

## Academic Program Reviews 2004-2008

### Final Program Review Summary Sheets – Schulich School of Music

20 April 2009

The Schulich School of Music undertook eleven Academic Program Reviews across its two Departments, and with reference to CIRMMT, its interdisciplinary Research Centre. Program reviews were done by disciplinary Area, which allowed a broader and more interdisciplinary overview of research, teaching, and structural issues at both graduate and undergraduate levels. The School is currently completing a major reform of its undergraduate core curriculum that will result in changes to all programs, and will include the parallel actions of establishing a number of new Graduate Diploma programs in Performance and adjusting the direction of graduate degree programs in all Areas. This reform process anticipated and coincided with the Academic Program Review process and will incorporate most of its recommendations, including several which are already being implemented.

#### *Department of Music Performance*

Early Music

Jazz

Orchestral Instruments

Piano (Keyboard)

Voice/Opera/Choral

#### *Department of Music Research*

Composition

Musicology/Music History

Music Technology

Music Theory

Sound Recording

(Musicianship)

A number of common themes emerged from the Program Review process that identified needs that, if addressed, would allow the School to confirm and enhance its reputation as an international leader in the training of professional musicians in musical creation and performance and for humanities-based and scientific-technological research in music and sound. These include: (1) increase scholarship and fellowship support for students, (2) improve quality of website and recruitment activities, (3) complete technical facilities and expand certain types of specialized spaces, (4) sustain and enhance Music Library collections and various technical resources, (5) increase complement of FT staff and review balance of FT and PT staff, (6) grow visiting professor, master class, and guest lecturer programs, and (7) continue to expand our circle of influence and leadership role by hosting international and interdisciplinary conferences at McGill's Schulich School of Music.

## **Early Music programs**

*B.Mus. (Bachelor of Music)*

*L.Mus. (Licentiate in Music)*

*Artist Diploma*

*D.Mus. (Doctor of Philosophy)*

### Program Study Group Members:

Prof. Hank Knox, Early Music Associate Professor and Area Chair

Dr. Douglas Kirk, Early Music Instructor

Mr. Jason Moy, Student Representative

### **Strengths:**

- Longest standing and only true *undergraduate* early music program in North America.
- Annual production of an Early Music Opera. No other university on the continent performs a baroque opera annually.
- Quality of community teaching resources, drawn from professional ensembles such as: Arion, Les Boréades, La Nef, etc. Montreal has a vibrant early music performance scene.
- Success of students in professional and academic pursuits in the local community and abroad.
- Strong relationship with Voice, Opera and Strings in particular, as well as Musicology. Collegiality with administration and between Areas that produces very effective results.
- Strong and growing collection of historical instruments (organ, harpsichord, fortepiano, strings, etc).

### **Recommendations for improvement:**

- Open an additional position, preferably in baroque strings. Ideally, this would be a full-time, tenured position in order to attract a personality of international stature; a part-time position would only allow us to recruit someone living and working in Montreal.
- Establish a general Performance Practice seminar with a rotating specialty and explore the possibility of establishing a weekly Early Music seminar series or Early Music workshop.
- Further enhance dialogue with the Opera Area.
- Add courses in improvisation & ornamentation, recitative, diction, early opera scene class, baroque gesture and dance class, to be available to all Performance students.
- Improve funding for graduate students, to attract a full complement of Early Music instrumentation.
- Establish a website for the Area.

*April 2009*

## **Jazz programs**

*B.Mus. (Bachelor of Music)*

*L.Mus. (Licentiate in Music)*

*Artist Diploma*

*D.Mus. (Doctor of Music)*

### Program Study Group Members:

Prof. Jan Jarczyk, Jazz Associate Professor, Jazz Area Chair

Prof. Gordon Foote, Jazz Associate Professor

Prof. Joe Sullivan – Jazz Assistant Professor

Mr. Pierre François – Student Representative

### **Strengths:**

- A well-deserved, long-standing international reputation as the pre-eminent Canadian university jazz program.
- One of the most diverse and interesting Jazz programs in North America, with a curriculum that is wide ranging and includes many elements of both classical and jazz traditions.
- A combo program that includes required performances in jazz clubs as part of the curriculum.
- A small and very selective Graduate Program in Jazz Studies.
- Internationally renowned big band program.
- Jazz students play an important role as ambassadors for Development and Alumni events through Gig Office bookings and McGill Jazz Orchestra recordings and tours.
- Strong arranging and composition component.
- Professional and artistic success of alumni (recordings, tours, arts grants and academic appointments).

### **Recommendations for improvement:**

- Reduce the number of overall course requirements.
- Develop Jazz Area recruitment strategies and materials (brochures, posters, web site).
- Create more jazz specific scholarships.
- Re-establish on-campus performance venues.
- Augment library holdings of small group scores, big band scores, books, recordings and videos.
- Develop a mechanism for celebrating part-time faculty's ongoing contributions, including having more part-time negotiated slots available.
- Establish a Visiting Artist Series (already implemented).
- Add one more full-time position.
- Establish appropriate rehearsal space (larger spaces, continuing improvement of acoustic conditions).

*April 2009*

## **Orchestral Instruments programs**

*B.Mus. (Bachelor of Music)*

*L.Mus. (Licentiate in Music)*

*Artist Diploma*

*D.Mus. (Doctor of Music)*

### Program Study Group Members:

Prof. André Roy – String Assistant Professor, String Area Chair

Prof. Alain Cazes – Brass Assistant Professor

Mr. Normand Forget – Woodwind Instructor, Acting Woodwind Chair

Prof. Abe Kestenberg – Woodwind Associate Professor

Ms. Maria Pham – Undergraduate Student Representative

Mr. Marcin Swoboda – Graduate Student Representative

### **Strengths:**

- Largest and most renowned Orchestral Training Program in Canada; has also positioned itself as one of the top in North America alongside schools such as the New England Conservatory, Juilliard, and the Curtis Institute.
- High proportion of graduating students gaining professional employment, participating in and winning international competitions.
- Award-winning recordings (Noah Greenberg Award, Grand Prix du Disque, Juno).
- Contemporary Music Ensemble (CME) / MusiMars; championing of new music opportunities; collaboration with Digital Composition Studio (DCS) and the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT).
- High calibre of string quartet training winning placement in international competitions
- Internationally recognized performers / teachers.
- Good program balance between academics and performance.
- Unique potential to develop performer-researchers due to presence of Music Research and CIRMMT.

### **Recommendations for improvement:**

- Resolve the ongoing Brass hire and advertise for a full-time position in the Woodwind Area, in order to address the urgent need for two full-time hires. The gender imbalance is noted.
- Resolve the shortage of teaching studios, practice facilities and ensemble rooms.
- Revise large ensemble audition and assignment procedures; rehearsal duration and schedules; and re-examine the length and time-tabling of the concert periods.
- Implement more standard core repertoire in the McGill Symphony Orchestra to cover training needs and program fewer longer works.
- Develop a 3-year plan for ensembles (for repertoire coverage and continuity of training).
- Initiate reading sessions with student conductors and invited guest conductors and create an undergraduate orchestral excerpts class.
- Achieve a healthier rotation for String students in Large Ensembles to prevent injuries and overload.
- Develop an M.Mus. pedagogy option. Establish a one-year Graduate Diploma program.
- Develop instrument-specific and Area-specific funding support.
- Develop a professional website.

*April 2009*

## **Piano (Keyboard) Studies programs**

*B.Mus. (Bachelor of Music)*

*L.Mus. (Licentiate in Music)*

*Artist Diploma*

*D.Mus. (Doctor of Music)*

### Program Study Group Members:

Prof. Richard Raymond – Piano Associate Professor and Piano Area Chair

Mr. Thomas Davidson – Faculty Lecturer, Musicianship Area Chair

Prof. Kyoko Hashimoto – Piano Associate Professor

Prof. Sara Laimon – Piano Associate Professor

Prof. Tom Plaunt – Piano Associate Professor

Ms. Jacqueline Leung – Graduate Student Representative

Mr. Clive Chang – Undergraduate Student Representative

### **Strengths:**

- Recent revitalization in Teaching Staff. Internationally recognized teachers with diverse strengths of specialization (solo, chamber, contemporary, early music, etc.).
- Numerous performance opportunities, including weekly recital schedule.
- Song Interpretation classes and other collaborative piano opportunities.

### **Recommendations for improvement:**

- Create a new piano curriculum which should include (but be not limited to) a new Pedagogy course at the graduate level, greater opportunities for crossover experience with other Areas, an advanced Keyboard Lab for pianists in the Performance program as part of the Musicianship course, as well as quick study and piano literature courses.
- Create a new Honours Program in Piano Performance featuring enhanced credit weighting for solo performance and collaborative opportunities to attract and serve top applicants.
- Develop a Minor in Performance for qualified applicants.
- Expand collaborative keyboard opportunities and establish a thriving chamber music program for pianists.
- Expand the number of graduate teaching assistantships to allow McGill to be more competitive.
- Create a plan for the regular purchase and maintenance of new instruments.
- Provide more rehearsal studios and practice rooms for the exclusive use of piano students.
- Increase interaction among staff members, including part-time staff, within and beyond Area, by creating repertoire specialization modules in performance courses.
- Organize more performing opportunities for non-major students.
- Develop an undergraduate Minor in Performance and performance opportunities for graduate students in other Areas.
- Increase piano specific scholarship funding especially for graduate students.
- Create a professional website.

*April 2009*

## **Voice/Opera/Choral programs**

*B.Mus. (Bachelor of Music)*

*L.Mus. (Licentiate in Music)*

*Artist Diploma*

*D.Mus. (Doctor of Music)*

### Program Study Group Members:

Prof. Valerie Kinslow – Voice P-T Assistant Professor, Voice Area Chair

Prof. Stefano Algieri – Voice Assistant Professor

Prof. Hank Knox – Early Music Associate Professor

Prof. Joanne Kolomyjec – Voice P-T Assistant Professor

Prof. Julian Wachner – Associate Professor, Choral Area Chair, Co-Director Opera McGill

Ms. Mallory McGrath – Undergraduate Student Representative

Ms. Lara Ciekiewicz – Graduate Student Representative

### **Strengths:**

- Voice/Opera: graduates are quite successful in young artist programs, grants, competitions, and professional careers.
- Voice/Opera: potential for research in voice (pedagogy, health, respirology) through CIRMMT.
- Voice/Opera: comprehensive programming options.
- Opera: described as “the premiere program in Canada” by *Opera Canada Magazine*, 2002.
- Opera: Early Music Opera; strong early music program and unique vocal training opportunities.
- Opera: Wirth Opera Studio – dedicated opera space; fit out for acting, movement, singing, and eventually research.
- Choral: successful collaboration with other ensembles (inside and outside of McGill); wide range of repertoire offerings.
- Very dedicated cohort of full-time and part-time teaching staff (studio, coaching, accompanying, and production).

### **Recommendations for improvement:**

- Improve course offerings by adding movement and acting classes (undergraduates in the first two years of the program).
- Offer a Song and Oratorio repertoire class.
- Improve physical space and equipment (practice rooms, broader access to studios for both teachers and coaches, complete Wirth Opera Studio fit-out, acquire equipment for surtitles, realize plan for new opera theatre).
- Discontinue the M.Mus. in Opera Performance and establish a Graduate Diploma.
- Add more scene work for less experienced students in Opera McGill.
- Establish a masterclass series with visiting professionals
- Pursue funding for scholarships, particularly at the graduate level.
- Develop an area website perhaps as a work study project.

*April 2009*

## **Composition Programs**

*B.Mus. (Bachelor of Music)*

*M.Mus. (Master of Music)*

*D.Mus. (Doctor of Music)*

*Ph.D. (Doctor of Philosophy)*

### Program Study Group Members:

Prof. Jean Lesage – Composition Assistant Professor; Composition Area Chair

Prof. Denys Bouliane – Composition Associate Professor

Prof. Brian Cherney – Composition Professor

Prof. Sean Ferguson – Composition Assistant Professor; Dir. Digital Composition Studio (DCS)

Prof. Chris Harman – Composition Assistant Professor

Prof. John Rea – Composition Professor

Ms. Melodie Adler – Student Representative

### **Strengths:**

- Internationally recognized program known for its exceptional undergraduate training, global graduate applicant pool, tutorial-based training, and level of academic and professional achievement.
- Numerous outstanding performance opportunities for student compositions through Student Composer-in-Residence Program associated with McGill ensembles, and particularly via McGill Contemporary Music Ensemble (CME).
- MusiMars festival format provides international calibre composition/performance/ master class opportunities for students, staff, and community.
- Digital Composition Studio (DCS) reaffirms leadership position for creative applications in music technology, historically established through Electronic Music Studio (EMS), and now working closely with CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology), Music Technology Area, and Performance Department.
- Strong interdisciplinary and research-creation grant support and community/international partnerships (SSHRC, FQRSC, NSERC, Langlois Foundation, CBC, EU Integra Project, etc.).

### **Recommendations for Improvement:**

- Clarify undergraduate core curriculum reform and demands of revised Honours degree with possible undergraduate thesis component.
- Seek additional staff member fluent in both instrumental and electroacoustic composition; correct gender imbalance.
- Implement training in composition for film and visual media.
- Enhance visiting composer program.
- Improve physical infrastructure of Digital Composition Studio (DCS) and complete New Music Building -2 level spaces.
- Grow fellowship support to meet competition.
- Provide more teaching experience for graduate students.
- Enhance website promoting activities of School and Area.

*April 2009*

## **Musicology/Music History programs**

*B.Mus. (Bachelor of Music)*

*M.A. (Master of Arts)*

*Ph.D. (Doctor of Philosophy)*

### Program Study Group Members:

Prof. Tom Beghin – Musicology/Music History Associate Professor and Area Chair

Prof. Lisa Barg – Musicology/Music History P-T Assistant Professor

Prof. Julie Cumming – Musicology/Music History Associate Professor

Prof. Steven Huebner – Musicology/Music History Professor

Prof. Roe-Min Kok – Musicology/Music History Assistant Professor

Prof. Eleanor Stubley – Musicology/Music History Associate Professor; Dir. of Graduate Studies

Prof. Lloyd Whitesell – Musicology/Music History Assistant Professor

Ms. Sarah Gutsche-Miller – Graduate Student Representative

Ms. Victoria Nottingham-Novak – Undergraduate Student Representative

### **Strengths:**

- Staff represents international excellence in scholarship and research over various areas of specialization and interdisciplinary approach.
- Academic renewal has infused program with new expertise, perspectives, and strengths in areas such as popular music, sexuality, gender, and performance practice, resulting in new levels of granted interdisciplinary research and new course initiatives.
- Offers undergraduate students in Music a wide range of courses that emphasize repertoire and basic narratives in scholarship, helping them to develop critical thinking and writing skills; offers students in Arts (through various Faculties) introduction to different musics and contexts: classical, jazz, popular, world.
- Program caters to graduate students' diversifying scholarly interests without sacrificing expectations for broad knowledge of the field and fluency in musical analysis that are characteristic strengths of the Area.
- Most Ph.D. graduates have gone on to professional careers in musicology and have shown real presence in the discipline.
- Excellent working relations with highly trained and dedicated Music Library staff to teach/support Research Methods, and provide research environment (space and support) for graduate students and staff.

### **Recommendations for Improvement:**

- Create stronger sense of individualized attention and collective community among undergraduate music history majors through communications, advising, events, etc.
- Restructure undergraduate core curriculum with one-semester chronology-based music history survey, and subsequent semester of theme-oriented critical thinking approaches.
- Improve delivery of general and specialized courses to diverse undergraduate student body.
- Continue to support case for collection development in Music Library to fill certain lacunae and ensure sustainable funding.
- Adjust aspects of graduate program affecting time towards completion, such as placement tests, research methods, comprehensive exams, etc.
- Continue to work towards 'fully-funded' Ph.D. studies to become more competitive.



## **Music Technology programs**

*B.Mus. (Bachelor of Music) [new minors structure]*

*M.A. (Master of Arts)*

*Ph.D. (Doctor of Philosophy)*

### Program Study Group Members:

Prof. Gary Scavone – Music Technology Assistant Professor and Area Chair

Prof. Marcelo Wanderley – Music Technology Assistant Professor

Ms. Eileen Tencate – Student Representative

### **Strengths:**

- Strategic investment in staffing has quickly led to international reputation for excellence (“best in world”); each of five faculty members has leading international presence in area of expertise; attracts doctoral and post-doctoral applicants of highest international level.
- Coverage of Music Technology topics is broad and complementary, with each faculty member directing at least one research laboratory.
- Establishment of six Music Technology Labs from 2001-2005 with over \$7M in research funding (provincial, federal, international, and private).
- Strong complementary integration with CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology).
- Strong interdisciplinary collaboration across faculty and increasingly across university (notably in various science and engineering disciplines).
- Extensive and growing list of industry partnerships (Infusion Systems, Applied Acoustics, Yamaha, Electronic Arts, etc.) and participation in international projects (EU Enactive, Integra, Johns Hopkins, etc.).

### **Recommendations for Improvement:**

- Create new program structure of two Minors (canceling Honours program):
  - Musical Application of Technology (MAT) for students interested in acquiring knowledge and skills in music and new media production, using technology for artistic purposes; and
  - Musical Science and Technology (MST) for students with mathematical, scientific, and computer programming experience interested in acquiring the skills and background for employment in the commercial audio technology sector and/or for subsequent graduate research study in this domain; also intended as pre-requisite package for students entering the M.A. program in Music Technology.
  - Revise content and structure of many undergraduate courses in conjunction with these changes. All proposed changes arise from overall review process.
- Improve sharing of technological resources and integration of teaching, learning, and research with Sound Recording Area and across Faculty (and CIRMMT); institute multi-year plan for renewal of software and hardware required for teaching.
- Develop further ways and means of contributing to music technological capabilities of undergraduate and graduate music students, including offering of training modules or mini-sessions.

*April 2009*

## **Music Theory programs**

*B.Mus. (Bachelor of Music)*

*M.A. (Master of Arts)*

*Ph.D. (Doctor of Philosophy)*

### Program Study Group Members

Prof. Christoph Neidhöfer – Theory Assistant Professor and Area Chair

Prof. Peter Schubert – Theory Associate Professor

Julie Pedneault – Student Representative

### **Strengths:**

- Academic staff has outstanding research and teaching reputations and international presence in a broad range of areas of theoretical and analytical expertise.
- Program is renowned for strength of training provided to all music students at undergraduate level, and for quality of its highly successful graduate program and growing cohort.
- Most past doctoral graduates now hold positions at other institutions.
- Outstanding trajectory of graduate student teaching assistantship training provides superior professional preparation for teaching duties in academic environments.

### **Recommendations for Improvement:**

- Strengthen collaborative links with other Areas, building on traditional connections with musicology and composition, expanding to include music technology and psychology; in particular, to confirm music-theoretical aspects of emerging leadership presence in music cognition.
- Hire an additional theorist specializing in areas not currently covered.
- Revise core curriculum and majors/honours streams to add breadth and flexibility to undergraduate and graduate course offerings (e.g., music cognition, pedagogy, popular music, gender studies, non-Western music, computer modeling, etc.).
- Revisit prerequisites for the M.A. and Ph.D programs in Theory (Schenker, mathematical modeling, proseminar, and research methods).
- Consider a core of required courses at the graduate level.
- Increase graduate and post-doctoral opportunities and levels of funding commensurate with reputational strengths of staff.
- Revisit requirements and/or means of theoretical and analytical training for students in other non-theory music graduate programs (in line with other North American graduate degree program curricula).

*April 2009*

## **Sound Recording programs**

*M.Mus. (Master of Music)*

*Ph.D. (Doctor of Philosophy)*

### Program Study Group Members:

Prof. William Martens – Sound Recording Associate Professor and Area Chair

Prof. Martha DeFrancisco – Sound Recording Associate Professor

Prof. René Quesnel – Sound Recording Assistant Professor

Prof. Wieslaw Woszczyk – Sound Recording Professor

### **Strengths:**

- Internationally recognized *Tonmeister* program with 30 years of success in training professional HQP.
- Excellent placement of graduates in audio industry, academia, and research operations in North America and abroad.
- Significant research grant support for arts-technology discipline (CFI2, New Ops, SSHRC, NSERC) to develop infrastructure as well as core and interdisciplinary research initiatives.
- State of the art infrastructure, with sound recording labs, studios, and live rooms (including the MMR multi-media room) with potential (not yet fully realized) for world leadership in production and research in music and sound.
- Strong industry and institutional liaisons (adjunct appointments, Audio Engineering Society, NASA, Bang and Olufsen, etc.)

### **Recommendations for improvement:**

- Improve and enhance recording facilities.
- Clarify mission, goals, and objectives with regard to pure, applied, and interdisciplinary research.
- Work with Music Technology, Composition, and other Areas to address development of multi-media production, training, and research capacities.
- Develop and implement a D.Mus. in Sound Recording (complementary to the Ph.D program) with a focus on research-informed production.
- Develop further ways and means of contributing to sound recording capabilities of undergraduate and graduate music students, including offering of training modules or mini-sessions.

*April 2009*

## **Musicianship**

*(Training component contained within all B.Mus. programs;  
not a separate program of study or specialization)*

### Program Study Group Members:

Mr. Thomas Davidson – Musicianship Faculty Lecturer and Area Chair

Prof. René Quesnel – Sound Recording Assistant Professor

Mr. Tristan Cappachionne – Student representative

### **Strengths:**

- The McGill Musicianship Program was the result of a major curriculum reform in the early 90's and was independently reviewed as one of the leading programs of its type in North America shortly thereafter.
- The program has excellent and dedicated, though mostly part-time, teaching staff.
- The program develops a broad range of practical and conceptual skills, organized by modules (rhythmic training, tonal structures, atonal structures, score reading, etc.) in a pedagogically sequenced and theoretically sophisticated fashion over a continuous number of semesters.
- McGill students have enjoyed a reputation for superior musicianship skills at the graduate and professional levels.

### **Recommendations for improvement:**

- Establish a full-time presence to oversee the Musicianship Area.
- Define areas of responsibility for program development among musicianship staff and other faculty members within current core curriculum revision, reflecting increased responsibilities and workload in letters of appointment where appropriate.
- Refocus program on skill-building priorities and reduce testing obligations, reducing the number of semesters of musicianship within the core curriculum and providing Area/instrument-specific upper-level elective courses.
- Reduce class (tutorial) size to maximum of 12 students per section to ensure adequate skill building.
- Sustain and enhance links with Theory Area and Performance Department programs.
- Improve and renew computer-assisted study resources.
- Provide graduate students with musicianship training opportunities where valuable.
- Establish awards for recognition of excellence (Outstanding Achievement) in musicianship in parallel to those in other instruments and Areas.

*April 2009*