

429-306	Third Year Professional Seminar Music	2
429-406	Fourth Year Professional Seminar Music	2
<b>FIELD EXPERIENCES</b>		<b>19</b>
<b>Required Courses</b>		
435-205	First Year Field Experience Music	2
435-206	Second Year Field Experience Music	2
435-305	Third Year Field Experience Music	7
435-405	Fourth Year Field Experience Music	8
<b>FOUNDATION COURSES</b>		<b>9</b>
<b>Required Courses</b>		
411-405	Policy Issues in Quebec Education	3
416-300	Educational Psychology	3
<b>Complementary Courses</b>		
one of:		3
423-400	Philosophical Foundations	
415-398	Philosophy of Catholic Education	
<b>PEDAGOGY COURSES</b>		<b>12</b>
<b>Required Courses</b>		
429-442	Elementary Music Curriculum & Instruction	3
429-472	Secondary Music Curriculum & Instruction	3
414-309	Exceptional Children	3
	Second subject Curriculum & Instruction	3
<b>PEDAGOGICAL SUPPORT COURSES</b>		<b>9</b>
<b>Required Courses</b>		
222-301	Technology and Media for Music Educators	3
416-304	Measurement & Evaluation	3
<b>Complementary Courses</b>		
one of:		3
423-464	Intercultural Education	
455-410	Multi-cultured/Multi-racial Class.	
433-441	First Nations and Inuit Education	

## 8 Courses

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

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

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

### 8.1 Theory (211-)

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

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

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

**Professor Schubert (Co-ordinator) and Staff**

**211-210A,B TONAL THEORY AND ANALYSIS I.** (3) (3 hours) (Prerequisites: 211-110 and 211-111. Corequisite: 212-229. Prerequisite or corequisite: 212-171.) Compositional resources of early and mid-18th Century music. Thorough review of elementary harmonic procedure. Introduction to chromatic alteration and linear chords, and to analysis of imitative and invertible counterpoint. Analysis of common forms of the period c.1700-1770, including principal Baroque forms, but not including the Classical sonata. **Staff**

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

□ **211-312A OR B 19TH-C. THEORY & ANALYSIS (JAZZ MAJORS).** (3) (3 hours) (Prerequisites: 211-211 or 240-261D AND 240-161. Open only to Jazz Performance Majors.) Expanded harmonic resources of the late 19th-Century (e.g., foreign modulation, chromatic harmony). Analysis of characteristic small and large forms. Development of writing and analytical skills with a goal toward perceiving how levels of musical structure interact. This course is oriented towards students with Jazz theoretical background.

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

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

□ **211-301A MODAL COUNTERPOINT I.** (3) (3 hours) Polyphonic techniques of the Renaissance period studied through analysis of works by Palestrina and others and through written exercises in two to three voices. **Professor Schubert**

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

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

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

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

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

tems to earlier practices. Development of written and analytical skills for the purpose of gaining insight into 20th-Century principles and techniques. **Staff**

**211-327D 19TH-CENTURY ANALYSIS.** (4) (2 hours) The analysis of representative works of the 19th Century, selected from various genres of the period encompassed by late Beethoven, Schubert, and Berlioz to Mahler and Wolf. Some preliminary work in Schenkerian analysis will be undertaken. **Professor McLean**

● □ **211-426A OR B ANALYSIS OF EARLY MUSIC.** (3) (3 hours) (Prerequisites: 211-211, 214-184)

**211-427D 20TH-CENTURY ANALYSIS.** (4) (2 hours) Analysis of a cross-section of 20th Century music from Debussy and Mahler to the present to: 1) provide analytical tools necessary for the understanding of pitch organization, form, rhythm, timbre, etc., in individual works; 2) introduce salient theoretical approaches pertaining to 20th Century music.

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

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

**211-475D, 211-476D SPECIAL PROJECT.** (3, 6 credits) For details contact the Department of Theory.

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

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

● □ **211-523D ADVANCED HARMONY.** (6) (3 hours) (Prerequisites: 211-304 and 211-327 OR 213-240.)

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

● □ **211-529A OR B PROSEMINAR IN MUSIC THEORY.** (3) (3 hours) (Corequisites: 211-327 and 214-570 OR permission of instructor. Preference given to students in Honours Theory.)

● □ **211-538A OR B MATHEMATICAL MODELS FOR MUSICAL ANALYSIS.** (3) (3 hours)

## 8.2 Musicianship (212-)

Students complete Prepared, Sight, and Listening tasks in the following areas: rhythm, tonal melodic structures, atonal structures, isolated sonorities, multipart structures, score reading and harmonic progressions. Documents describing the McGill Musicianship Program are available from course coordinators and are published in the Anthology and in course materials.

**Ms. Lipszyc (Co-ordinator)**

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

**212-129D MUSICIANSHIP.** (2) (2 hours, plus 2 hours Choral Solfège Lab) (Prerequisite: Admission to B.Mus. or L.Mus program through audition and placement tests in Musicianship (including Keyboard Proficiency) and Theory. Corequisites: 211-110 and 212-170.) Two-semester version of 212-129A,B designed for students who, on the basis of Placement Tests, are not deemed ready to enter the Musicianship Program at the regular one-semester 212-129 level. Prepares students for continuation in the program at the 212-131 level. **Mr. Davidson and Staff**

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

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

**212-229A,B MUSICIANSHIP.** (2) (2 hours, plus Keyboard Lab) (Prerequisite: 212-131. Corequisite: 211-210.) Rhythm (six-, five- and seven-part subdivisions); Isolated Sonorities (triads, dominant, supertonic, leading-tone sevenths); Tonal Melodic Structures tonicizing V, III (also vi, v); Score Reading with treble-bass-alto-tenor clefs; Atonal Structures (basic cell combinations); dance-suite Multipart Structures; Harmonic Progressions including sequential paradigms; Repertoire Building (211-210). **Ms. Sherman and Staff**

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

**212-329A,B MUSICIANSHIP.** (2) (2 hours) (Prerequisite: 212-231. Corequisite: 211-310 or 211-327D.) Rhythm (mixed divisions, basic polyrhythms); Isolated Sonorities (dominant ninths, thirteenth, diminished sevenths, augmented sixths); chromaticism, mixture, enharmonicism in 19th-century Tonal Melodic Structures; Atonal Structures (extended melodies with basic cells); instrumental-texture Multipart Structures; Harmonic Progression with early-19th-century uses of chromatic chords; Score Reading (19th-century repertoire). **Ms. Sherman and Staff**

**212-331A,B MUSICIANSHIP.** (2) (2 hours) (Prerequisite: 212-329. Corequisite: 211-311 or 211-427D.) Rhythm (20th-century practices); Isolated Sonorities (trichordal set-classes); chromatically-complex shorter or longer common-practice Tonal Melodic Structures; Atonal Structures (20th-century repertoire items); two-part 20th-century Multipart Structures; Harmonic Progression with late-19th-century chromatic and extended-modulatory paradigms; Score Reading (20th-century repertoire). **Ms. Sherman and Staff**

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

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

**Note: All students admitted to B.Mus and L.Mus. programs, including those with keyboard or guitar as their principal instrument, are required to take 212-171 Keyboard Lab, unless exempt on the basis of a placement test.** Students who are exempt from 211-111 through placement tests must still take 212-171 (unless exempt) since this course forms the foundation of keyboard-based musicianship tasks at upper levels. (All Majors in Jazz Performance substitute 240-171 for 212-171. Students in Jazz Performance who have completed 240-170 and 240-171, and who transfer to a Department of Theory program, will be required to complete 212-171.) Students who do not achieve a continuation pass in 212-171 must reregister for the course in the semester immediately following. Students who do not achieve a continuation pass after repeating the course will not be allowed to proceed with further Musicianship or Theory studies until a continuation pass is achieved. Tests for 212-171 are held in August-September, December-January, and April-May [as well as during the Summer Session when course(s) offered], the exact dates determined by the Department of Theory.

### 8.3 Composition (213-)

□ Denotes limited enrolment

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

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

**213-260A INSTRUMENTS OF THE ORCHESTRA.** (2) (2 hours) (Prerequisite: 211-111 or equivalent.) An introductory study of the instruments of string, woodwind and brass families, elementary

acoustics of the instruments. Techniques of playing including embouchure, fingering, bowing, hand-stopping, transposing instruments. Evolution of the instruments, their technique and their music from the 18th century to the present. **Professor Bouliane**

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

**213-340D COMPOSITION.** (6) (2 hours) (Prerequisites: 213-240 AND 213-245 with "B" standing in each. Corequisites: 212-329 and 212-331.) Free composition. **Staff**

□ **213-341A DIGITAL STUDIO COMPOSITION I.** (3) (3 hours lecture-demonstration and 3 hours studio time) (Prerequisites: 216-202A. 216-203B is highly recommended.) Composition with MIDI, audio recording, digital audio signal processing software and hardware. Creation of small-scale composition studies using technological resources in the context of electroacoustic music. The hands-on activities will include critical listening and evaluation of electronic and computer music repertoire. **Staff**

□ **213-342B DIGITAL STUDIO COMPOSITION II.** (3) (3 hours lecture-demonstration and 3 hours studio time) (Prerequisite: 213-341) Advanced composition with MIDI, audio recording, digital audio signal processing software and hardware. Creation of complete electroacoustic pieces and/or production of audio media materials. **Staff**

**213-440D COMPOSITION.** (6) (2 hours) (Prerequisite: 213-340.) Free composition. **Staff**

**213-441D SPECIAL PROJECTS IN COMPOSITION.** (6) (2 hours) (Prerequisite: 213-440.) **Staff**

**213-460D ORCHESTRATION.** (4) (2 hours) (Prerequisites: 213-240 and 213-261.) A short survey of the history of instrumentation and orchestration. Instrumentation/orchestration workshop, approximately twice per term, to test timbres, dynamics, idiomatic writings for, and combinations of, available instruments. Coordination with Electronic Music courses, e.g. with regard to live-electronics. Analysis of orchestration techniques used by composers. **Professor Rea**

### 8.4 History and Literature (214-, 215-)

● Denotes courses not offered in 2000-01

□ Denotes limited enrolment

**All full-time students in B.Mus. programs who have not been exempted from History Survey 214-184A and 214-185B on the basis of placement examinations are required to enrol in one or both courses in their first year of study at the Faculty of Music and until such time as they obtain a passing grade in each. (Upon the recommendation of the adviser and the approval of the Chair of the Department of Theory, this requirement may be deferred for one year.)**

**214-184A HIST. SURVEY (MEDIEVAL, RENAISS., BAROQ.).** (3) (3 hours) (Corequisites: 211-110 and 212-129 OR permission of instructor.) Representative works from the Carolingian Renaissance to 1750 and their relation to the social and cultural milieu. Basic reference works. Developments in notation, instruments, and performance practice. **Professor Helmer**

**214-185B HIST. SURVEY (CLASS., ROMANTIC, 20TH-C.).** (3) (3 hours) (Corequisites: 211-111 and 212-131 OR permission of instructor.) Historical and stylistic investigation of music and musical life from circa 1750 to the present, i.e., the transition to the Classical period, the period of C.P.E. Bach and the Mannheim, Berlin, and Viennese symphonists, to recent developments, including electronic and music technology. **Professor Huebner**

**214-220B WOMEN IN MUSIC.** (3) (3 hours) (Prerequisite: none.) Case studies in contributions of selected women to various areas of music (including composition, teaching, performance, and patronage), in Europe and North America, chosen mainly from 19th

and 20th centuries. Topics include: women as amateurs and professionals; past restrictions; movement for full acceptance into "musical mainstream" especially during twentieth century.

**Professor Levitz**

Unless otherwise indicated the following courses are prerequisites to 300- and 400- level history courses: 214-184 and 214-185 AND 211-211 or 213-240 AND 212-231.

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

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

**Professor Ianza**

- **214-362A POPULAR MUSIC.** (3) (3 hours)
- **214-366A OR B ERA OF THE FORTEPIANO.** (3) (3 hours)
- **214-372A OR B SOLO SONG OUTSIDE GERMANY & AUSTRIA.** (3) (3 hours)

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

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

**214-377A OR B BAROQUE OPERA.** (3) (3 hours) History of opera from its origins in the musical, literary, and philosophical models available to the Florentine Camerata to the end of the baroque. The development of opera will be studied from the perspective of artistic style and in the light of historical, political, social, and economic conditions.

**Professor Cumming**

- **214-379A OR B SOLO SONG 1100-1700.** (3) (3 hours)
- 214-380A MEDIEVAL MUSIC.** (3) (3 hours) (Corequisites: 211-210 and 212-229) (Normally alternates with 214-381.) The medieval style – an intensive study of one or more selected topics from the repertoire. Possible subjects include liturgical chant, Notre Dame, the medieval motet, secular developments, and instrumental literature.
- **214-381A OR B RENAISSANCE MUSIC.** (3) (3 hours) (Corequisites: 211-210 and 212-229) (Normally alternates with 214-380.)
- **214-382B BAROQUE MUSIC.** (3) (3 hours) (Normally offered in alternate years.)
- **214-383A OR B CLASSICAL MUSIC.** (3) (3 hours) (Normally offered in alternate years.)
- 214-384A ROMANTIC MUSIC.** (3) (3 hours) (Normally offered in alternate years.) The Romantic style as traced by an analysis of works by the major composers of Lied, symphony, symphonic poem, chamber music, and opera.

**Professor Huebner**

- **214-385A OR B EARLY TWENTIETH-CENTURY MUSIC.** (3) (3 hours)
- **214-386B CHAMBER MUSIC LITERATURE.** (3) (3 hours)
- 214-387A OR B OPERA FROM MOZART TO PUCCINI.** (3) (3 hours) Mozart's operas and the seria, buffa, and Singspiel traditions. Ot-tocento opera, grand opera, and cross-fertilization between France and Italy. German Romantic opera. Wagner. Eastern European opera. Verismo and fin-de-siècle opera in Vienna and Paris. Sociology of opera. Emphasis on critical understanding of music's role in articulating drama.
- **214-388A OR B TWENTIETH-CENTURY OPERA.** (3) (3 hours)
- **214-389A OR B ORCHESTRAL LITERATURE.** (3) (3 hours)

**214-390A THE GERMAN LIED.** (3) (3 hours) Survey of the German Lied from the late eighteenth to the early twentieth century, focusing on songs and song cycles by Schubert, Schumann, Brahms, Wolf, Mahler, Schoenberg, Berg, and Webern. Topics include text, musical form and text-music relationships, melodic style and harmonic organization, accompaniment, and performance practice.

**Dr. Evans**

**214-392B MUSIC SINCE 1945.** (3) (3 hours) Appearance and evolution of such post-war phenomena as total serialism, "chance" music of various kinds, and electronic music as seen in major figures such as Boulez, Stockhausen, Cage and others in Europe and the United States. Important developments during the 1960. Rise of "minimalism" and "neo-Romanticism" during the 1970s and 80s.

**Professor Cherney**

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

**Mr. Steprans**

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

**Professor Minorgan**

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

**214-397B CHORAL LITERATURE AFTER 1750.** (3) (3 hours) The development of sacred and secular choral music from 1750 to the present. Selected liturgical and secular works will be included; the Mass, the cantata, the oratorio and other genres. Form and stylistic considerations will be examined in representative works.

**214-398A WIND ENSEMBLE LITERATURE AFTER 1750.** (3) (3 hours) Study of wind ensemble music from Handel to Xenakis as it evolved under the influences of changing musical taste and technological advance. Topics include wind chamber music, music of the French Revolution, the 19th-century military band and the development of school, college and professional bands since 1900.

**Professor Gibson**

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

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

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

**Professor Huebner**

**214-591D PALEOGRAPHY.** (3) (1 hour) (Restricted to U3 honours students in History.) (Normally alternates with 214-529.) The theory and practice of musical transcription for the period 1100 to 1600. Black modal notation, Franconian notation, French and Italian Ars Nova notation, Mannerism, white mensural notation, proportions, and lute and keyboard tablatures will be studied.

**Professor Cumming**

□ **215-381A OR B TOPICS IN PERF. PRACTICE BEFORE 1800.** (3) (3 hours) (Enrolment limited to 20. May not be taken by students who have had 215-381, 215-382, or 215-384, except by permission of instructor.) Issues in performance practice of pre-nineteenth-century music. Topics may include rhythmic interpretation, voices and instruments in Medieval and Renaissance polyphony, ornamentation, improvisation, performance venues and context.

Sources include original notation and modern editions, treatises, iconography, organology, analysis, criticism, and recordings.

**Dr. Taylor**

- □ **215-385A OR B TOPICS IN PERF. PRACTICE AFTER 1800.** (3) (3 hours) (Enrolment limited to 20.)

## 8.5 Music Technology (216-)

□ Denotes limited enrolment

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

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

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

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

□ **216-302A NEW MEDIA PRODUCTION I.** (3) (3 hours) (Prerequisite: 216-201A OR 216-202A) (Not open to students in B.Mus. Honours in Music Technology.) Methods and techniques for producing and modifying musical and audiovisual content in new media applications. Media formats: audiovisual sequences (QuickTime), CD-ROMs and interactive CD-ROMs, DVD, surround sound audio. Also covered: software-based synthesis and sampling, techniques for image scanning, audio capture, content manipulation, media compression and format conversion. **Staff**

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

□ **216-306A MUSIC & AUDIO COMPUTING I.** (3) (3 hours) (Prerequisites: 216-202A and 216-203B. Pre- or Co-requisite: 308-251) Concepts, algorithms, data structures, and programming techniques for the development of music and audio software, ranging from musical instrument design to interactive music performance systems. Student projects will involve the development of various music and audio software applications. **Professor Depalle**

□ **216-307B MUSIC & AUDIO COMPUTING II.** (3) (3 hours) (Prerequisite: 216-306A) Advanced programming techniques for the de-

velopment of music and audio software, and system components (plugins). Development of audio and control systems. Advanced data structures, object-oriented programming, optimization of source code for DSP, debugging techniques. Projects will involve the development of various musical and audio software applications and plugins. **Professor Depalle**

□ **216-402A OR B ADVANCED MULTIMEDIA DEVELOPMENT.** (3) (3 hours) (Prerequisite: 216-307B) Design, programming, and deployment of music and audio in multimedia production. Topics include: compression and decompression schemes, music and audio support in C++, JAVA, and applications languages. Development of platform independent software for interactive and networked music and audio. **Staff**

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

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

□ **216-502A OR B SENIOR PROJECT IN MUSIC TECHNOLOGY.** (3) (3 hours) (Prerequisites: 216-307B and Honours standing in Music Technology.) Independent senior project in Music Technology. Students will design and implement a medium-scale project in consultation with their advisor. Evaluation will be based on concept, background research, implementation, reliability, and documentation. **Staff**

## 8.6 Sound Recording (Qualifying courses)

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

□ Denotes limited enrolment

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

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

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

**Professor Klepko**

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

**189-112A,B FUNDAMENTALS OF MATHEMATICS.** (3) (3 hours)  
(Faculty of Science)

**198-224A PHYSICS AND PSYCHOPHYSICS OF MUSIC.** (3) (3 hours)  
(Prerequisite: none.) (Faculty of Science)

**198-225B MUSICAL ACOUSTICS.** (3) (3 hours) (Prerequisite:  
CEGEP physics or both 189-112 and 198-224A.) (Faculty of Science)

## 8.7 Music Education (221-, 222-, 223-)

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

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

### Choral Techniques (221-)

□ **221-235A VOCAL TECHNIQUES.** (3) (3 hours and 2 hours lab)  
(Corequisites: 211-110 or 211-111 AND 212-129 or 212-131 AND 214-184 or 214-185. Interested students should register for section 49 and selection will take place at the first class.) Development of basic singing skills through group voice lessons, lectures, and Choral Lab performances. Emphasis will be on: text production, breathing, projection, clarity of vowels and consonants, the International Phonetic Alphabet, and definition of voice categories. Simple diagnostic teaching skills will be developed through observation of group voice lessons. **Ms. K. Anderson**

□ **221-315A CHORAL CONDUCTING I.** (3) (3 hours and 2 hours lab)  
(Prerequisites: 211-211, 212-231, 221-235 AND 222-215 or equivalent experience to be determined by instructor. Interested students should register for section 49 and selection will take place at the first class.) The fundamental skills of choral conducting, including baton technique, score reading, and rehearsal procedures. Conducting materials will be selected from representative choral works. **Staff**

● □ **221-335B ADVANCED VOCAL/CHORAL TECHNIQUES.** (3) (3 hours and 2 hours lab) (Prerequisite: 221-235. Interested students should register for section 49 and selection will take place at the first class.)

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

**IMPORTANT NOTE:** Not all 222- and 223- courses listed below will be offered in 2000-01; for an up-to-date listing, please consult the final 2000-01 Faculty of Music timetable.

### General Music Techniques (222-)

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

**222-301A OR B TECHNOLOGY & MEDIA FOR MUSIC ED.** (3) (3 hours) Introduction to the use of microcomputers and electronic music instruments in the music classroom and in individualized instruction. Topics include: computer-assisted instruction, MIDI, sequencing and notation software, hard disk recording, NICT, and object-oriented authoring software. **Professor Wapnick**

□ **222-305A OR B INTRODUCTION TO MUSIC THERAPY.** (3) (3 hours) (Prerequisites: 211-210 and 212-229.) Introduction to basic principles and techniques of music therapy. Topics will in-

clude: definitions of music therapy; identifying and developing an understanding of the individual's special needs; simple social, emotional, and physiological therapeutic applications; and music as a motivational tool. Will include limited field observation.

● **222-355A OR B MUSIC IN EARLY CHILDHOOD.** (3) (3 hours)

**222-356A MUSIC FOR CHILDREN I: PHILOSOPHY & TECH.** (3) (3 hours) (Prerequisite: none.) Introduction to techniques for cultivating musical understanding and creativity in children from age 6 to 12. Traditional and contemporary approaches such as Orff, Kodaly, Dalcroze, Montessori, Gordon, and Carabo-Cone, plus relevant research will be examined for underlying principles of musical development. Will include guided field observation. **Professor Costa-Giomi**

● **222-357B MUSIC FOR CHILDREN II: PHILOSOPHY & TECH.** (3) (3 hours) (Prerequisite: 222-356)

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

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

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

### Instrumental Techniques (223-)

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

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

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

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

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

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

● □ **223-302B ADVANCED WIND TECHNIQUES.** (3) (3 hours and 2 hours lab) (Prerequisites: 223-202, 223-203. Interested students should register for section 49 and selection will take place at the first class.)

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

**Professor Stubley**

● □ **223-356A OR B JAZZ INSTRUCTION: PHILOSOPHY & TECH.** (3) (3 hours) (Prerequisites: 223-202, 223-203, 223-204. May be taken by Jazz Performance students with approval of instructor. Interested students should register for section 49 and selection will take place at the first class.)

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

**Professor Stubley**

## 8.8 Jazz Studies (240-)

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

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

**Professor Foote**

**240-161B JAZZ MATERIALS II.** (3) (4 hours) (Prerequisite: 240-160A. Open to non-jazz majors, space permitting, but not for elective credit in B.Mus. or Artist Diploma programs.) Simple and ad-

vanced substitution, borrowed chords, reharmonisation, modes of harmonic minor and melodic minor diatonic systems, unresolved tensions, odd and infrequent modulations, mixed two-five-ones, introduction to polychords, slashchords and non-functional harmony.

**Professor Foote**

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

**Staff**

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

**Staff**

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

**Professor White**

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

**Professor White**

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

**Professor White**

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

**Professor White**

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

**Mr. Smith**

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

**Professor Jarczyk**

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

hearsal techniques and administration of jazz programs. May include coaching opportunities.  
**Professor Foote**

**240-440D ADVANCED JAZZ COMPOSITION.** (4) (2 hours) (Prerequisite: 240-340. Corequisite: 240-423. Open only to Jazz Performance Majors.) A continuation of 240-340. This course will emphasize and facilitate the development of a personal and creative compositional style. Jazz aesthetics will be emphasized and explored in greater depth.  
**Professor Jarczyk**

**240-461D ADVANCED JAZZ ARRANGING.** (4) (2 hours) (Prerequisites: 240-261 and 240-340 OR permission of instructor. Corequisite: 240-423. Open only to Jazz Performance Majors.) This course introduces advanced concepts in jazz writing by examining scores by historically-important jazz composers/arrangers, as well as contemporary masters. Student writing, including expanded combo, big band, and small group string projects, is geared toward public performance by McGill jazz ensembles and combos.  
**Mr. J. Sullivan**

**240-493A OR B JAZZ PERFORMANCE PRACTICE.** (3) (3 hours) (Prerequisites: 214-393, 240-224. Open only to Jazz Performance Majors.) An in-depth exploration of the performance practice of leading jazz figures, primarily through the study of solo transcriptions. Comparative study of conceptual differences in time feel, ornamentation, tone quality, articulation and harmonic and melodic approach. Detailed study of major rhythm sections and their interaction with soloists.  
**Professor Dean**

## 8.9 Ensembles (243-)

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

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

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

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

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

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

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

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

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

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

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

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

**243-485A,B MIXED ENSEMBLES.** (1 - 1 credit) (1-2 hours) (Prerequisite: Audition.)  
**Professor Saint-Cyr (Co-ordinator)**

**243-486A,B OPERA COACHING.** (1 - 1 credit) (3-6 hours) (Prerequisite: open to advanced pianists by audition and with the approval of Director of Opera Studies; may be repeated for credit.) Supervised playing of Opera McGill scenes and productions; repetiteur and rehearsal pianist responsibilities; playing of performance of operatic scenes.  
**Staff**

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

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

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

**243-491A,B BRASS ENSEMBLES.** (1 - 1 credit) (2-3 hours.)  
**Professor Gibson (Co-ordinator)**

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

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

*Section 01*

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

*Section 02*

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

*Section 03*

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

*Section 04*

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

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

**243-496A,B OPERA STUDIO.** (4 - 4 credits) (3-6 hours) (Prerequisite: 243-475 or equivalent. Open to Voice Performance students

by audition and with practical teacher's approval; open to others by special permission; may be repeated for credit.) Basic techniques in stage movement and deportment, acting, role preparation, make-up, theatrical production; possibility of leading or supporting roles (by audition). **Professors Ross-Neill, Vernon and Staff**

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

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

**243-499A,B STRING ENSEMBLES.** (1 - 1 credit) (2-3 hours) N.B. Guitar ensemble is restricted to Performance Majors only.  
*Section 01 Chamber Music*  
*Section 02 Bass Ensemble*  
*Section 03 Guitar Ensemble*

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

● **243-579A,B SONG INTERPRETATION BEFORE 1800.** (1-1 credit) (2 hours) (Prerequisite: Audition. Open to a limited number of advanced undergraduate and graduate students in Early Music and Voice Performance.

**243-596A,B OPERA REPETITEUR.** (2-2 credits) (6 hours) (Open by audition to advanced pianists, and to students in conducting, who are interested in training as operatic coaches. Students enrolled for piano instruction at McGill must also have their practical teacher's approval.) Supervised coaching of singers, and playing of scenes and productions; rehearsal pianists and backstage conducting responsibilities. **Professor Ross-Neill**

## 8.10 Performance Courses

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

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

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

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

□ **242-212A ENGLISH DICTION.** (2) (2 hours) (Prerequisite: none.) Study of International Phonetic Alphabet. Study of Standard English pronunciation in singing using song and opera texts with a special emphasis on problematic vowels, diphthongs and consonants. **Staff**

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

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

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

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

cally-oriented study of the principles of figured-bass. The student will realize at sight elementary bass patterns. Standard idioms from historical treatises will be introduced. **Professor Knox**

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

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

□ **242-372D CONTINUO.** (2) (1 hour) (Prerequisites: 242-272 AND permission of instructor. Enrolment limited to 4.) A study of 17th and 18th Century styles of figured-bass accompaniment as revealed in contemporary sources. The emphasis will be on the realization at the keyboard of representative works using original sources. **Professor Knox**

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

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

**253-300A,B VOICE REPERTOIRE COACHING.** (2 - 2 credits) (1 hour) (Prerequisites: Permission of student's voice teacher AND successful completion of Voice Major Performance I Examination. Open only to full-time students in the B.Mus., L.Mus., Artist Diploma or M.Mus. (Performance) programs who are concurrently registered for voice lessons. It may be taken a maximum of 2 terms at the regular per credit fee and only 2 terms may be applied in fulfillment of the Honours degree requirement or in fulfillment of the Majors degree Music Elective requirement.) **Professors McMahon and Ross-Neill**

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

## 8.11 Practical Subjects

### TEACHING STAFF

**Brass** (Chair: Prof. Robert Gibson):

Mr. Pierre Beaudry, *trombone*  
Mr. Douglas Burdon, *trombone*  
Mr. Russell DeVuyt, *trumpet*  
Prof. Jean Gaudreault, *french horn*  
Prof. Robert Gibson, *trumpet*  
Ms. Vivian Lee, *trombone*  
Mr. David Martin, *trombone*  
Mr. Paul Merkelo, *trumpet*  
Prof. Dennis Miller, *tuba*  
Mr. Douglas Sturdevant, *trumpet*  
Prof. Peter Sullivan, *trombone*  
Prof. John Zirbel, *french horn*

**Early Music** (Chair: Prof. Hank Knox):

Mr. Sylvain Bergeron, *lute*  
Prof. John Grew, *organ, harpsichord*  
Ms. Claire Guimond, *baroque flute*  
Mr. Bruce Haynes, *baroque oboe*

Ms. Valerie Kinslow, *voice*  
 Mr. Douglas Kirk, *cornetto*  
 Prof. Hank Knox, *harpsichord*  
 Ms. Betsy MacMillan, *viola da gamba*  
 Ms. Nathalie Michaud, *recorder*  
 Ms. Chantal Remillard, *baroque violin*  
 Ms. Marie-France Richard, *baroque oboe*

**Guitar** (Chair: Dr. Garry Antonio):  
 Dr. Garry Antonio

**Harp:**

Ms. Jennifer Swartz

**Jazz** (Chair: Prof. Kevin Dean):

Mr. Muhammad Abdul Al-Khabyr, *trombone*  
 Mr. Greg Amirault, *guitar*  
 Mr. Steve Amirault, *piano*  
 Mr. Remi Bolduc, *saxophone*  
 Mr. Greg Clayton, *guitar*  
 Mr. Jocelyn Couture, *trumpet*  
 Prof. Kevin Dean, *trumpet*  
 Mr. Ron Di Lauro, *trumpet*  
 Mr. Wray Downes, *piano*  
 Prof. Gordon Foote, *saxophone*  
 Mr. Michael Gauthier, *guitar*  
 Mr. Kelsley Grant, *trombone*  
 Mr. Brian Hurley, *bass*  
 Prof. Jan Jarczyk, *piano*  
 Mr. Kelly Jefferson, *saxophone*  
 Mr. Jeffrey Johnston, *piano*  
 Mr. David Laing, *drums*  
 Mr. Michel Lambert, *drums*  
 Ms. Ranee Lee, *voice*  
 Mr. Daniel Lessard, *bass*  
 Mr. Bill Mahar, *trumpet*  
 Mr. Chris McCann, *drums*  
 Mr. Pierre Pépin, *bass*  
 Mr. Michael Rud, *guitar*  
 Mr. Joe Sullivan, *trumpet*  
 Mr. Alexander Walkington, *bass*  
 Mr. Tilden Webb, *piano*  
 Prof. André White, *drums, piano*

**Organ/** (Chair: Prof. John Grew):  
 Prof. John Grew

**Percussion** (Chair: Prof. Robert Gibson):

Prof. Pierre Béluse  
 Mr. D'Arcy Gray

**Piano** (Chair: Prof. Tom Plaunt):

Prof. Dale Bartlett  
 Prof. Elizabeth Dawson  
 Prof. Marina Mdivani  
 Prof. Dorothy Morton  
 Prof. Louis-Philippe Pelletier  
 Prof. Tom Plaunt  
 Prof. Eugene Plawutsky  
 Prof. Charles Reiner  
 Prof. Kenneth Woodman  
 Prof. Luba Zuk

**Strings** (Chair: Prof. Thomas Williams):

Prof. Yehonatan Berick, *violin*  
 Ms. Elizabeth Dolin, *cello*  
 Mr. Neal Gripp, *viola*  
 Prof. Sonia Jelinkova, *violin*  
 Prof. Walter Joachim, *cello*  
 Prof. Michael Leiter, *double bass*  
 Prof. Denise Lupien, *violin*  
 Prof. Antonio Lysy, *cello*  
 Prof. Douglas McNabney, *viola*  
 Mr. Pierre Pépin, *double bass*  
 Prof. Richard Roberts, *violin*  
 Mr. Brian Robinson, *double bass*  
 Prof. André Roy, *viola*

Mr. Gary Russell, *cello*  
 Prof. Marcel Saint-Cyr, *cello*  
 Mr. Leslie Snider, *cello*  
 Prof. Thomas Williams, *violin*

**Voice** (Chair: Prof. William Neill):

Ms. Kathleen Anderson  
 Prof. Lucile Evans  
 Ms. Valerie Kinslow  
 Prof. William Neill  
 Prof. Winston Purdy  
 Mr. Robert Savoie  
 Ms. Thérèse Sevadjan  
 Prof. Jan Simons  
 Prof. Bernard Turgeon

**Woodwinds** (Chair: Prof. Robert Gibson):

Prof. Theodore Baskin, *oboe*  
 Mr. Robert Crowley, *clarinet*  
 Mr. Michael Dumouchel, *clarinet*  
 Mr. Normand Forget, *oboe*  
 Mr. Peter Freeman, *saxophone*  
 Ms. Joanna G'froerer, *flute*  
 Mr. Mathieu Harel, *bassoon*  
 Ms. Heather Howes, *flute*  
 Prof. Timothy Hutchins, *flute*  
 Prof. Abe Kestenber, *saxophone, clarinet*  
 Ms. Diane Lacelle, *oboe*  
 Mr. Stéphane Lévesque, *bassoon*  
 Ms. Suzanne Nelsen, *bassoon*  
 Ms. Cindy Shuter, *flute*  
 Ms. Virginia Spicer, *flute*  
 Ms. Alexa Zirbel, *oboe*

**PRACTICAL ASSIGNMENTS AND LESSONS**

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

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

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

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

**N.B.** Students who are taking practical lessons in fulfillment of the requirements for any degree are required to study with teachers on the staff of the Faculty of Music.

Students who have finished their practical instruction in the Faculty and who do not receive permission to defer their examination are required to pay an examination fee of \$150, plus other applicable charges, when the examination is taken at a later date.

**CREDIT WEIGHTS FOR PRACTICAL STUDY**

B.Mus. Elective or Concentration	2 credits per term
B.Mus. Major or Honours	4 credits per term
L.Mus.	8 credits per term
Artist Diploma	8 credits per term

**COURSE NUMBERING (PRACTICAL SUBJECTS)**

A six-digit course number is used to define the area and function of individual practical instruction offered by the Faculty of Music.

The first three digits indicate the instrument, i.e.:

224:	Violin	250:	Piano
225:	Viola	251:	Organ
226:	Cello	252:	Harpsichord
227:	Bass	253:	Voice
228:	Guitar	254:	Viola da Gamba
229:	Percussion	255:	Baroque Violin
230:	Flute	256:	Baroque Viola
231:	Oboe	257:	Baroque Cello
232:	Clarinet	258:	Lute
233:	Saxophone	259:	Organ: Early Music
234:	Bassoon	262:	Baroque Flute
235:	French Horn	263:	Recorder
236:	Trumpet	264:	Baroque Oboe
237:	Trombone	265:	Baroque Trumpet/ Cornetto/Crumhorn/ Sackbut
238:	Harp		
239:	Tuba		

The fourth digit indicates the level of study:

**Practical Major and Honours      Practical Concentration**

- |    |  |    |              |
|----|--|----|--------------|
| 1. | Intermediate                                   | 1. | Intermediate |
| 2. | Intermediate                                   | 2. | Final        |
| 3. | Semi-Final                                     |    |              |
| 4. | Final  |    |              |
| 5. | Postgraduate study<br>(undergraduate students) |    |              |
| 6. | Postgraduate study                             |    |              |

The fifth digit indicates the function of the particular subject in the student's curriculum, i.e.:

1. Elective
2. Concentration (Jazz)
3. Concentration
4. Major (B.Mus.)
5. Major (L.Mus., Artist Diploma)
6. Honours
8. Major (Jazz)

The final digit indicates examinations and/or recitals, i.e.:

- 0: No examination
- 2: Concentration I or Performance I examination
- 3: Concentration II examination
- 4: Performance II examination (or half recital)
- 5: Performance III examination (or recital)
- 6: Recital
- 7: Recital
- 8: Elective examination
- 9: Concerto examination

The letter suffix to each course number indicates the term and duration of instruction (A – first term; B – second term).

Thus, the number 225-130A would provide the following information about the instrument, level of study, function, and examination level of a student's practical subject:

225-	:	viola
225-1	:	intermediate
225-13	:	concentration
225-130	:	no examination
225-130A	:	first-term instruction

The number 250-354B would provide the following information:

250-	:	piano
250-3	:	semi-final
250-35	:	major (L.Mus.)
250-354	:	L.Mus. Performance II examination
250-354B	:	second-term study (and examination)

**EXAMINATIONS AND GOALS IN PRACTICAL SUBJECTS**

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

**Elective Study:**

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

**Concentration Study:**

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

**Major and Honours Study:**

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

Any U1 Performance Major may indicate an intention to pursue an Honours program but admission becomes final only in the U2 year after the results of the Major Performance I Exam are available. Admission to the Honours program requires a grade of A- or better in the Performance I examination (or most recent exam), a GPA of 3.00 or better, the approval of the student's teacher and the examining panel. Following the Major Performance I Examination, Honours students must present the Honours Performance II Examination (public half recital) and the Honours Performance III Examination (public recital).

**Post-Graduate Study:**

Artist Diploma candidates must present a number of public recitals as well as 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 the *Faculty of Graduate Studies and Research Calendar* for the requirements of their program.

**APPLICATION FOR EXAMINATIONS**

Annual examinations are not mandatory so long as the student continues, in the opinion of the Department, to work well and improve at a suitable rate. By applying for a given examination, students signify that they are prepared to play and be judged accordingly. Permission to withdraw from, or postpone, a practical examination will normally be granted only in the case of illness. A medical certificate must be submitted to the Departmental Secretary within seven days after the withdrawal request has been received. Withdrawal from a practical examination on other than medical grounds must be authorized by the Departmental Chair.

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

<i>Examination Period</i>	<i>Application Deadline*</i>	<i>Deadline for Cancellations</i>
Sept. 11 - 15, 2000**	July 3***	Aug. 11
Dec. 7 - 21, 2000	Sept. 25	Oct. 23
Apr. 9 - 27, 2001	Feb. 5	Mar. 2
Sept. 17 - 21, 2001**	July 2***	Aug. 10

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

\*\* The late-September examination period is available only for Fall graduands. No supplemental or deferred examinations will be given at this time.

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

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

### APPLICATION FOR RECITAL EXAMINATIONS AND CONCERTO HEARINGS

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

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

### MANDATORY EXAMINATIONS

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

Program of Study	Instrumental or Vocal Stream	Examination	Course Number Ends In:
<b>Bachelor of Music</b> Major or Honours in Composition Honours in Music Technology Major or Honours in Music History Major or Honours in Music Education Major or Honours in Theory Faculty Program	CONCENTRATION	CONCENTRATION I	-132A/B -122A/B (jazz)
		CONCENTRATION II	-233A/B -223A/B (jazz)
<b>Bachelor of Music</b> Major in Jazz Performance	MAJOR	PERFORMANCE I	-282A/B
		PERFORMANCE II	-384A/B
		PERFORMANCE III	-485A/B
<b>Bachelor of Music</b> Major in Performance Major in Early Music Performance	MAJOR	PERFORMANCE I	-242A/B
		PERFORMANCE II (Technique Test II - pianists only)	-344A/B -343A/B
		PERFORMANCE III (public recital) (Technique Test III - pianists only)	-445A/B -444A/B
		PERFORMANCE I	-242A/B
<b>Bachelor of Music</b> Honours in Performance Honours in Early Music Performance	HONOURS	HONOURS PERFORMANCE II (public half recital) (Technique Test II - pianists only)	-364A/B -343A/B
		HONOURS PERFORMANCE III (public recital) (Technique Test III - pianists only)	-46A/B -444A/B
		PERFORMANCE I	-252A/B
<b>Licentiate in Music</b>	DIPLOMA	L.Mus. PERFORMANCE II (public half recital) (Technique Test II - pianists only)	-354A/B -343A/B
		L.Mus. PERFORMANCE III (public recital) (Technique Test III - pianists only)	-455A/B -444A/B
		RECITAL I	-657A/B
<b>Artist Diploma</b>	GRADUATE (diploma)	RECITAL II	-657A/B
		RECITAL III (if required)	-656A/B
		CONCERTOS (see no. 7 below)	-659A/B
		see Faculty of Graduate Studies and Research Calendar	
<b>Master of Music (M.Mus.)</b>	GRADUATE (degree)	see Faculty of Graduate Studies and Research Calendar	

### Other Examinations:

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

### GENERAL DESCRIPTION OF PRACTICAL EXAMINATIONS

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

### Examination Marking:

Normally, the final mark for any practical examination is the average of all the marks submitted by the individual examiners. In addition, however, at least half of the examiners on the panel must

pass the student in order for him or her to continue to the next level of examination. (N.B. The passing grade in the Honours, L.Mus. and Artist Diploma programs is A-; in the Major Performance programs, it is B-.) In instances where the average mark is a passing grade but a majority of the panel has failed the student, the final mark will be the letter grade immediately below the required passing grade.

All practical examinations will be graded by letter grades only.

These letter grades are defined as follows:

A	Exceptional (High Distinction)	4.0
A-	Excellent (Distinction)	3.7
B+	Very Good	3.3
B	Good	3.0
B-	Fair	2.7
C+	Satisfactory	2.3
C	Pass	2.0
D	Non-continuation pass	1.0
F	Fail	0

Average marks are determined by averaging the point values of all grades submitted and converting the result to a letter grade.

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

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

#### 1. -132A/B: Concentration I Examination

*Purpose:* To assess the student's progress in the practical area and make recommendations for further study. The panel may recommend to the Department in which the student is registered that: a) the student be asked to withdraw from the program; b) the student be placed in probationary standing until the examination is repeated satisfactorily; c) the student, having made sufficient progress, may proceed to the Concentration II Examination.

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

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

#### 2. -233A/B: Concentration II Examination

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

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

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

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

*Purpose:* To assess the student's progress in the practical area and determine 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) placed in probationary standing until the examination is repeated satisfactorily; c) permitted to continue to the Performance II Examination; d) admitted to the Performance Honours program. For the L.Mus. examination, a minimum grade of A- is required to pass.

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

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

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

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

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

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

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

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

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

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

**250-343A/B: Performance Technique Test II** (0 credits; pass/fail). Mandatory test for pianists to be taken prior to the Performance II exam (or public half recital).

#### 6. -445A/B: Performance III (public recital) -455A/B: L.Mus. Performance III (public recital) -467A/B: Honours Performance III (public recital)

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

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

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

**250-444A/B: Performance Technique Test III** (0 credits; pass/fail). Mandatory test for pianists to be taken prior to the Final Recital.

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

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

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

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

#### 8. Postgraduate Recitals

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

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

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

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