(May not include courses with a MUEN prefix.)

Non-Music Electives (3 credits)

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

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

125 credits are selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)
18 credits - Required Performance
18 credits - Complementary Performance
16 credits - Required Courses (Theory, Musicianship and Music History)
8 credits - Complementary (Musicianship and Music History, Literature, or Performance Practice)
9 credits - Music Electives
3 credits - Non-Music Electives
18 credits - Free Electives

Special Requirements:

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

Program Prerequisites - Freshman Program (35 credits)

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

23 credits of Prerequisite Courses
2 credits of Assigned Small Ensemble
4 credits of Basic Ensemble Training
6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186 (3) Western Musical Traditions
MUIN 180 (3) BMus Practical Lessons 1
MUIN 181 (3) BMus Practical Lessons 2
MUDP 135 (1) Music as a Profession 1
MUDP 136 (1) Music as a Profession 2
MUSP 140 (2) Musicianship Training 1
MUSP 141 (2) Musicianship Training 2
MUSP 170 (1) Musicianship (Keyboard) 1
Required Performance (18 credits)
18 credits, select all the courses below:

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

Complementary Performance (18 credits)
Large Ensemble during every term of enrolment as a full-time or part-time student.
18 credits of complementary performance selected as follows:

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

Assigned Small Ensemble - during every term of enrolment as a full-time or part-time student.
6 credits (1 credit per term) from:
- MUEN 560 (1) Chamber Music Ensemble
- MUEN 562 (1) Guitar Ensemble
- MUEN 580 (1) Early Music Ensemble

Required Courses (16 credits)
16 credits of required courses selected as follows:
9 credits of Theory
4 credits of Musicianship
3 credits of Music History

Theory
### 9 credits

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

### Musicianship

4 credits

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

### Music History

3 credits

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

### Complementary Courses (8 credits)

#### Musicianship

2 credits from:

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

### Music History, Literature or Performance Practice

6 credits

(Courses with a MUHL or MUPP prefix)

### Music Electives

Guitars: 9 credits of Music Electives

Harpsichord majors must include the following:

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

Plus 3 credits of Music Electives

Organ majors must include the following:

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

Plus 5 credits of Music Electives

### Non-Music Electives (3 credits)
Free Electives (18 credits)
(May not include courses with a MUEN prefix)

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

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

123 credits are selected as follows:
33 credits - Prerequisite Requirements (for out-of-province students)
18 credits - Required Performance
21 credits - Complementary Performance
25 credits - Required Courses (Theory, Musicianship, Music History, and Diction)
8 credits - Complementary Musicianship and History/Literature
3 credits - Non-Music Electives
15 credits - Free Electives

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

Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:
23 credits of Prerequisite Courses
4 credits of Basic Ensemble Training
6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

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

Required Performance (18 credits)

MUIN 280 (3) BMus Practical Lessons 3
MUIN 281 (3) BMus Practical Lessons 4
MUIN 282 (0) BMus Performance Examination 1
MUIN 380 (3) BMus Practical Lessons 5
MUIN 381 (3) BMus Practical Lessons 6
Complementary Performance (21 credits)

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

12 credits of complementary performance selected from:

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

9 credits of complementary performance selected from:

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

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

Required Courses (25 credits)

Selected as follows:

9 credits of Theory
4 credits of Musicianship
3 credits of Music History
9 credits of Diction

Theory

9 credits

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

4 credits

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

### Music History

3 credits

- MUHL 286 (3) Critical Thinking About Music

### Diction

9 credits

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

### Complementary Courses (8 credits)

#### Musicianship

2 credits from:

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

#### History/Literature

6 credits from:

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

### Electives (18 credits)

3 credits of non-Music Electives

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

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

### 9.2.4 Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).
125 credits are selected as follows:
35 credits - Prerequisite Requirements (for out-of-province students)
18 credits - Required Performance
27 credits - Complementary Performance
16 credits - Required Courses (Theory, Musicianship, and Music History)
8 credits - Complementary Courses (Musicianship and Music History, Literature, or Performance Practice)
18 credits - Free Electives
3 credits - Non-Music Electives

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

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

Program Prerequisites - Freshman Program (35 credits)
35 credits selected as described below, in consultation with the Program Adviser:
23 credits of Prerequisite Courses
2 credits of Assigned Small Ensemble
4 credits of Basic Ensemble Training
6 credits of Non-Music Electives

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

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

Required Performance (18 credits)
18 credits, select all the courses below:
MUIN 280 (3) BMus Practical Lessons 3
MUIN 281 (3) BMus Practical Lessons 4
MUIN 282 (0) BMus Performance Examination 1
MUIN 380 (3) BMus Practical Lessons 5
MUIN 381 (3) BMus Practical Lessons 6
MUIN 382 (0) BMus Performance Examination 2
Complementary Performance (27 credits)
Large Ensemble during the first four terms (2 credits x 4 semesters).
27 credits of complementary performance selected as follows:

12 credits from:
- MUEN 563 (2) Jazz Vocal Workshop
- MUEN 572 (2) Cappella Antica
- MUEN 573 (2) Baroque Orchestra
- MUEN 587 (2) Cappella McGill
- MUEN 590 (2) McGill Winds
- MUEN 592 (2) Chamber Jazz Ensemble
- MUEN 593 (2) Choral Ensembles
- MUEN 594 (2) Contemporary Music Ensemble
- MUEN 595 (2) Jazz Ensembles
- MUEN 597 (2) Orchestral Ensembles

Assigned small ensemble: during every term of enrolment as a full-time or part-time student.
6 credits (1 credit per term) from:
- MUEN 560 (1) Chamber Music Ensemble
- MUEN 580 (1) Early Music Ensemble
- MUEN 585 (1) Sonata Masterclass
- MUEN 589 (1) Woodwind Ensembles
- MUEN 598 (1) Percussion Ensembles

9 credits from:
- MUEN courses at the 400 or 500 level (maximum of 4 credits)
- MUIN 269 (1) Classical Concerto Exam
- MUPG 224 (2) Orchestral Excerpts Strings 1
- MUPG 229 (1) Traditional Drumming 1: Rudiments
- MUPG 230 (2) Orchestral Excerpts Woodwind 1
- MUPG 235 (2) Orchestral Excerpts Brass 1
- MUPG 324 (2) Orchestral Excerpts Strings 2
- MUPG 325 (2) Improvisation for String Players
- MUPG 326 (2) Introduction to String Pedagogy
- MUPG 328 (1) Introduction to Percussion Pedagogy
- MUPG 329 (1) Traditional Drumming 2: Hand Drumming
- MUPG 330 (2) Orchestral Excerpts Woodwind 2
- MUPG 331 (2) Introduction to Woodwind Pedagogy
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<td>MUPG 336</td>
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<td>Extended Techniques - Brass</td>
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<tr>
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<td>Special Project in Performance</td>
</tr>
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**Required Courses (16 credits)**

16 credits of required courses selected as follows:

- **9 credits of Theory**
- **4 credits of Musicianship**
- **3 credits of Music History**

**Theory**

- **9 credits**
  - MUTH 250 (3) Theory and Analysis 3
  - MUTH 251 (3) Theory and Analysis 4
  - MUTH 350 (3) Theory and Analysis 5

**Musicianship**

- **4 credits**
  - MUSP 240 (2) Musicianship Training 3
  - MUSP 241 (2) Musicianship Training 4

**Music History**

- **3 credits**
  - MUHL 286 (3) Critical Thinking About Music

**Complementary Courses (8 credits)**

**Musicianship**

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

**Music History, Literature, or Performance Practice**
6 credits
(Courses with a MUHL or MUPP prefix)

Percussionists must include:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 392</td>
<td>(3)</td>
<td>Music since 1945</td>
</tr>
</tbody>
</table>

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

**Free Electives (18 credits)**

(May not include courses with a MUEN prefix.)

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

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

125 credits selected as follows:

- 35 credits - Prerequisite Requirements (for out-of-province students)
- 18 credits - Required Performance
- 24 credits - Complementary Performance
- 22 credits - Required Courses (Theory, Musicianship and Music History, Literature, or Performance Practice)
- 5 credits - Complementary
- 3 credits - Non-Music Electives
- 18 credits - Free Electives

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

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

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

- 23 credits of Prerequisite Courses
- 2 credits of Assigned Small Ensemble
- 4 credits of Basic Ensemble Training
- 6 credits of Non-Music Electives

**Prerequisite Courses**

23 credits, all of the courses below:

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>MUHL 186</td>
<td>(3)</td>
<td>Western Musical Traditions</td>
</tr>
<tr>
<td>MUIN 180</td>
<td>(3)</td>
<td>BMus Practical Lessons 1</td>
</tr>
<tr>
<td>MUIN 181</td>
<td>(3)</td>
<td>BMus Practical Lessons 2</td>
</tr>
<tr>
<td>MUPD 135</td>
<td>(1)</td>
<td>Music as a Profession 1</td>
</tr>
<tr>
<td>MUPD 136</td>
<td>(1)</td>
<td>Music as a Profession 2</td>
</tr>
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<td>MUSP 140</td>
<td>(2)</td>
<td>Musicianship Training 1</td>
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<tr>
<td>MUSP 141</td>
<td>(2)</td>
<td>Musicianship Training 2</td>
</tr>
<tr>
<td>MUSP 170</td>
<td>(1)</td>
<td>Musicianship (Keyboard) 1</td>
</tr>
<tr>
<td>MUSP 171</td>
<td>(1)</td>
<td>Musicianship (Keyboard) 2</td>
</tr>
<tr>
<td>MUTH 150</td>
<td>(3)</td>
<td>Theory and Analysis 1</td>
</tr>
<tr>
<td>MUTH 151</td>
<td>(3)</td>
<td>Theory and Analysis 2</td>
</tr>
</tbody>
</table>
Required Performance (18 credits)

<table>
<thead>
<tr>
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<th>Credits</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>MUIN 280</td>
<td>3</td>
<td>BMus Practical Lessons 3</td>
</tr>
<tr>
<td>MUIN 281</td>
<td>3</td>
<td>BMus Practical Lessons 4</td>
</tr>
<tr>
<td>MUIN 282</td>
<td>0</td>
<td>BMus Performance Examination 1</td>
</tr>
<tr>
<td>MUIN 380</td>
<td>3</td>
<td>BMus Practical Lessons 5</td>
</tr>
<tr>
<td>MUIN 381</td>
<td>3</td>
<td>BMus Practical Lessons 6</td>
</tr>
<tr>
<td>MUIN 382</td>
<td>0</td>
<td>BMus Performance Examination 2</td>
</tr>
<tr>
<td>MUIN 480</td>
<td>3</td>
<td>BMus Practical Lessons 7</td>
</tr>
<tr>
<td>MUIN 481</td>
<td>3</td>
<td>BMus Practical Lessons 8</td>
</tr>
<tr>
<td>MUIN 482</td>
<td>0</td>
<td>BMus Performance Examination 3</td>
</tr>
</tbody>
</table>

Complementary Performance (24 credits)

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

24 credits are selected as follows:

12 credits selected from:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 563</td>
<td>2</td>
<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>2</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 573</td>
<td>2</td>
<td>Baroque Orchestra</td>
</tr>
<tr>
<td>MUEN 587</td>
<td>2</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>MUEN 590</td>
<td>2</td>
<td>McGill Winds</td>
</tr>
<tr>
<td>MUEN 592</td>
<td>2</td>
<td>Chamber Jazz Ensemble</td>
</tr>
<tr>
<td>MUEN 593</td>
<td>2</td>
<td>Choral Ensembles</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>2</td>
<td>Contemporary Music Ensemble</td>
</tr>
<tr>
<td>MUEN 595</td>
<td>2</td>
<td>Jazz Ensembles</td>
</tr>
<tr>
<td>MUEN 597</td>
<td>2</td>
<td>Orchestral Ensembles</td>
</tr>
</tbody>
</table>

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

6 credits (1 credit x 6 semesters) of:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 580</td>
<td>1</td>
<td>Early Music Ensemble</td>
</tr>
</tbody>
</table>

6 credits from:

Baroque

MUEN prefix - maximum 4 credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 473</td>
<td>1</td>
<td>Special Project in Performance</td>
</tr>
<tr>
<td>MUPG 474</td>
<td>2</td>
<td>Special Project in Performance</td>
</tr>
<tr>
<td>MUPG 475</td>
<td>3</td>
<td>Special Project in Performance</td>
</tr>
</tbody>
</table>

Harpsichord

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 272D1</td>
<td>2</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 272D2</td>
<td>2</td>
<td>Continuo</td>
</tr>
<tr>
<td>Course Code</td>
<td>Credits</td>
<td>Title</td>
</tr>
<tr>
<td>-------------</td>
<td>---------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>MUPG 372D1</td>
<td>(1)</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 372D2</td>
<td>(1)</td>
<td>Continuo</td>
</tr>
</tbody>
</table>

**Organ**

MUEN prefix - maximum 2 credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 272D1</td>
<td>(2)</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 272D2</td>
<td>(2)</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 473</td>
<td>(1)</td>
<td>Special Project in Performance</td>
</tr>
<tr>
<td>MUPG 474</td>
<td>(2)</td>
<td>Special Project in Performance</td>
</tr>
<tr>
<td>MUPG 475</td>
<td>(3)</td>
<td>Special Project in Performance</td>
</tr>
</tbody>
</table>

**Required Courses (22 credits)**

22 credits are selected as follows:

12 credits - Theory
4 credits - Musicianship
6 credits - Music History, Literature, or Performance Practice

**Theory**

12 credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 250</td>
<td>(3)</td>
<td>Theory and Analysis 3</td>
</tr>
<tr>
<td>MUTH 251</td>
<td>(3)</td>
<td>Theory and Analysis 4</td>
</tr>
<tr>
<td>MUTH 350</td>
<td>(3)</td>
<td>Theory and Analysis 5</td>
</tr>
<tr>
<td>MUTH 426</td>
<td>(3)</td>
<td>Topics in Early Music Analysis</td>
</tr>
</tbody>
</table>

**Musicianship**

4 credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 240</td>
<td>(2)</td>
<td>Musicianship Training 3</td>
</tr>
<tr>
<td>MUSP 241</td>
<td>(2)</td>
<td>Musicianship Training 4</td>
</tr>
</tbody>
</table>

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

6 credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 286</td>
<td>(3)</td>
<td>Critical Thinking About Music</td>
</tr>
<tr>
<td>MUPP 381</td>
<td>(3)</td>
<td>Topics in Performance Practice</td>
</tr>
</tbody>
</table>

**Complementary Courses (5 credits)**

**Musicianship**

2 credits from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 346</td>
<td>(2)</td>
<td>Post-Tonal Musicianship</td>
</tr>
<tr>
<td>MUSP 354</td>
<td>(2)</td>
<td>Introduction to Improvisation and Ornamentation</td>
</tr>
<tr>
<td>MUSP 381</td>
<td>(2)</td>
<td>Singing Renaissance Notation</td>
</tr>
</tbody>
</table>

**Music History, Literature, or Performance**

3 credits from:
MUHL 377 (3) Baroque Opera
MUHL 380 (3) Medieval Music
MUHL 381 (3) Renaissance Music
MUHL 382 (3) Baroque Music
MUHL 383 (3) Classical Music
MUHL 395 (3) Keyboard Literature before 1750
MUHL 591D1 (1.5) Paleography
MUHL 591D2 (1.5) Paleography

Non-Music Electives (3 credits)

Free Electives (18 credits)

(May not include courses with a MUEN prefix)

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

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

126 credits selected as follows:
35 credits - Prerequisite Requirements (for out-of-province students)
22 credits - Required Performance
12 credits - Complementary Performance
31 credits - Required Courses (Theory, Musicianship, History, Literature, or Performance Practice and Diction)
5 credits - Complementary Courses (Musicianship, Music History)
3 credits - Non-Music Electives
18 credits - Free Electives

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

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:
23 credits of Prerequisite Courses
2 credits of Assigned Small Ensemble
4 credits of Basic Ensemble Training
6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186 (3) Western Musical Traditions
MUIN 180 (3) BMus Practical Lessons 1
MUIN 181 (3) BMus Practical Lessons 2
MUPD 135 (1) Music as a Profession 1
MUPD 136 (1) Music as a Profession 2
MUSP 140 (2) Musicianship Training 1
MUSP 141 (2) Musicianship Training 2
MUSP 170 (1) Musicianship (Keyboard) 1
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 171</td>
<td>1</td>
<td>Musicianship (Keyboard) 2</td>
</tr>
<tr>
<td>MUTH 150</td>
<td>3</td>
<td>Theory and Analysis 1</td>
</tr>
<tr>
<td>MUTH 151</td>
<td>3</td>
<td>Theory and Analysis 2</td>
</tr>
</tbody>
</table>

**Required Performance (22 credits)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 280</td>
<td>3</td>
<td>BMus Practical Lessons 3</td>
</tr>
<tr>
<td>MUIN 281</td>
<td>3</td>
<td>BMus Practical Lessons 4</td>
</tr>
<tr>
<td>MUIN 282</td>
<td>0</td>
<td>BMus Performance Examination 1</td>
</tr>
<tr>
<td>MUIN 300</td>
<td>2</td>
<td>Voice Coaching 1</td>
</tr>
<tr>
<td>MUIN 301</td>
<td>2</td>
<td>Voice Coaching 2</td>
</tr>
<tr>
<td>MUIN 380</td>
<td>3</td>
<td>BMus Practical Lessons 5</td>
</tr>
<tr>
<td>MUIN 381</td>
<td>3</td>
<td>BMus Practical Lessons 6</td>
</tr>
<tr>
<td>MUIN 382</td>
<td>0</td>
<td>BMus Performance Examination 2</td>
</tr>
<tr>
<td>MUIN 480</td>
<td>3</td>
<td>BMus Practical Lessons 7</td>
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<td>MUIN 481</td>
<td>3</td>
<td>BMus Practical Lessons 8</td>
</tr>
<tr>
<td>MUIN 482</td>
<td>0</td>
<td>BMus Performance Examination 3</td>
</tr>
</tbody>
</table>

**Complementary Performance (12 credits)**

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

12 credits are selected as follows:

12 credits selected from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>MUEN 496</td>
<td>2</td>
<td>Opera Studio</td>
</tr>
<tr>
<td>MUEN 563</td>
<td>2</td>
<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>2</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 578</td>
<td>1</td>
<td>Song Interpretation 1</td>
</tr>
<tr>
<td>MUEN 579</td>
<td>1</td>
<td>Song Interpretation 2</td>
</tr>
<tr>
<td>MUEN 580</td>
<td>1</td>
<td>Early Music Ensemble</td>
</tr>
<tr>
<td>MUEN 587</td>
<td>2</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>MUEN 593</td>
<td>2</td>
<td>Choral Ensembles</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>2</td>
<td>Contemporary Music Ensemble</td>
</tr>
</tbody>
</table>

**Required Courses (31 credits)**

31 credits are selected as follows:

12 credits - Theory
4 credits - Musicianship
6 credits - Music History, Literature, or Performance Practice
9 credits - Diction

**Theory**

12 credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 250</td>
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<td>Theory and Analysis 3</td>
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<td>MUTH 251</td>
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<td>Credits</td>
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<tr>
<td>MUTH 350</td>
<td>(3)</td>
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<tr>
<td>MUTH 426</td>
<td>(3)</td>
<td>Topics in Early Music Analysis</td>
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<td><strong>Musicianship</strong></td>
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<td>MUSP 241</td>
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<tr>
<td><strong>Music History, Literature or Performance Practice</strong></td>
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<tr>
<td>MUHL 286</td>
<td>(3)</td>
<td>Critical Thinking About Music</td>
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<tr>
<td>MUPP 381</td>
<td>(3)</td>
<td>Topics in Performance Practice</td>
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<tr>
<td><strong>Diction</strong></td>
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<tr>
<td>MUPG 209</td>
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<td>Introduction to Lyric Diction</td>
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<tr>
<td>MUPG 210</td>
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<td>Italian Diction</td>
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<td>MUPG 211</td>
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<td>French Diction</td>
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<td>MUPG 212</td>
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<td>English Diction</td>
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<td>MUPG 213</td>
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<td>German Diction</td>
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<td><strong>Complementary Courses (5 credits)</strong></td>
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<td>Post-Tonal Musicianship</td>
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<td>MUSP 353</td>
<td>(2)</td>
<td>Musicianship for Voice</td>
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<td>MUSP 354</td>
<td>(2)</td>
<td>Introduction to Improvisation and Ornamentation</td>
</tr>
<tr>
<td>MUSP 381</td>
<td>(2)</td>
<td>Singing Renaissance Notation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Music History</strong></td>
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<td></td>
</tr>
<tr>
<td>MUHL 377</td>
<td>(3)</td>
<td>Baroque Opera</td>
</tr>
<tr>
<td>MUHL 380</td>
<td>(3)</td>
<td>Medieval Music</td>
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<tr>
<td>MUHL 381</td>
<td>(3)</td>
<td>Renaissance Music</td>
</tr>
<tr>
<td>MUHL 382</td>
<td>(3)</td>
<td>Baroque Music</td>
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<tr>
<td>MUHL 383</td>
<td>(3)</td>
<td>Classical Music</td>
</tr>
<tr>
<td>MUHL 395</td>
<td>(3)</td>
<td>Keyboard Literature before 1750</td>
</tr>
<tr>
<td>MUHL 591D1</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUHL 591D2</td>
<td>(1.5)</td>
<td>Paleography</td>
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<tr>
<td></td>
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</tr>
<tr>
<td><em><em>Non-Music Electives</em> (3 credits)</em>*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Free Electives* (18 credits)

(May not include courses with a MUEN prefix)

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

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

(126 credits)

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

126 credits are selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)
18 credits - Required Performance
18 credits - Complementary Performance
30 credits - Required Courses (Jazz improvisation, Theory and History)
4 credits - Complementary Music
3 credits - Non-Music Electives
18 credits - Free Electives

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum grade of B- in all Jazz courses and Practical Instruction/Exams, including Jazz Combo and Ensembles, excluding 100-level courses with the subject code of MUJZ.

2. Non-Quebec jazz students must take four credits of non-jazz Basic Ensemble in the prerequisite year.

Program Prerequisites - Freshman Program (35 credits)

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

25 credits of Prerequisite Courses
4 credits of Basic Ensemble Training
6 credits of Non-Music Electives

Prerequisite Courses

25 credits, all of the courses below:

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

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

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

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

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

Required Performance (18 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 280</td>
<td>(3)</td>
<td>BMus Practical Lessons 3</td>
</tr>
<tr>
<td>MUIN 281</td>
<td>(3)</td>
<td>BMus Practical Lessons 4</td>
</tr>
<tr>
<td>MUIN 282</td>
<td>(0)</td>
<td>BMus Performance Examination 1</td>
</tr>
<tr>
<td>MUIN 380</td>
<td>(3)</td>
<td>BMus Practical Lessons 5</td>
</tr>
<tr>
<td>MUIN 381</td>
<td>(3)</td>
<td>BMus Practical Lessons 6</td>
</tr>
<tr>
<td>MUIN 382</td>
<td>(0)</td>
<td>BMus Performance Examination 2</td>
</tr>
<tr>
<td>MUIN 480</td>
<td>(3)</td>
<td>BMus Practical Lessons 7</td>
</tr>
<tr>
<td>MUIN 481</td>
<td>(3)</td>
<td>BMus Practical Lessons 8</td>
</tr>
<tr>
<td>MUIN 482</td>
<td>(0)</td>
<td>BMus Performance Examination 3</td>
</tr>
</tbody>
</table>

Complementary Performance (18 credits)

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

12 credits from:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 563</td>
<td>(2)</td>
<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>(2)</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 573</td>
<td>(2)</td>
<td>Baroque Orchestra</td>
</tr>
<tr>
<td>MUEN 587</td>
<td>(2)</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>MUEN 590</td>
<td>(2)</td>
<td>McGill Winds</td>
</tr>
<tr>
<td>MUEN 592</td>
<td>(2)</td>
<td>Chamber Jazz Ensemble</td>
</tr>
<tr>
<td>MUEN 593</td>
<td>(2)</td>
<td>Choral Ensembles</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>(2)</td>
<td>Contemporary Music Ensemble</td>
</tr>
<tr>
<td>MUEN 595</td>
<td>(2)</td>
<td>Jazz Ensembles</td>
</tr>
<tr>
<td>MUEN 597</td>
<td>(2)</td>
<td>Orchestral Ensembles</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 570</td>
<td>(1)</td>
<td>Jazz Combo</td>
</tr>
</tbody>
</table>

Required Courses (30 credits)

Selected as follows:
12 credits of Jazz Improvisation
12 credits of Theory
6 credits of History

Jazz Improvisation

12 credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>MUJZ 223</td>
<td>(3)</td>
<td>Jazz Improvisation/Musicianship 1</td>
</tr>
<tr>
<td>MUJZ 224</td>
<td>(3)</td>
<td>Jazz Improvisation/Musicianship 2</td>
</tr>
<tr>
<td>MUJZ 423</td>
<td>(3)</td>
<td>Jazz Improvisation/Musicianship 3</td>
</tr>
</tbody>
</table>
MUJZ 424 (3) Jazz Improvisation/Musicianship 4

**Theory**
12 credits

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

**History**
6 credits

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

**Complementary Music (4 credits)**
One of the following pairs:
Select MUJZ 440D1 and MUJZ 440D2 OR MUJZ 461D1 and MUJZ 461D2.

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

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

**Free Electives (18 credits)**
(May not include courses with a MUEN prefix)

**9.2.8 Minor Early Music Performance (18 credits)**
The Minor in Early Music Performance offers an opportunity for B.Mus. students to learn the elements of early music performance practice, and to play an early music instrument or to sing early music.

**Required Courses (3 credits)**

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

**Complementary Courses (15 credits)**
6 credits from the following:

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

* must be taken by Harpsichord students
3 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>MUHL 366</td>
<td>(3)</td>
<td>The Era of the Fortepiano</td>
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<tr>
<td>MUHL 377</td>
<td>(3)</td>
<td>Baroque Opera</td>
</tr>
<tr>
<td>MUHL 380</td>
<td>(3)</td>
<td>Medieval Music</td>
</tr>
<tr>
<td>MUHL 381</td>
<td>(3)</td>
<td>Renaissance Music</td>
</tr>
<tr>
<td>MUHL 382</td>
<td>(3)</td>
<td>Baroque Music</td>
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<tr>
<td>MUHL 383</td>
<td>(3)</td>
<td>Classical Music</td>
</tr>
<tr>
<td>MUHL 395</td>
<td>(3)</td>
<td>Keyboard Literature before 1750</td>
</tr>
<tr>
<td>MUHL 591D1</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUHL 591D2</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUTH 202</td>
<td>(3)</td>
<td>Modal Counterpoint 1</td>
</tr>
<tr>
<td>MUTH 204</td>
<td>(3)</td>
<td>Tonal Counterpoint 1</td>
</tr>
<tr>
<td>MUTH 302</td>
<td>(3)</td>
<td>Modal Counterpoint 2</td>
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<tr>
<td>MUTH 304</td>
<td>(3)</td>
<td>Tonal Counterpoint 2</td>
</tr>
<tr>
<td>MUTH 426</td>
<td>(3)</td>
<td>Topics in Early Music Analysis</td>
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</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>MUIN 302</td>
<td>(1.5)</td>
<td>Early Music Minor Repertoire Coaching 1</td>
</tr>
<tr>
<td>MUIN 303</td>
<td>(1.5)</td>
<td>Early Music Minor Repertoire Coaching 2</td>
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<td>MUIN 304</td>
<td>(1.5)</td>
<td>Early Music Minor Repertoire Coaching 3</td>
</tr>
<tr>
<td>MUIN 305</td>
<td>(1.5)</td>
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</tr>
</tbody>
</table>

OR

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 270</td>
<td>(3)</td>
<td>Practical Lessons Performance Minor 1</td>
</tr>
<tr>
<td>MUIN 271</td>
<td>(3)</td>
<td>Practical Lessons Performance Minor 2</td>
</tr>
<tr>
<td>MUIN 273</td>
<td>(1.5)</td>
<td>Practical Lessons Performance Minor 3</td>
</tr>
<tr>
<td>MUIN 274</td>
<td>(1.5)</td>
<td>Practical Lessons Performance Minor 4</td>
</tr>
<tr>
<td>MUIN 275</td>
<td>(1.5)</td>
<td>Practical Lessons Performance Minor 5</td>
</tr>
<tr>
<td>MUIN 276</td>
<td>(1.5)</td>
<td>Practical Lessons Performance Minor 6</td>
</tr>
<tr>
<td>MUIN 302</td>
<td>(1.5)</td>
<td>Early Music Minor Repertoire Coaching 1</td>
</tr>
<tr>
<td>MUIN 303</td>
<td>(1.5)</td>
<td>Early Music Minor Repertoire Coaching 2</td>
</tr>
<tr>
<td>MUIN 304</td>
<td>(1.5)</td>
<td>Early Music Minor Repertoire Coaching 3</td>
</tr>
<tr>
<td>MUIN 305</td>
<td>(1.5)</td>
<td>Early Music Minor Repertoire Coaching 4</td>
</tr>
</tbody>
</table>

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

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

Special Requirements:
1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
2. Candidates must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.
**Required Performance (52 credits)**

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

**Complementary Performance (14 credits)**

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

14 credits selected as follows:

8 credits from:
- **MUEN 563** (2) Jazz Vocal Workshop
- **MUEN 572** (2) Cappella Antica
- **MUEN 587** (2) Cappella McGill
- **MUEN 590** (2) McGill Winds
- **MUEN 592** (2) Chamber Jazz Ensemble
- **MUEN 593** (2) Choral Ensembles
- **MUEN 594** (2) Contemporary Music Ensemble
- **MUEN 595** (2) Jazz Ensembles
- **MUEN 597** (2) Orchestral Ensembles

6 credits from:
- **MUEN 556** (1) Introduction to Collaborative Piano 1
- **MUEN 557** (1) Introduction to Collaborative Piano 2
- **MUEN 560** (1) Chamber Music Ensemble
- **MUEN 578** (1) Song Interpretation 1
- **MUEN 579** (1) Song Interpretation 2
- **MUEN 581** (1) Piano Ensemble Seminar 1
- **MUEN 582** (1) Piano Ensemble Seminar 2
- **MUEN 584** (1) Studio Accompanying
- **MUEN 585** (1) Sonata Masterclass
### Complementary Musicianship (2 credits)

2 credits from:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 346</td>
<td>2</td>
<td>Post-Tonal Musicianship</td>
</tr>
<tr>
<td>MUSP 350</td>
<td>2</td>
<td>Musicianship for Pianists</td>
</tr>
</tbody>
</table>

### Required Courses (25 credits)

25 credits of required courses selected as follows:

- 9 credits of Theory
- 10 credits of Musicianship
- 6 credits of History

#### Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 150</td>
<td>3</td>
<td>Theory and Analysis 1</td>
</tr>
<tr>
<td>MUTH 151</td>
<td>3</td>
<td>Theory and Analysis 2</td>
</tr>
<tr>
<td>MUTH 250</td>
<td>3</td>
<td>Theory and Analysis 3</td>
</tr>
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</table>

#### Musicianship

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 140</td>
<td>2</td>
<td>Musicianship Training 1</td>
</tr>
<tr>
<td>MUSP 141</td>
<td>2</td>
<td>Musicianship Training 2</td>
</tr>
<tr>
<td>MUSP 170</td>
<td>1</td>
<td>Musicianship (Keyboard) 1</td>
</tr>
<tr>
<td>MUSP 171</td>
<td>1</td>
<td>Musicianship (Keyboard) 2</td>
</tr>
<tr>
<td>MUSP 240</td>
<td>2</td>
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</tr>
<tr>
<td>MUSP 241</td>
<td>2</td>
<td>Musicianship Training 4</td>
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</table>

#### History

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>MUHL 186</td>
<td>3</td>
<td>Western Musical Traditions</td>
</tr>
<tr>
<td>MUHL 286</td>
<td>3</td>
<td>Critical Thinking About Music</td>
</tr>
</tbody>
</table>

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

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

#### Ensemble Requirements:

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

#### Special Requirements:

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

#### Required Performance (48 credits)

48 credits selected as follows:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 250</td>
<td>8</td>
<td>L.Mus. Practical Instruction 1</td>
</tr>
<tr>
<td>MUIN 251</td>
<td>8</td>
<td>L.Mus. Practical Instruction 2</td>
</tr>
<tr>
<td>MUIN 252</td>
<td>0</td>
<td>L.Mus. Performance 1 Examination</td>
</tr>
</tbody>
</table>
Complementary Performance (18 credits)
Large Ensemble Training – during every term of enrolment as a full-time or part-time student.
18 credits selected as follows:

12 credits from:
- MUEN 563 (2) Jazz Vocal Workshop
- MUEN 572 (2) Cappella Antica
- MUEN 573 (2) Baroque Orchestra
- MUEN 587 (2) Cappella McGill
- MUEN 590 (2) McGill Winds
- MUEN 592 (2) Chamber Jazz Ensemble
- MUEN 593 (2) Choral Ensembles
- MUEN 594 (2) Contemporary Music Ensemble
- MUEN 595 (2) Jazz Ensembles
- MUEN 597 (2) Orchestral Ensembles

Assigned Small Ensemble - during every term of enrolment as a full-time or part-time student.
6 credits from:
- MUEN 560 (1) Chamber Music Ensemble
- MUEN 562 (1) Guitar Ensemble
- MUEN 580 (1) Early Music Ensemble
- MUEN 585 (1) Sonata Masterclass
- MUEN 589 (1) Woodwind Ensembles
- MUEN 591 (1) Brass Consort
- MUEN 598 (1) Percussion Ensembles

Required Courses (25 credits)
25 credits of required courses selected as follows:
9 credits of Theory
10 credits of Musicianship
6 credits of History

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

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

**History**

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

**Complementary Musicianship**

2 credits from:

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

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

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

**Special Requirements:**

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

2. Candidates must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

**Required Performance (48 credits)**

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

**Complementary Performance (21 credits)**

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

12 credits from:
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>MUEN 496</td>
<td>(2)</td>
<td>Opera Studio</td>
</tr>
<tr>
<td>MUEN 554</td>
<td>(2)</td>
<td>Opera Excerpts</td>
</tr>
<tr>
<td>MUEN 563</td>
<td>(2)</td>
<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>(2)</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 578</td>
<td>(1)</td>
<td>Song Interpretation 1</td>
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<tr>
<td>MUEN 579</td>
<td>(1)</td>
<td>Song Interpretation 2</td>
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<tr>
<td>MUEN 580</td>
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<td>Early Music Ensemble</td>
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<tr>
<td>MUEN 587</td>
<td>(2)</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>MUEN 593</td>
<td>(2)</td>
<td>Choral Ensembles</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>(2)</td>
<td>Contemporary Music Ensemble</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>MUIN 300</td>
<td>(2)</td>
<td>Voice Coaching 1</td>
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<tr>
<td>MUIN 301</td>
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<td>Voice Coaching 2</td>
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<tr>
<td>MUPG 296</td>
<td>(1)</td>
<td>Acting for Voice</td>
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<td>MUPG 297</td>
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<td>Movement for Voice</td>
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<tr>
<td>MUPG 309</td>
<td>(1)</td>
<td>Advanced Diction</td>
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<tr>
<td>MUPG 353</td>
<td>(2)</td>
<td>Song Repertoire Class</td>
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<tr>
<td>MUPG 380</td>
<td>(2)</td>
<td>Oratorio Class</td>
</tr>
<tr>
<td>MUPG 453</td>
<td>(2)</td>
<td>Contemporary Repertoire for Voice</td>
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**Complementary Musicianship (2 credits)**

2 credits from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>MUSP 346</td>
<td>(2)</td>
<td>Post-Tonal Musicianship</td>
</tr>
<tr>
<td>MUSP 353</td>
<td>(2)</td>
<td>Musicianship for Voice</td>
</tr>
<tr>
<td>MUSP 354</td>
<td>(2)</td>
<td>Introduction to Improvisation and Ornamentation</td>
</tr>
<tr>
<td>MUSP 381</td>
<td>(2)</td>
<td>Singing Renaissance Notation</td>
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</table>

**Required Courses (34 credits)**

**Diction (9 credits)**

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<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
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<tr>
<td>MUPG 209</td>
<td>(1)</td>
<td>Introduction to Lyric Diction</td>
</tr>
<tr>
<td>MUPG 210</td>
<td>(2)</td>
<td>Italian Diction</td>
</tr>
<tr>
<td>MUPG 211</td>
<td>(2)</td>
<td>French Diction</td>
</tr>
<tr>
<td>MUPG 212</td>
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<td>English Diction</td>
</tr>
<tr>
<td>MUPG 213</td>
<td>(2)</td>
<td>German Diction</td>
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**Theory (9 credits)**

<table>
<thead>
<tr>
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<th>Course Name</th>
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<tbody>
<tr>
<td>MUTH 150</td>
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<td>Theory and Analysis 1</td>
</tr>
<tr>
<td>MUTH 151</td>
<td>(3)</td>
<td>Theory and Analysis 2</td>
</tr>
<tr>
<td>MUTH 250</td>
<td>(3)</td>
<td>Theory and Analysis 3</td>
</tr>
</tbody>
</table>
Musicianship (10 credits)

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

History (6 credits)

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

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

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

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

Required Performance (48 credits)

All of the following courses:

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

Complementary Performance (18 credits)

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

18 credits selected as follows:

12 credits from:

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

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

MUEN 570 (1) Jazz Combo

**Required Courses (30 credits)**

30 credits selected as follows:

12 credits of Theory
12 credits of Improvisation/Musicianship
6 credits of History

**Theory**

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

**Improvisation/Musicianship**

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

**History**

MUJZ 187 (3) Jazz History Survey
MUJZ 493 (3) Jazz Performance Practice

**Complementary Courses**

4 credits from the following:

Note: Students select EITHER MUJZ 440D1 and MUJZ 440D2 OR MUJZ 461D1 and MUJZ 461D2.

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

**9.2.13 Artist Diploma - Major Performance Voice (65 credits)**

The Artist Diploma Major Performance Voice is a 65-credit program.

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams, ensembles, and voice coaching.
2. Candidates who have not taken the courses in Italian, French, English, and German diction as specified in the L.Mus. program must add them to the above requirements.
3. A leading operatic or oratorio role may substitute for one recital.

Note: Courses taken as credit toward a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in Theory, Musicianship, and Music History or Performance Practice.

**Required Performance (41 credits)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 460</td>
<td>(8)</td>
<td>Artist Diploma Practical Instruction 1</td>
</tr>
<tr>
<td>MUIN 461</td>
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<td>Artist Diploma Practical Instruction 2</td>
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<td>MUIN 462</td>
<td>(0)</td>
<td>Artist Diploma Recital 1</td>
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<tr>
<td>MUIN 469</td>
<td>(1)</td>
<td>Artist Diploma Concerto 1</td>
</tr>
<tr>
<td>MUIN 560</td>
<td>(8)</td>
<td>Artist Diploma Practical Instruction 3</td>
</tr>
<tr>
<td>MUIN 561</td>
<td>(8)</td>
<td>Artist Diploma Practical Instruction 4</td>
</tr>
<tr>
<td>MUIN 562</td>
<td>(0)</td>
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</tr>
<tr>
<td>MUIN 569</td>
<td>(1)</td>
<td>Artist Diploma Concerto 2</td>
</tr>
<tr>
<td>MUIN 600</td>
<td>(2)</td>
<td>Vocal Repertoire Coaching 1</td>
</tr>
<tr>
<td>MUIN 601</td>
<td>(2)</td>
<td>Vocal Repertoire Coaching 2</td>
</tr>
<tr>
<td>MUPG 590</td>
<td>(3)</td>
<td>Vocal Styles and Conventions</td>
</tr>
</tbody>
</table>

**Complementary Performance (8 credits)**

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

8 credits from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 496</td>
<td>(2)</td>
<td>Opera Studio</td>
</tr>
<tr>
<td>MUEN 563</td>
<td>(2)</td>
<td>Jazz Vocal Workshop</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>(2)</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 578</td>
<td>(1)</td>
<td>Song Interpretation 1</td>
</tr>
<tr>
<td>MUEN 579</td>
<td>(1)</td>
<td>Song Interpretation 2</td>
</tr>
<tr>
<td>MUEN 580</td>
<td>(1)</td>
<td>Early Music Ensemble</td>
</tr>
<tr>
<td>MUEN 587</td>
<td>(2)</td>
<td>Cappella McGill</td>
</tr>
<tr>
<td>MUEN 593</td>
<td>(2)</td>
<td>Choral Ensembles</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>(2)</td>
<td>Contemporary Music Ensemble</td>
</tr>
</tbody>
</table>

**Required Courses (8 credits)**

**Theory**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 251</td>
<td>(3)</td>
<td>Theory and Analysis 4</td>
</tr>
<tr>
<td>MUTH 350</td>
<td>(3)</td>
<td>Theory and Analysis 5</td>
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</table>

**Musicianship**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 241</td>
<td>(2)</td>
<td>Musicianship Training 4</td>
</tr>
</tbody>
</table>

**Complementary Courses (8 credits)**

2 credits from Musicianship;
6 credits from Music History, Literature, or Performance Practice

**Musicianship**

2 credits from:
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 346</td>
<td>2</td>
<td>Post-Tonal Musicianship</td>
</tr>
<tr>
<td>MUSP 353</td>
<td>2</td>
<td>Musicianship for Voice</td>
</tr>
<tr>
<td>MUSP 354</td>
<td>2</td>
<td>Introduction to Improvisation and Ornamentation</td>
</tr>
<tr>
<td>MUSP 381</td>
<td>2</td>
<td>Singing Renaissance Notation</td>
</tr>
</tbody>
</table>

**Music History, Literature, or Performance**

6 credits selected from:

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

### 9.2.14 Artist Diploma - Major Performance (All Instruments) (62 credits)

The Artist Diploma is a 62-credit program offered in all areas of musical performance.

**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 minimum grade of A- in practical instruction/exams and ensembles.
2. Guitarists may present a third recital, which may be counted as a substitute for 4 credits of ensemble. Organists may present a third recital or Concerto 1 and 2, which may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to the "Postgraduate Study" section.

**Note:** Courses taken as credit toward a B.Mus. or L.Mus. may not be applied to the Artist Diploma requirements except for the required courses in Theory, Musicianship, and Music History or Performance Practice.

#### Required Performance (34 credits)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 460</td>
<td>8</td>
<td>Artist Diploma Practical Instruction 1</td>
</tr>
<tr>
<td>MUIN 461</td>
<td>8</td>
<td>Artist Diploma Practical Instruction 2</td>
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<tr>
<td>MUIN 462</td>
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<td>Artist Diploma Recital 1</td>
</tr>
<tr>
<td>MUIN 469</td>
<td>1</td>
<td>Artist Diploma Concerto 1</td>
</tr>
<tr>
<td>MUIN 560</td>
<td>8</td>
<td>Artist Diploma Practical Instruction 3</td>
</tr>
<tr>
<td>MUIN 561</td>
<td>8</td>
<td>Artist Diploma Practical Instruction 4</td>
</tr>
<tr>
<td>MUIN 562</td>
<td>0</td>
<td>Artist Diploma Recital 2</td>
</tr>
<tr>
<td>MUIN 569</td>
<td>1</td>
<td>Artist Diploma Concerto 2</td>
</tr>
</tbody>
</table>

#### Complementary Performance – Orchestral Instruments (12 credits)

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

8 credits from:

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

Assigned Small Ensemble – during every term of enrolment as a full-time or part-time student.
4 credits from:
- MUEN 560 (1) Chamber Music Ensemble
- MUEN 562 (1) Guitar Ensemble
- MUEN 578 (1) Song Interpretation 1
- MUEN 579 (1) Song Interpretation 2
- MUEN 580 (1) Early Music Ensemble
- MUEN 585 (1) Sonata Masterclass
- MUEN 589 (1) Woodwind Ensembles
- MUEN 591 (1) Brass Consort
- MUEN 598 (1) Percussion Ensembles

Non-Orchestral Instruments (8 credits)
Complementary ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for four terms).

Required Courses (8 credits)

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

Musicianship
- MUSP 241 (2) Musicianship Training 4

Complementary Courses (8 credits)

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

Music History, Literature, or Performance Practice
6 credits selected from courses with a MUHL or MUPP prefix.
Non-Orchestral Instruments: Music Electives (4 credits)

9.2.15 Special Prerequisite Courses for M.Mus. in Performance

<table>
<thead>
<tr>
<th>Master of Music (M.Mus.); Performance: Early Music (Thesis)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPD 560 (1) Intro to Research Methods in Music</td>
</tr>
<tr>
<td>3 credits from the following:</td>
</tr>
<tr>
<td>MUHL 377 (3) Baroque Opera</td>
</tr>
<tr>
<td>MUHL 380 (3) Medieval Music</td>
</tr>
<tr>
<td>MUHL 381 (3) Renaissance Music</td>
</tr>
<tr>
<td>MUHL 382 (3) Baroque Music</td>
</tr>
<tr>
<td>MUHL 383 (3) Classical Music</td>
</tr>
<tr>
<td>MUHL 395 (3) Keyboard Literature before 1750</td>
</tr>
<tr>
<td>MUPP 381 (3) Topics in Performance Practice</td>
</tr>
<tr>
<td>MUTH 426 (3) Topics in Early Music Analysis</td>
</tr>
</tbody>
</table>

Fortepiano students:

| MUHL 366 (3) The Era of the Fortepiano |

Harpsichord students; 6 credits:

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

Organ/Lute students:

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

Voice students; 6 credits of the following:

| MUPG 210 (2) Italian Diction (or equivalent) |
| MUPG 211 (2) French Diction (or equivalent) |
| MUPG 212 (2) English Diction (or equivalent) |
| MUPG 213 (2) German Diction (or equivalent) |

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

| MUPD 560 (1) Intro to Research Methods in Music |

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

| MUPD 560 (1) Intro to Research Methods in Music |
| 4 credits of: |
| MUPG 210 (2) Italian Diction |
| MUPG 211 (2) French Diction |
| MUPG 212 (2) English Diction |
| MUPG 213 (2) German Diction |
| 6 credits of: |
| MUHL 372 (3) Solo Song Outside Germany and Austria |
| MUHL 377 (3) Baroque Opera |
| MUHL 387 (3) Opera from Mozart to Puccini |
**Master of Music (M.Mus.); Performance: Collaborative Piano (Thesis)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 388</td>
<td>3</td>
<td>Opera After 1900</td>
</tr>
<tr>
<td>MUHL 390</td>
<td>3</td>
<td>The German Lied</td>
</tr>
</tbody>
</table>

**Master of Music (M.Mus.); Performance: Piano (Thesis)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPD 560</td>
<td>1</td>
<td>Intro to Research Methods in Music</td>
</tr>
</tbody>
</table>

**Master of Music (M.Mus.); Performance: Opera and Voice (Thesis)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPD 560</td>
<td>1</td>
<td>Intro to Research Methods in Music</td>
</tr>
<tr>
<td>MUPG 210</td>
<td>2</td>
<td>Italian Diction</td>
</tr>
<tr>
<td>MUPG 211</td>
<td>2</td>
<td>French Diction</td>
</tr>
<tr>
<td>MUPG 212</td>
<td>2</td>
<td>English Diction</td>
</tr>
<tr>
<td>MUPG 213</td>
<td>2</td>
<td>German Diction</td>
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</table>

One of:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 372</td>
<td>3</td>
<td>Solo Song Outside Germany and Austria</td>
</tr>
<tr>
<td>MUHL 377</td>
<td>3</td>
<td>Baroque Opera</td>
</tr>
<tr>
<td>MUHL 387</td>
<td>3</td>
<td>Opera from Mozart to Puccini</td>
</tr>
<tr>
<td>MUHL 388</td>
<td>3</td>
<td>Opera After 1900</td>
</tr>
<tr>
<td>MUHL 390</td>
<td>3</td>
<td>The German Lied</td>
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**Master of Music (M.Mus.); Performance: Organ and Church Music (Thesis)**

<table>
<thead>
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<th>Credits</th>
<th>Title</th>
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<tbody>
<tr>
<td>MUPD 560</td>
<td>1</td>
<td>Intro to Research Methods in Music</td>
</tr>
<tr>
<td>MUPG 272D1</td>
<td>2</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 272D2</td>
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**Master of Music (M.Mus.); Performance: Conducting (Thesis)**

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<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPD 560</td>
<td>1</td>
<td>Intro to Research Methods in Music</td>
</tr>
<tr>
<td>MUSP 170</td>
<td>1</td>
<td>Musicianship (Keyboard) 1</td>
</tr>
<tr>
<td>MUSP 171</td>
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<td>Musicianship (Keyboard) 2</td>
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Choral Conducting:

<table>
<thead>
<tr>
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<th>Credits</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>MUCT 235</td>
<td>3</td>
<td>Vocal Techniques</td>
</tr>
<tr>
<td>MUCO 261</td>
<td>2</td>
<td>Orchestration 1</td>
</tr>
<tr>
<td>MUHL 397</td>
<td>3</td>
<td>Choral Literature after 1750</td>
</tr>
</tbody>
</table>

Orchestral and Wind Conducting:

4 credits of:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</tr>
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<tbody>
<tr>
<td>MUCO 261</td>
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<td>Orchestration 1</td>
</tr>
<tr>
<td>MUCO 360</td>
<td>2</td>
<td>Orchestration 2</td>
</tr>
<tr>
<td>MUCO 460</td>
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<td>Orchestration 3</td>
</tr>
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and:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 389</td>
<td>3</td>
<td>Orchestral Literature</td>
</tr>
</tbody>
</table>

or MUHL 398 3 Wind Ensemble Literature after 1750

**Master of Music (M.Mus.); Performance: Jazz Performance (Thesis)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 393</td>
<td>3</td>
<td>History of Jazz</td>
</tr>
<tr>
<td>MUJZ 440D1</td>
<td>2</td>
<td>Advanced Jazz Composition</td>
</tr>
<tr>
<td>MUJZ 440D2</td>
<td>2</td>
<td>Advanced Jazz Composition</td>
</tr>
</tbody>
</table>
Master of Music (M.Mus.); Performance: Jazz Performance (Thesis)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUJZ 461D1</td>
<td>(2)</td>
<td>Advanced Jazz Arranging</td>
</tr>
<tr>
<td>MUJZ 461D2</td>
<td>(2)</td>
<td>Advanced Jazz Arranging</td>
</tr>
<tr>
<td>MUJZ 493</td>
<td>(3)</td>
<td>Jazz Performance Practice</td>
</tr>
</tbody>
</table>

9.3 B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program

The Bachelor of Education in Music is an integrated four-year 120-/121-credit program of initial teacher training that leads to certification as a teacher in the Province of Quebec. When offered concurrently with the Bachelor of Music (Major in Music Education), the program offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after the completion of 137 credits, normally five years (170 credits or six years for out-of-province students). The Concurrent program combines academic studies in music, professional studies, and field experience. The two degrees are awarded during the same convocation period.

The components of the 137-credit Bachelor of Education in Music/Bachelor of Music (Music Education) are as follows:

**Bachelor of Education in Music/Bachelor of Music (Music Education)**

- 55 professional credits
- 70 Music academic credits
- 12 elective credits (which must include 3 credits of non-Music electives)

Students in the Concurrent B.Mus./B.Ed. who receive an F or J in any Field Experience course are placed in Unsatisfactory Standing. Although they may complete their term, they are required to withdraw from the Concurrent program; however, they may apply to transfer to the B.Mus. Faculty program.

9.3.1 Concurrent Bachelor of Music (B.Mus.) - Major Music Education and Bachelor of Education (B.Ed.) - Music Elementary and Secondary (137 credits)

The Bachelor of Music (B.Mus.) - Major Music Education, when offered concurrently with the The Bachelor of Education - Major Music Elementary and Secondary, provides students with the opportunity to obtain a Bachelor of Music degree and a Bachelor of Education degree after the completion of 137 credits, normally five years (170 credits or six years for out-of-province students*). The Concurrent program combines academic studies in music, professional studies, and field experience. The two degrees are awarded during the same convocation period.

* Out-of-province students or those who have not completed Quebec CEGEP, French Baccalaureate, International Baccalaureate, or at least one year of university studies prior to commencing the Concurrent program.

To be admitted to the Concurrent program, students must satisfy the regular admission requirements of the Schulich School of Music and Faculty of Education. Normally, students will be admitted to both components of the Concurrent program simultaneously. Applicants who already hold a Bachelor of Music degree should apply to the Faculty of Education. Students who have completed 30 or more credits in a Bachelor of Music program, exclusive of the Freshman year for out-of-province students, should apply for admission to the Concurrent program.

All applications for the Concurrent program are to be made to the Admissions Office of the Schulich School of Music.

The B.Mus. Major Music Education program in the Schulich School of Music focuses on the development of the prospective music educator as a musician. This is achieved not only through core music history, theory, musicianship, and performance courses, but also through different instrumental, vocal, and conducting techniques courses. Laboratory experiences provide an opportunity to develop facility with basic music rehearsing/teaching techniques, with emphasis on the ability to diagnose and correct technical and musical problems. The B.Ed. Music Elementary and Secondary program in the Faculty of Education focuses on the development of the musician as an educator. This is achieved through courses in educational foundations, music pedagogy, and pedagogical support, and a practicum component comprised of four field experiences and supporting professional seminars.

Students who decide to complete only a Bachelor of Music may transfer at any time into the Bachelor of Music, Faculty Program. Students who wish to complete only the Bachelor of Education Music program have the option of doing so after the successful completion of the first two years of the Concurrent program and MUIN 283 "BMus Concentration Final Examination” or equivalent. They would be required to complete 61 music credits, 6 elective credits, and 55 education credits from the program given below.

The components of the 137-credit Concurrent Bachelor of Music - Major Music Education and Bachelor of Education - Music Elementary and Secondary are as follows:

- 55 professional Education credits
- 70 Music academic credits
- 9 Free elective credits
- 3 non-Music elective credits

Program Prerequisites - Freshman Program
33 credits

**Prerequisite Courses**

33 credits distributed as follows:

- 4 credits (2 credits per term) Basic Ensemble Training
- 6 credits of non-Music electives
- and 23 credits in the following course list:

Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses. First-year students enrolled in the Bachelor of Music program who have completed the Quebec Diploma of Collegial Studies (Diplôme d'études collégiales) in a Music concentration or equivalent, or students transferring from other universities or colleges, who have successfully completed a course in the history of Western music will be exempted from the first-year Western Musical Traditions requirement (MUHL 186).

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 186</td>
<td>3</td>
<td>Western Musical Traditions</td>
</tr>
<tr>
<td>MUIN 180</td>
<td>3</td>
<td>BMus Practical Lessons 1</td>
</tr>
<tr>
<td>MUIN 181</td>
<td>3</td>
<td>BMus Practical Lessons 2</td>
</tr>
<tr>
<td>MUPD 135</td>
<td>1</td>
<td>Music as a Profession 1</td>
</tr>
<tr>
<td>MUPD 136</td>
<td>1</td>
<td>Music as a Profession 2</td>
</tr>
<tr>
<td>MUSP 140</td>
<td>2</td>
<td>Musicianship Training 1</td>
</tr>
<tr>
<td>MUSP 141</td>
<td>2</td>
<td>Musicianship Training 2</td>
</tr>
<tr>
<td>MUSP 170</td>
<td>1</td>
<td>Musicianship (Keyboard) 1</td>
</tr>
<tr>
<td>MUSP 171</td>
<td>1</td>
<td>Musicianship (Keyboard) 2</td>
</tr>
<tr>
<td>MUTH 150</td>
<td>3</td>
<td>Theory and Analysis 1</td>
</tr>
<tr>
<td>MUTH 151</td>
<td>3</td>
<td>Theory and Analysis 2</td>
</tr>
</tbody>
</table>

**Required Music Components (49 credits)**

49 credits of required Music courses distributed as follows:

- 25 credits of Music Education
- 11 credits of Theory
- 4 credits of Musicianship
- 3 credits of Music History
- 6 credits of Performance

**Music Education**

25 credits:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUCT 235</td>
<td>3</td>
<td>Vocal Techniques</td>
</tr>
<tr>
<td>MUGT 215</td>
<td>1</td>
<td>Basic Conducting Techniques</td>
</tr>
<tr>
<td>MUGT 354</td>
<td>3</td>
<td>Music for Children</td>
</tr>
<tr>
<td>MUGT 358</td>
<td>3</td>
<td>General Music for Adults and Teenagers</td>
</tr>
<tr>
<td>MUGT 401</td>
<td>3</td>
<td>Issues in Music Education</td>
</tr>
<tr>
<td>MUIT 202</td>
<td>3</td>
<td>Woodwind Techniques</td>
</tr>
<tr>
<td>MUIT 203</td>
<td>3</td>
<td>Brass Techniques</td>
</tr>
<tr>
<td>MUIT 204</td>
<td>3</td>
<td>Percussion Techniques</td>
</tr>
<tr>
<td>MUIT 356</td>
<td>3</td>
<td>Jazz Instruction: Philosophy and Techniques</td>
</tr>
</tbody>
</table>

**Theory**

11 credits:
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 250</td>
<td>(3)</td>
<td>Theory and Analysis 3</td>
</tr>
<tr>
<td>MUTH 251</td>
<td>(3)</td>
<td>Theory and Analysis 4</td>
</tr>
<tr>
<td>MUTH 350</td>
<td>(3)</td>
<td>Theory and Analysis 5</td>
</tr>
<tr>
<td>MUTH 461</td>
<td>(2)</td>
<td>Choral and Keyboard Arranging</td>
</tr>
</tbody>
</table>

**Musicianship**

4 credits:
- MUSP 240 (2) Musicianship Training 3
- MUSP 241 (2) Musicianship Training 4

**Music History**

3 credits:
- MUHL 286 (3) Critical Thinking About Music

**Performance**

6 credits:
- MUIN 280 (3) BMus Practical Lessons 3
- MUIN 281 (3) BMus Practical Lessons 4
- MUIN 283 (0) BMus Concentration Final Examination

**Complementary Music Components (21 credits)**

21 credits of complementary Music courses distributed as follows:
- 9 credits of Music Education
- 2 credits of Musicianship
- 6 credits of Music History
- 4 credits of Performance

**Music Education**

3 credits, one of:
- MUIT 201 (3) String Techniques
- MUIT 250 (3) Guitar Techniques

3 credits, one of:
- MUCT 315 (3) Choral Conducting 1
- MUIT 315 (3) Instrumental Conducting

3 credits, select EDEA 362 or any course with a prefix of MUIT or MUGT.
- EDEA 362 (3) Movement, Music and Communication

**Musicianship**

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

Music History
6 credits of courses with a MUHL or a MUPP prefix.

Performance
4 credits from:
- Jazz Vocal Workshop (2) MUEN 563
- Cappella Antica (2) MUEN 572
- Baroque Orchestra (2) MUEN 573
- Cappella McGill (2) MUEN 587
- McGill Winds (2) MUEN 590
- Chamber Jazz Ensemble (2) MUEN 592
- Choral Ensembles (2) MUEN 593
- Contemporary Music Ensemble (2) MUEN 594
- Orchestral Ensembles (2) MUEN 597

Electives (12 credits)
9 credits of free electives
3 credits of non-Music electives

Required Education Courses (45 credits)
- 1st Year Professional Seminar (1) EDEA 206
- Final Year Professional Seminar Music (3) EDEA 407
- Methods in Music Education 1 (3) EDEA 442
- Methods in Music Education 2 (3) EDEA 472
- English Exam for Teacher Certification (0) EDEC 215
- Policy Issues in Quebec Education (3) EDEC 247
- Classroom-based Evaluation (3) EDEE 355*
- Classroom Practices (Secondary) (3) EDES 350
- First Field Experience (Music) (2) EDFE 205
- Second Field Experience (Music) (3) EDFE 208
- Third Field Experience (Music) (8) EDFE 308
- Fourth Field Experience (Music) (7) EDFE 407
- Educational Psychology (3) EDPE 300
- Measurement and Evaluation (3) EDPE 304*
- Instruction in Inclusive Schools (3) EDPI 341
* Note: Students take either EDEE 355 or EDPE 304, but not both.

### Complementary Education Courses (10 credits)

10 credits distributed as follows:

3 credits from:
- EDEC 233 (3) First Nations and Inuit Education
- EDEC 248 (3) Multicultural Education
- EDEC 249 (3) Global Education and Social Justice

1 credit from:
- EDEC 253 (1) Second Professional Seminar (Kindergarten/Elementary)
- EDEC 254 (1) Second Professional Seminar (Secondary)

3 credits from:
- EDEC 260 (3) Philosophical Foundations
- EDEC 261 (3) Philosophy of Catholic Education

Revision, June 2013. Start of revision.

3 credits from:
- EDEC 262 (3) Media, Technology and Education
- MUGT 301 (3) Technology and Media for Music Education

Revision, June 2013. End of revision.

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### 9.4 Management Minor Programs

The Desautels Faculty of Management offers a Minor in Management and a Minor in Marketing to B.Mus. undergraduates that allow Music students to include courses in their undergraduate program that will help prepare them for a career in music. All minors for non-Management students require the completion of an application; the form may be found at [www.mcgill.ca/desautels/programs/bcom/prospectivestudents/minors](http://www.mcgill.ca/desautels/programs/bcom/prospectivestudents/minors).

Detailed information on these minors can be found on the Desautels Faculty of Management website, [www.mcgill.ca/desautels/programs/bcom/prospectivestudents/minors](http://www.mcgill.ca/desautels/programs/bcom/prospectivestudents/minors), and under [Programs, Courses and University Regulations > Faculties & Schools > Desautels Faculty of Management > Undergraduate > Overview of Programs Offered by the Desautels Faculty of Management > : Minors for Non-Management Students](http://www.mcgill.ca/desautels/programs/bcom/prospectivestudents/minors).

#### 9.4.1 Minor Management (For Non-Management Students) (18 credits)

The Minor Management consists of 18 credits of Management courses and is currently offered to non-Management students in the following Faculties: Arts, Engineering, Science, Agricultural & Environmental Sciences, Music, Religious Studies, and Kinesiology.

This Minor is designed to provide non-management students with the opportunity to obtain basic knowledge in various aspects of management.

### Complementary Courses (18 credits)

Selected from categories A, B, and C:

**Category A**

3 credits selected from:
- MGCR 211 (3) Introduction to Financial Accounting
Category B

9 credits selected from:

- MGCR 222 (3) Introduction to Organizational Behaviour
- MGCR 271** (3) Business Statistics
- MGCR 293*** (3) Managerial Economics
- MGCR 331 (3) Information Systems
- MGCR 352 (3) Marketing Management 1
- MGCR 382 (3) International Business
- MGCR 472* (3) Operations Management

Category C

6 credits selected from:

- 3-6 credits from any 300- or 400-level Management courses for which prerequisites have been met.
- 0-3 credits may be from a specifically designated course by the student's home faculty.

* Prerequisite: MGCR 271, Business Statistics, or another equivalent Statistics course approved by the Program Adviser.

** 3 credits of statistics: Students who have taken an equivalent Statistics course in another faculty may not count those credits towards the Minor; an additional 3-credit complementary course must be chosen from the course list above.

*** Students who have taken an equivalent Economics course in another faculty may not count those credits toward the Minor; an additional 3-credit complementary course must be chosen from the course list above.

Note: Students should select their Statistics course only after consulting the "Course Overlap" section in the Faculty of Arts, the "Course Overlap" section in the Faculty of Science, and the "Course Overlap" section in the Desautels Faculty of Management to avoid overlapping Statistics courses.

9.4.2 Minor Marketing (For Non-Management Students) (18 credits)

The Minor Marketing consists of 18 credits of Management courses and is currently offered to non-Management students in the Faculties of Arts, Engineering, Science, and the Schulich School of Music.

This Minor is designed to provide students with an understanding of the fundamental concepts in marketing and a framework for applying marketing in a decision-making context. Students will be introduced to the basic concepts in marketing. The use of marketing theory and concepts for decision making will be covered. Marketing research methods for marketing decisions is introduced. Subsequently, students will be able to specialize by choosing from the list of complementary courses.

Required Courses (9 credits)

- MGCR 352 (3) Marketing Management 1
- MRKT 354 (3) Marketing Management 2
- MRKT 451 (3) Marketing Research

Complementary Courses (9 credits)

3 credits selected from:

- MGCR 271* (3) Business Statistics

6 credits selected from:

- MRKT 357 (3) Marketing Planning 1
- MRKT 365 (3) New Products
- MRKT 438 (3) Brand Management
- MRKT 452 (3) Consumer Behaviour
10 Practical Subjects

All returning students must submit a green Lesson Assignment Card and/or orange Voice Coaching Assignment Card to the Performance Department by April 15 of each year they wish to register for lessons.

Students taking practical instruction, but who are registered for less than 12 credits per term, will be charged $785 in addition to the practical instruction fee ($500) and per-credit fee for their instrument lessons for each term in which they are, or become, part-time students (Artist Diploma students: $1,175 per term). This is the same fee applied to students who have used up their quota of lessons at the per-credit fee.

10.1 Practical Assignment and Lessons

10.1.1 Registration/Withdrawal

Registration for practical instruction and examinations (MUIN courses) is not available on Minerva. Students are reminded to submit a Lesson Assignment Card to the Department of Performance by the specified deadlines. Practical Instruction will then be added onto students’ records.

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

10.1.2 Assignment of Teachers

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.

It is understood that returning students will study with the same teacher unless prior arrangements have been made with the Chair of the Department in consultation with the teachers concerned. However, those students who do not return the Lesson Assignment Card (including Voice Coaching) by the specified deadline cannot be guaranteed the teacher of their choice, and they will be assessed a late fee of $50. Teacher assignments will be made soon after the period of enrolment and confirmed during the first week of classes. Following this assignment, it is the students' responsibility to contact their teachers and arrange lesson times.

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

Note: Students who are taking practical lessons in fulfilment of the requirements for any degree are required to study with teachers on the staff of the Schulich School of Music.

10.1.3 Credit Weights for Practical Study

<table>
<thead>
<tr>
<th>Credit Weights</th>
<th>Credits per Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.Mus. Concentration</td>
<td>3 credits per term</td>
</tr>
<tr>
<td>B.Mus. Major (Performance programs)</td>
<td>3 credits per term</td>
</tr>
<tr>
<td>L.Mus.</td>
<td>8 credits per term</td>
</tr>
<tr>
<td>Artist Diploma</td>
<td>8 credits per term</td>
</tr>
<tr>
<td>Elective Lessons</td>
<td>2 credits per term</td>
</tr>
</tbody>
</table>
10.2 Examinations and Goals in Practical Subjects

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

In general, there are five categories of practical study: Concentration Study, Major Study, Licentiate Study, Postgraduate Study, and Elective Study.

10.2.1 Concentration Study

A student in the Faculty program or specializing in Composition, Music Education, Music History, Music Technology, or Theory is obliged to present one examination in order to fulfil the practical requirement of these programs: the Concentration Final Examination (MUIN 283).

The sequence would normally be:

<table>
<thead>
<tr>
<th>Concentration Study Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 180</td>
</tr>
<tr>
<td>MUIN 181</td>
</tr>
<tr>
<td>MUIN 280</td>
</tr>
<tr>
<td>MUIN 281</td>
</tr>
<tr>
<td>MUIN 283</td>
</tr>
</tbody>
</table>

**BMus Concentration Final Examination (MUIN 283)**

_Purpose:_ To determine that the student is sufficiently accomplished to qualify for the degree of Bachelor of Music. In the event that the student is inadequately prepared, the panel may recommend to the department in which the student is registered that: a) the student be asked to withdraw from the program; or, b) the student be permitted to redo the examination.

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

_Distribution of Marks:_ For students registered in practical lessons through the Schulich School of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student’s teacher is on the panel, the teacher’s global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student’s current or most recent term of practical instruction. When a student is not registered for lessons through the Schulich School of Music, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

10.2.2 Major Study

A student majoring in Performance (B.Mus. or L.Mus.) must show talent for this field before being admitted to the program. The practical requirement for these programs comprises examinations and recitals as specified in the programs.

10.2.2.1 B.Mus. Major in Performance, Major in Early Music Performance, and Major in Jazz Performance

The sequence would normally be:

<table>
<thead>
<tr>
<th>Major Study Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 180</td>
</tr>
<tr>
<td>MUIN 181</td>
</tr>
<tr>
<td>MUIN 280</td>
</tr>
<tr>
<td>MUIN 281</td>
</tr>
<tr>
<td>MUIN 282</td>
</tr>
<tr>
<td>MUIN 380</td>
</tr>
<tr>
<td>MUIN 333</td>
</tr>
<tr>
<td>MUIN 381</td>
</tr>
<tr>
<td>MUIN 382</td>
</tr>
</tbody>
</table>
### BMus Practical Lessons 7 (MUIN 480)

- Piano Techniques 3 (pianists only) (MUIN 433)

- BMus Practical Lessons 8 (MUIN 481)

- BMus Performance Examination 3 (MUIN 482)

- Concerto (mandatory test for pianists) (MUIN 369)

### BMus Performance Examination 1 (MUIN 282)

**Purpose:** To assess the student’s progress in the practical area and determine whether or not the student may continue in the program. The panel may recommend to the Department that the student be: a) asked to withdraw from the program; b) permitted to continue to the BMus Performance Examination 2.

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

**Distribution of Marks:** The teacher submits a term mark, which is included as 50% of the final mark. In instances where the student’s teacher is on the panel, the teacher’s global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student’s current or most recent term of practical instruction.

### BMus Performance Examination 2 (MUIN 382)

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

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

**Distribution of Marks:** Each member of the panel submits a mark for the examination, with the final mark being the average. This grade will also be entered in the student’s current or most recent term of practical instruction.

### BMus Performance Examination 3 (MUIN 482)

**Purpose:** All recitals are to be performed in public before a jury and are intended to demonstrate technical mastery of their instrument/voice as well as an understanding of different musical styles appropriate to their level of study.

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

**Distribution of Marks:** Each member of the panel submits a mark for the examination, with the final mark being the average. This grade will also be entered in the student’s current or most recent term of practical instruction.

### 10.2.3 Licentiate Study

Students must show talent for this field before being admitted to the program. Grades of A- in all practical requirements are mandatory for continuation in the program.

#### 10.2.3.1 L.Mus. Performance

The sequence would normally be:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 250</td>
<td>L.Mus. Practical Instruction 1</td>
</tr>
<tr>
<td>MUIN 251</td>
<td>L.Mus. Practical Instruction 2</td>
</tr>
<tr>
<td>MUIN 252</td>
<td>L.Mus. Performance 1 Examination</td>
</tr>
<tr>
<td>MUIN 350</td>
<td>L.Mus. Practical Instruction 3</td>
</tr>
<tr>
<td>MUIN 333</td>
<td>Piano Techniques 2 (pianists only)</td>
</tr>
<tr>
<td>MUIN 351</td>
<td>L.Mus. Practical Instruction 4</td>
</tr>
<tr>
<td>MUIN 352</td>
<td>L.Mus. Performance 2 Examination</td>
</tr>
<tr>
<td>MUIN 450</td>
<td>L.Mus. Practical Instruction 5</td>
</tr>
<tr>
<td>MUIN 433</td>
<td>Piano Techniques 3 (pianists only)</td>
</tr>
</tbody>
</table>
**L.Mus. Performance 1 Examination (MUIN 252)**

*Purpose:* To assess the student’s progress in the practical area and determine whether or not the student may continue in the program. The panel may recommend to the Department that the student be: a) asked to withdraw from the program; or b) permitted to continue to the L.Mus. Performance 2 Exam.

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

*Distribution of Marks:* The teacher submits a term mark, which is included as 50% of the final mark. In instances where the student’s teacher is on the panel, the teacher’s global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student’s current or most recent term of practical instruction.

**L.Mus. Performance 2 Examination (MUIN 352)**

*Purpose:* The recital is a public presentation, before a jury, intended to demonstrate competence in public solo performance. Non-keyboard performers and singers must use appropriate accompaniment.

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

*Distribution of Marks:* Each member of the panel submits a mark for the examination, with the final mark being the average. This grade will also be entered in the student’s current or most recent term of practical instruction.

**L.Mus. Performance 3 Examination (MUIN 452)**

*Purpose:* All recitals are to be performed in public before a jury and are intended to demonstrate technical mastery of their instrument/voice as well as an understanding of different musical styles appropriate to their level of study.

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

*Distribution of Marks:* Each member of the panel submits a mark for the examination, with the final mark being the average. This grade will also be entered in the student’s current or most recent term of practical instruction.

### 10.2.4 Postgraduate Study

**Artist Diploma** candidates must present a number of public recitals and fulfil 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 *Programs, Courses and University Regulations > Faculties & Schools > Schulich School of Music > Graduate > Academic Programs* for requirements of their program (available at [www.mcgill.ca/study](http://www.mcgill.ca/study)).

Candidates for the **Graduate Diploma in Professional Performance** should consult *Programs, Courses and University Regulations > Faculties & Schools > Schulich School of Music > Graduate > Academic Programs > Graduate Diploma in Professional Performance (30 credits)* for requirements of their program (available at [www.mcgill.ca/study](http://www.mcgill.ca/study)).

**10.2.4.1 Artist Diploma**

The sequence would normally be:

- MUIN 460: Artist Diploma Practical Instruction 1
- MUIN 461: Artist Diploma Practical Instruction 2
- MUIN 462: Artist Diploma Recital 1
- MUIN 560: Artist Diploma Practical Instruction 3
- MUIN 561: Artist Diploma Practical Instruction 4
- MUIN 562: Artist Diploma Recital 2
- MUIN 563: Artist Diploma Recital 3 (guitar and organ only)

In addition, the Artist Diploma program in orchestral instruments, piano, and voice requires the candidate to present two concertos:
Applications for Artist Diploma Concerto hearings must be submitted to the Department of Performance Office five (5) weeks prior to the proposed date. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

**Artist Diploma Recital 1 (MUIN 462)**

*Purpose:* Recital 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.

*Panel:* The panel consists of the Chair of the Department of Performance 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. This grade will also be entered in the student’s current or most recent term of practical instruction.

**Artist Diploma Recital 2 (MUIN 562)**

*Purpose:* Recital 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.

*Panel:* The panel consists of the Chair of the Department of Performance 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. This grade will also be entered in the student’s current or most recent term of practical instruction.

**Artist Diploma Recital 3 (MUIN 563) (guitar and organ only)**

*Purpose:* Recital 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.

*Panel:* The panel consists of the Chair of the Department of Performance or delegate, as well as two staff members from the area concerned.

*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.

**Artist Diploma Concerto 1 (MUIN 469)**

*Purpose:* The Artist Diploma program in orchestral instruments, piano, and voice requires the candidate to present concertos which are normally examined only by a jury. 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.

**Artist Diploma Concerto 2 (MUIN 569)**

*Purpose:* The Artist Diploma program in orchestral instruments, piano, and voice requires the candidate to present concertos which are normally examined only by a jury. 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.

### 10.2.5 Elective Study

Students may elect to pursue further practical study in addition to their curricular requirements. The student is not expected to follow a specific program. Additional fees apply.
11 Practical Examinations

Details of specific examination requirements for each area (Brass, Early Music, Guitar, Harp, Jazz, Organ, Percussion, Piano, Strings, Voice, Woodwinds) may be obtained from the Department of Performance Office.

11.1 Application for Examination

Examinations and recitals must be presented in one of the examination periods. When a student and his/her teacher agree to present a required practical examination, the student must make an application by the deadline specified below. Permission to withdraw from a practical examination will normally be granted only in the case of illness. A medical certificate must be submitted to the Department of Performance Office within seven days after the withdrawal request has been received. Withdrawal from a practical examination on other than medical grounds must be authorized by the Chair of the Department of Performance.

Application for the above examinations must be made on the appropriate form available at the Performance Office. Applicants must obtain their teacher's approval on this form and submit it according to the following schedule.

<table>
<thead>
<tr>
<th>Examination Period</th>
<th>Application Deadline*</th>
<th>Withdrawal Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 7–11, 2013**</td>
<td>June 1***</td>
<td>August 1</td>
</tr>
<tr>
<td>Specific dates for the Fall Examination Period are available at <a href="http://www.mcgill.ca/importantdates">www.mcgill.ca/importantdates</a></td>
<td>October 5</td>
<td>November 15</td>
</tr>
<tr>
<td>Specific dates for the Winter Examination Period are available at <a href="http://www.mcgill.ca/importantdates">www.mcgill.ca/importantdates</a></td>
<td>February 3</td>
<td>March 3</td>
</tr>
</tbody>
</table>

* All students must apply by this deadline. Applications may be withdrawn without penalty any time up to the withdrawal deadline given above.

** The September examination period is available only for Summer graduands. No supplemental examinations will be given at this time.

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

Applications received after these deadlines will only be accepted with special permission from the Chair of the Department of Performance, and on payment of a $50 late application fee.

11.2 Examination Marking

Normally, the final mark for any practical examination is the average of all the marks submitted by the individual examiners. In addition, however, at least half of the examiners on the panel must pass the student in order to continue to the next level of examination. (N.B.: the passing grade in the 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.