

Table of Contents

1. The Faculty, page 210
 - 1.1 Location
 - 1.2 The Faculty Then and Now
2. Staff, page 210
 - 2.1 Dean's Office
 - 2.2 Associate Dean's Office
 - 2.3 Graduate Studies
 - 2.4 Academic Affairs
 - 2.5 Student Affairs
 - 2.6 Building Management
 - 2.7 Administrative Units
 - 2.8 Academic Staff
3. General Information, page 213
 - 3.1 Degrees and Diplomas Offered
 - 3.2 Orchestral Training
 - 3.3 Scholarships and Financial Aid
 - 3.4 Summer Studies
 - 3.5 Music Credit Options for Students in Other Faculties
 - 3.6 Conservatory of Music
4. Admission, page 215
 - 4.1 Application Procedure
 - 4.2 Music Entrance Requirements
 - 4.3 Academic Entrance Requirements
 - 4.4 Diploma Programs
 - 4.5 Music Placement Examinations
 - 4.6 Keyboard Proficiency Test (MUSP 170)
 - 4.7 Re-Admission
5. Fees, page 217
 - 5.1 Tuition Fees
6. Academic Information, page 217
 - 6.1 Ensemble Policy and Regulations
 - 6.2 Accompanying
 - 6.3 Academic Category
 - 6.4 Auditing
 - 6.5 Music Electives
 - 6.6 Arts and Science Electives
 - 6.7 Course Changes
 - 6.8 Withdrawal from Course(s)
 - 6.9 Incompletes
 - 6.10 Deferrals
 - 6.11 Supplementals
 - 6.12 Re-Reading of Examinations
 - 6.13 Academic Standing
 - 6.14 Graduation Requirements
 - 6.15 Graduation with Distinction
7. Programs of Study, page 222
 - 7.1 Four-Year Program (Prerequisite Courses)
 - 7.2 Department of Theory: Composition; Music Education; Music History; Music Technology; Theory; Faculty Program
 - 7.2.1 B.Mus. with a Major in Composition
 - 7.2.2 B.Mus. with Honours in Composition
 - 7.2.3 B.Mus. with Honours in Music Technology
 - 7.2.4 B.Mus. with a Major in Music History
 - 7.2.5 B.Mus. with Honours in Music History
 - 7.2.6 B.Mus. with a Major in Theory
 - 7.2.7 B.Mus. with Honours in Theory
 - 7.2.8 Faculty Program
 - 7.2.9 Special Prerequisite Courses for M.Mus. in Sound Recording
 - 7.2.10 Minor in Music History for Performers
 - 7.2.11 Minor in Music Technology
 - 7.3 Department of Performance
 - 7.3.1 B.Mus. with a Major In Performance (Piano)
 - 7.3.2 B.Mus. with a Major In Performance (Organ, Harpsichord, Guitar, Baroque Instruments)
 - 7.3.3 B.Mus. with a Major in Keyboard Studies (Piano, with senior level studies in a Second Keyboard Instrument)
 - 7.3.4 B.Mus. with a Major in Keyboard Studies (Organ, Harpsichord, with senior level studies in a Second Keyboard Instrument, Jazz Piano)
 - 7.3.5 B.Mus. with a Major in Performance (Voice)
 - 7.3.6 B.Mus. with a Major In Performance (Orchestral Instruments)
 - 7.3.7 B.Mus. with Honours in Performance (Voice)
 - 7.3.8 B.Mus. with Honours in Performance (Piano)
 - 7.3.9 B.Mus. with Honours in Performance (All Instruments except Piano and Voice)
 - 7.3.10 B.Mus. with a Major in Performance (Church Music)
 - 7.3.11 B.Mus. with a Major in Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)
 - 7.3.12 B.Mus. with Honours in Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)
 - 7.3.13 B.Mus. with a Major in Jazz Performance (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice)
 - 7.3.14 Licentiate in Music (L.Mus.) (Piano)
 - 7.3.15 Licentiate in Music (L.Mus.) (Voice and all Instruments except Piano)
 - 7.3.16 Artist Diploma (Voice)
 - 7.3.18 Special Prerequisite Courses for M.Mus. in Performance
 - 7.4 Designated Major Program
 - 7.5 B.Ed./B.Mus. Bachelor of Education and Bachelor of Music Concurrent Program
8. Practical Subjects, page 237
 - 8.1 Practical Assignments and Lessons
 - 8.1.1 Registration/Withdrawal
 - 8.1.2 Assignment of Teachers
 - 8.1.3 Credit Weights for Practical Study
 - 8.2 Examinations and Goals in Practical Subjects
 - 8.2.1 Concentration Study
 - 8.2.2 Major and Honours Study
 - 8.2.3 Licentiate Study
 - 8.2.4 Post-Graduate Study
 - 8.2.5 Elective Study
 - 8.3 Practical Examinations
 - 8.3.1 Withdrawal from Practical Examinations
 - 8.3.2 Examination Marking

1 The Faculty

1.1 Location

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

Telephone: (514) 398-4535
Fax: (514) 398-8061
Website: www.music.mcgill.ca

1.2 The Faculty Then and Now

The Conservatorium of Music was established in 1904 and the Faculty of Music in 1920. Formerly housed in various buildings belonging to the University, the Faculty moved in 1972 to one location, the Strathcona Music Building, formerly the main section of the Royal Victoria College.

The Strathcona Music Building houses a Performance Library of over six thousand titles; a Music Education Research Laboratory; an Electronic Music Studio; five individual Recording Studios; ample classroom, studio, and practice space, student-lounge and cafeteria; the 80-seat Clara Lichtenstein Recital Hall and the Pollack Concert Hall (capacity: 600) with its large stage (including an orchestra pit), a Recording Studio, projection room, and spacious back-stage facilities (dressing rooms, a large rehearsal room and storage space). In addition, the Faculty uses the 400-seat Redpath Hall, which houses the University organ, as a concert venue.

The Marvin Duchow Music Library is located across the street on the 11th floor of 550 Sherbrooke Street West. (For more information, refer to the Libraries Website www.library.mcgill.ca.)

The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) is a network of twelve world-class Quebec researchers in science, engineering, medicine and music from four institutions – McGill University, l'Université de Montréal, l'Université de Sherbrooke, and the CÉGEP de Drummondville. These scientists will integrate their impressive body of expertise in a well-defined research program under the umbrella of the Centre's facilities to be located at the Faculty of Music at McGill. The new infrastructure, consisting of state-of-the-art laboratories and studios integrated via an electronic network and housed in a newly constructed building, will contribute to the establishment of the proposed multidisciplinary, multi-institutional research program. Via this modern, fully networked building that can be electronically reconfigured to respond to any application, a new paradigm for interdisciplinary collaboration will be created.

The current student enrolment is over 550 at the undergraduate level and over 150 at the graduate level. The teaching staff includes 43 full-time and over 100 part-time members. Students and staff generate a lively performance activity: over 450 concerts, as well as master classes and lectures, and other public events are given annually, including presentations by the symphony orchestra, choirs, jazz bands and ensembles, chamber ensembles, the opera studio, and recitals by staff and student soloists.

2 Staff

2.1 Dean's Office

Don McLean; Mus.Bac., M.A., Ph.D.(Tor.)	Dean
Donna Williams; B.A.(W.Ont.)	<i>Development Officer</i>
Erika White; B.A.(Wagner College)	<i>Development and Alumni Relations Coordinator</i>
Reisa Lipszyc; B.Mus.(McG.)	<i>Recruitment and Liaison</i>
Olga Makarios; Cert. in Mgmt.(McG.)	<i>Recruitment Secretary</i>

Ruth Bendzius; B.A.(C'dia)	<i>Dean's Secretary</i>
Alain Terriault	<i>LAN Manager</i>
Joanne Niles; B.A., M.A.(C'dia)	<i>Administrative Assistant to the Dean</i>
Patrick Waegeli	<i>Budget Officer</i>
Valerie McConnell	<i>Administrative Co-ordinator</i>
Marilyn Arsenault; B.Mus.(McG.)	<i>Receptionist</i>

2.2 Associate Dean's Office

Bruce Minorgan; B.Mus.(U.B.C.), M.A.(Tor.)	Associate Dean (Administration)
Tracy Roach; B.Mus. (McG.)	<i>Banner (SIS) Liaison</i>
Dana Pietrzak	<i>Secretary to the Associate Dean</i>

2.3 Graduate Studies

Julie Cumming	Director, Graduate Studies
Hélène Drouin	<i>Secretary for Graduate Studies</i>

2.4 Academic Affairs

TBA	Chair, Department of Performance
Linda Mannix; B.A. (C'dia)	<i>Department Secretary</i>
Jennifer Stephenson; B.A.(McG.)	<i>Department Secretary (Scheduler)</i>
Victor Houle; B.Mus.(Alta.)	<i>Ensemble Resource Manager</i>
Brian Cherney; Mus.Bac., Mus.M., Ph.D.(Tor.)	Chair, Department of Theory
Johanne Froncioni	<i>Department Secretary</i>

2.5 Student Affairs

Veronica Slobodian	<i>Admissions Officer</i>
Mary Di Stefano	<i>Admissions Secretary</i>
Maria Virgilio	<i>Admissions Secretary</i>
Marie Moscato	<i>Senior Academic Advisor</i>
Egidia De Michele	<i>Senior Student Affairs Coordinator</i>
Dana Pietrzak	<i>Student Affairs Secretary</i>

2.6 Building Management

John Fisher	<i>Building Director</i>
Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)	<i>Assistant Building Director</i>
Kerry Wagner; C.T.T.	<i>Piano Technician</i>
Nick Zervos	<i>A/V Technician</i>

2.7 Administrative Units

CONCERTS AND PUBLICITY

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

Louise Ostiguy; B.Mus.(Montr.), C.G.E.(H.E.C.)	<i>Director</i>
Marianne Stadnyk; B.Mus.(McG.)	<i>Front-of-House Coordinator</i>
Diana Toni Dutz; B.Mus.(W.Ont.), Grad.Dip.(C'dia)	<i>Marketing and Publicity Co-ordinator</i>
Katherine Simons; B.Mus.(Wilfred Laurier)	<i>Production Co-ordinator</i>
Serge Filiatraut	<i>Stage Manager (Pollack Hall)</i>

Sylvain Murray *Assistant Stage Manager (Pollack Hall)*
 Christopher Smythe; B.Mus., M.Mus.(McG.) *Stage Manager (Redpath Hall)*
 Jacqueline Gauthier *Box Office Clerk*
 Marie Pothier; B.Mus.(Montr.) *Publicity Secretary*
 François Robitaille *Piano Technician*

MARVIN DUCHOW MUSIC LIBRARY

Telephone: (514) 398-4695

Cynthia Leive; B.Mus.(Eastman), M.L.S.(SUNY, Geneseo),
M.F.A.(Carl.) *Librarian*John Black; B.A.(McG.) *Audio Room Supervisor*Melanie Preuss *Library Assistant,
Audio Room and Circulation*Gail Youster *Library Assistant,
Circulation and Serials*David Curtis; B.Sc.(McG.) *Library Assistant,
Circulation and Reserves***PERFORMANCE MATERIALS LIBRARY**

Telephone: (514) 398-4553

Julie Mason; B.A.(McG.), B.L.S.(Tor.) *Library Clerk***OPERA MCGILL**

Telephone: (514) 398-4535, ext. 0489

Dixie Ross-Neill; B.Mus.(N. Carolina), M.Mus.(Texas)
*Program Director*Alexis Hauser *Artistic Director*Gordon Foote; B.Sc., M.A.(Minn.) *Executive Director***ELECTRONIC MUSIC STUDIO**

Telephone: (514) 398-4552

Alcides Ianza; Graduate, Instituto Torcuato Di Tella
(Buenos Aires) *Director*Richard McKenzie *Technician***RECORDING STUDIO**

Telephone: (514) 398-4549

Wieslaw Woszczyk; M.A., Ph.D.(F. Chopin Academy of Music,
Warsaw) *Director*TBA *Technician***MUSIC TECHNOLOGY RESEARCH LABORATORY**

Telephone: (514) 398-4535, ext. 5633

Philippe Depalle; B.Sc.(Paris XI & ENS Cachan), D.E.A. (Le Mans
& ENS Cachan), Ph.D.(Le Mans & IRCAM) *Director***MUSIC EDUCATION RESEARCH LABORATORY**

Telephone: (514) 398-4554

Joel Wapnick; B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.),
Ed.D.(Syr.) *Director***McGILL UNIVERSITY RECORDS**

Telephone: (514) 398-4537

Joel Wapnick; B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.),
Ed.D.(Syr.) *Director***McGILL CONSERVATORY OF MUSIC**Telephone: (514) 398-4543 (Downtown Campus)
(514) 398-7673 (Macdonald Campus)www.music.mcgill.ca/conservatoryDon McLean; Mus.Bac., M.A., Ph.D.(Tor.) *Director*Dean Jobin-Bevans; B.Mus.(Tor.), M.Mus.(McG.)
*Associate Director*Nancy Soulsby; B.A., Dip.Ed.(McG.) *Administrative Secretary*Marie-Reine Pelletier *Student Affairs Secretary*Nancy McMahan-Laporte *Information Clerk***2.8 Academic Staff**Abdul Al-Khabyr, Muhammad; Instructor; Jazz Trombone
Amirault, Greg; B.Mus.(McG.); Instructor; Jazz Guitar
Amirault, Steve; Dip.(St.F.X.); Instructor; Jazz Piano
Antonio, Garry; B.Mus., M.Mus.(McG.), D.Mus.(Montr.),
D.I.A.(C'dia); Instructor; Guitar Area Chair; Guitar, Guitar
TechniquesBartlett, Dale; A.R.A.M.(Lond.), LL.D.(Leth.); Associate Professor;
Piano, Piano Accompanying, EnsembleBaskin, Theodore; B.Mus.(Curtis), M.Mus.(Auckland); Principal
Oboe, Montreal Symphony; Associate Professor; Oboe

Beaudet, Jean; Instructor; Jazz Piano

Beckett, Christine; Mus.Bac.(Tor.), L.Mus., M.A., Ph.D.(McG.);
Instructor; Musicianship Area Chair; Musicianship

Bergeron, Sylvain; B.Mus.(Laval); Instructor; Lute

Boisvert, Guy; Instructor; Jazz Bass

Bolduc, Rémi; Instructor; Jazz Saxophone, Jazz Combo

Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule
für Musik (Hamburg); Associate Professor; Composition,
Orchestration, Contemporary Music EnsembleBox, James; Principal Trombone, Montreal Symphony; Instructor;
Trombone

Brault, Olivier; Instructor; Baroque Orchestra

Burden, Douglas; National Arts Centre Orchestra; Instructor,
TromboneCaplin, William; B.M.(S.Calif.), M.A., Ph.D.(Chic.); Professor;
Theory and AnalysisCazes, Alain; Premier Prix (Conservatoire de Montréal); Assistant
Professor; Wind Symphony, Tuba, Instrumental ConductingChappell, Eric; B.Mus.(McG.); Montreal Symphony; Instructor;
Double Bass

Chatel, Jean-Louis; Instructor; Trumpet

Cherney, Brian; Mus.Bac., Mus.M., Ph.D.(Tor.); Professor; Chair,
Dept. of Theory; Composition, Theory and Analysis, History and
LiteratureChristie, Carolyn; B.Mus.(McG.); Montreal Symphony; Assistant
Professor; FluteClayton, Greg; Instructor; Jazz Combo, Jazz Guitar, Jazz
Improvisation

Cojocar, Dora; Instructor; Musicology

Cook, Peter; B.Mus., M.Mus.(McG.); C.B.C.; Instructor; Sound
Recording

Couture, Jocelyn; Instructor; Jazz Trumpet

Couture, Johanne; Instructor; Continuo

Crowley, Robert; B.M.(Eastman), M.M.(Cleveland); Principal
Clarinet, Montreal Symphony; Instructor; ClarinetCumming, Julie; B.A.(Col.), M.A., Ph.D.(Berkeley); Associate
Professor; Director, Graduate Studies; History and Literature

Daveluy, Raymond; O.C.; Instructor; Organ

Davidson, Thomas; B. Mus.(Queen's), M.Mus.(McG.), Cert. of
Advanced Study (R.C.M.), A.R.C.M., L.T.C.L.; Faculty Lecturer;
Musicianship, Piano; Keyboard Proficiency Co-ordinatorDean, Kevin; B.M.E.(Iowa), M.Mus.(Miami, Fla.); Associate
Professor; Jazz Performance Practice, Jazz Combo, Jazz
Trumpet, Jazz CompositionDeCastro, Margaret; B.Mus., M.Mus.(McG.); Instructor;
MusicianshipDella Pergola, Edith; Graduate, Royal Conservatory (Bucharest);
Emeritus Professor

Denis, Marc; Instructor; Double Bass

Depalle, Philippe; B.Sc.(Paris XI & ENS Cachan), D.E.A.(Le Mans
& ENS Cachan), Ph.D. (Le Mans & IRCAM); Associate
Professor; Music Technology (*William Dawson Scholar*)Derome, Denys; L.Mus.(McG.); Montreal Symphony; Instructor;
French Horn

Desgagné, Alain; Instructor; Clarinet

DeVuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England
Cons.); Associate Principal, Montreal Symphony; Instructor;
Trumpet, EnsembleDi Lauro, Ron; B.Mus.(McG.); Instructor; Jazz Trumpet, Jazz Band
Dix, Trevor; M.Mus.(McG.); Instructor; Bass Trombone

- Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Instructor, Cello
Downes, Wray; A.T.C.L., L.T.C.L., F.T.C.L.(Lond.); Instructor;
Jazz Piano
Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony;
Instructor; Clarinet, Ensembles, Orchestra
Dupuis, André; Instructor, Percussion
Epstein, Steven; Senior Executive Producer, Sony Classical;
Instructor; Sound Recording
Evans, Lucile; Dip.(Vincent d'Indy); Associate Professor; Voice
Evans, Robert; B.Mus.(New England Cons.); Ph.D.(Ohio);
Instructor; Voice Coaching
Ewashko, Laurence; B.Mus.(Ott.); Instructor; Voice
Ferguson, Sean; B.Mus.(Alta.), M.Mus., D.Mus.(McG.); Instructor;
Composition
Foote, Gordon; B.Sc., M.A.(Minn.); Associate Professor; Chair,
Dept. of Performance; Jazz Saxophone, Jazz Materials, Jazz
Band
Forget, Normand; Instructor; Oboe
Freeman, Peter; L.Mus., B.Mus., M. Mus.(McG.); Instructor;
Saxophone, General Music Techniques, Ensemble
Freedman, Lori; Instructor; Bass Clarinet
Fujinaga, Ichiro; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.);
Assistant Professor; Music Technology Area Chair
Gaudreault, Jean; LL.L.(Montr.), Graduate, Conservatoire de
Musique de Québec; Montreal Symphony; Assistant Professor;
French Horn, Orchestra, Ensemble
Gauthier, Michael; Instructor; Jazz Combo, Jazz Guitar
Gavrilova, Julia; M.Mus., D.Mus.(McG.); Instructor; Piano,
Musicianship
Gearey, Jon; Instructor; Jazz Guitar
Gibson, Robert; B.S., M.F.A., Ph.D.(Minn.); Professor; Winds and
Percussion Area Chair; Trumpet
Gilbert, Kenneth; D.Mus. honoris causa(McG.), O.C., F.R.S.C.,
HonRAM; Adjunct Professor; Organ, Harpsichord
Gossage, Dave; Instructor; Jazz Flute
Grant, Kelsley; B.Mus.(McG.), M.Mus.(Manhattan); Instructor;
Jazz Trombone, Jazz Combo
Gray, D'Arcy Philip; B.Mus., M.Mus.(McG.); Instructor; Percussion
Grew, John; L.T.C.L.(Lond.), B.Mus.(Mt. All.), M.Mus.(Mich.),
D.D.(U.T.C.), LL.D.(Mt.All.); University Organist; Professor;
Organ Area Chair, Organ, Harpsichord
Gripp, Neal; B.Mus.(W.Ont.), M.Mus., D.M.A.(Juilliard); Montreal
Symphony; Instructor; Viola
Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute, Early
Music Ensemble
Harel, Mathieu; Montreal Symphony; Instructor; Bassoon
Hashimoto, Kyoko; B.A.(Tokyo); Associate Professor; Piano
Hauser, Alexis; Associate Professor; Orchestra, Orchestra
Conducting
Howes, Heather; B.Mus., M.Mus.(McG.); Instructor; Flute,
Ensemble
Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.
(Prin.); Professor; History and Literature
Hurley, Brian; Instructor; Jazz Bass, Jazz Combo
Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A. Hons.Mus.
(Dal.); Principal Flute, Montreal Symphony; Associate
Professor; Flute
Ingari, Robert; Instructor; Choral Ensemble
Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip.
(Berklee); Associate Professor; Jazz Composition; Jazz
Improvisation, Jazz Combo, Jazz Piano
Jelinkova, Sonia; L.Mus.(McG.), Graduate(Curtis); Associate
Professor; Violin
Jennejohn, Matthew; Instructor; Baroque Oboe
Johnston, Jeffrey; Instructor; Jazz Piano, Jazz Combo
Jones, Kelsey; L.Mus., B.Mus.(Mt. All.), B.Mus., Mus.Doc.(Tor.);
Emeritus Professor
Kavafian, Ani; Instructor; Violin
Kestenberg, Abe; Associate Professor; Instrumental Techniques,
Professional Musicianship, Saxophone, Clarinet, Ensemble
Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music,
Voice, Early Music Ensemble
Kirk, Douglas; B.S., B.A.Mus. Hons.(Iowa), M.M.(Texas at Austin),
Ph.D.(McG.); Instructor; Cornetto, Early Music Ensemble
Klepko, John; B.F.A.(C'dia), M.Mus., Ph.D.(McG.); Assistant
Professor; Sound Recording Area Chair; Sound Recording
Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Early
Music Area Chair; Continuo, Harpsichord, Early Music
Ensemble
Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke); Faculty Lecturer;
Musicology
Kolomyjec, Joanne; B.Mus.(Tor.); Instructor; Voice
Kovacs, Jolan; B.Mus., M.A., Ph.D.(McG.); Instructor;
Musicianship
Lacelle, Diane; Instructor; Oboe
Lagacé, Eric; Instructor; Jazz Bass
Laimon, Sara; B.Mus.(U.B.C.), M.Mus.(Yale), D.M.A.(SUNY,
Stony Brook); Associate Professor; Piano
Laing, David; B.A.(McG.); Instructor; Jazz Drums, Jazz Combo
Lambert, Michel; Instructor; Jazz Drums
Ianza, alcidos; Graduate, Instituto Torcuato Di Tella (Buenos
Aires); Professor; Director, Electronic Music Studio;
Composition, Electronic Music, Theory and Analysis
Lawton, Richard; B.Mus.(McG.), M.Mus.(Ind.); Associate
Professor; History and Literature
Lee, Rane; Instructor; Jazz Voice
Lee, Vivian; Montreal Symphony; Instructor; Trombone
Leroux, André; Instructor; Jazz Saxophone
Lesage, Jean; Concours, Diplome d'études supérieures
(Conservatoire de Montréal); Instructor; Composition
Lessard, Daniel; Instructor; Jazz Bass, Jazz Combo
Lévesque, Stéphane; Premier Prix(Conservatoire de Montréal),
M.Mus.(Yale); Principal Bassoon, Montreal Symphony;
Instructor; Bassoon
Levitz, Tamara; B.Mus.(McG.), M.A.(Technische Universität,
Berlin), Ph.D.(Eastman); Associate Professor; History Area
Chair; History and Literature
Lipszyc, Reisa; B.Mus.(McG.); Faculty Lecturer; Musicianship
Lizotte, Caroline; Instructor; Harp
Lortie, Dominique; Instructor; Sackbut, Early Music Ensemble
Lozano, Frank; Instructor; Jazz Saxophone, Jazz Pedagogy
Lupien, Denise; B.M., M.M.(Juilliard); Concertmaster, Orchestre
Métropolitain; Assistant Professor; Violin, Orchestra
Lussier, Mathieu; Instructor; Baroque Bassoon
Lysy, Antonio; P.P.(Royal Northern Coll.), Dip.(Menuhin Academy,
Gstaad), Performer's Dip.(Maastricht Conservatorium,
Netherlands); Associate Professor; Cello, Chamber Music
MacMillan, Betsy; B.Mus.(W.Ont.), M.Mus.(McG.); Instructor;
Viola da Gamba, Early Music Ensemble
Mahar, Bill; B.Mus.(McG.); Instructor; Jazz Trumpet, Jazz Combo
Malashenko, Andrei; L.Mus.(McG.); Principal Timpani, Montreal
Symphony; Instructor; Percussion
Mangrum, Martin; Montreal Symphony; Instructor; Bassoon
Manker, Brian; Principal Cello, Montreal Symphony; Instructor;
Cello
Martin, David; Montreal Symphony; Instructor; Trombone,
Ensemble
Massenburg, George; President and Owner, GML Inc., Instructor;
Sound Recording
Mather, Pierrette; B.Mus.(Laval), B.A., Artist's Diploma(Tor.);
Instructor; Musicianship
Maute, Matthias; Instructor; Recorder
McCann, Chris; Assistant Professor; Jazz Drums, Jazz Combo
McClain, Washington; Instructor; Baroque Oboe
McLean, Don; Mus.Bac., M.A., Ph.D.(Tor.); Associate Professor;
Dean, Faculty of Music, Theory and Analysis
McLean, Pierre; Instructor; Voice
McMahon, Michael; B.Mus.(McG.), Graduate, Hochschule für
Musik (Vienna); Associate Professor; Voice Coaching, Opera
Coaching, Song Interpretation, English and German Diction
McNabney, Douglas; B.Mus.(Tor.), M.M.(W.Ont.), Mus.Doc.
(Montr.); Associate Professor; Viola, Orchestra, Ensemble
Mdivani, Marina; Post-graduate Dip.(Moscow Cons.); Associate
Professor; Piano, Ensemble

- Merkelo, Paul; B.Mus. (Eastman); Principal Trumpet, Montreal Symphony; Instructor; Trumpet
- Michaud, Nathalie; B.A.(Ott.), Cert. of Interpretation(The Hague), M.A.(Montr.); Instructor; Recorder, Early Music Ensemble
- Miller, Dennis; Principal Tuba, Montreal Symphony; Assistant Professor; Tuba, Ensemble
- Minorgan, Bruce; B.Mus.(U.B.C.), M.A.(Tor.); Associate Professor; Associate Dean (Information Systems and Technology); History and Literature, Music Technology
- Mitchell, Geoffrey; B.Mus., M.Mus.(McG.); Instructor; Sound Recording
- Molzan, Brett; Instructor; Violin
- Morton, Dorothy; Graduate, Conservatoire de Musique de Québec; Emeritus Professor; Piano
- Napper, Suzie; Instructor; Baroque Cello
- Neidhöfer, Christoph; Graduate, Hochschule für Musik(Basel), Ph.D.(Harvard); Assistant Professor; Theory and Analysis
- Neill, William; B.Mus., M.Mus.(Texas at Austin); Associate Professor; Vocal Area Chair; Voice
- Palmer, Madeleine; B.A., M.A., L.Mus.(McG.); Instructor; Vocal Techniques
- Pépin, Pierre; Instructor; Bass, Jazz Bass
- Plaunt, Tom; B.A.(Tor.), Graduate, Nordwestdeutsche Musikakademie (Detmold, Germany); Associate Professor; Piano Area Chair; Piano, Ensemble
- Plouffe, Hélène; Instructor; Baroque Viola
- Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Assistant Professor; Vocal Techniques, Voice
- Quesnel, René; B.Mus., M.Mus., Ph.D.(McG.); Instructor; Sound Recording
- Raymond, Richard; Premier Prix (Conservatoire de Montréal), M.Mus.(Montr.); Associate Professor; Piano
- Rea, John; B.Mus.(Wayne State), M.Mus.(Tor.), M.F.A., Ph.D. (Prin.); Professor; Composition Area Chair; Composition, Theory and Analysis
- Rémillard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin
- Rice, Kelly; B.Mus., M.A.(McG.); Instructor; History and Literature
- Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony; Assistant Professor; Violin, Orchestra
- Robinson, Brian; B.Mus.(Tor.); Montreal Symphony; Instructor; Double Bass, Orchestra
- Ross-Neill, Dixie; B.Mus.(N. Carolina), M.Mus.(Texas); Associate Professor; Program Director, Opera McGill; Opera Coaching, Voice Coaching
- Roy, André; Montreal Symphony; Assistant Professor; String Area Chair; Viola, Orchestra
- Russell, Gary; B.Mus.(Vic.); Montreal Symphony; Instructor; Cello, Orchestra
- Ryan, Charlene; B.Mus.(M.U.N.), (W.Ont.); M.Mus.(Mich.); Ph.D.(McG.); Assistant Professor; Music Education
- Sabourin, Carmen; B.Mus., M.Mus.(McG.), Ph.D.(Yale); Instructor; Theory
- Saint-Cyr, Marcel; B.A.(Laval), Premier Prix (Conservatoire de Musique de Québec), Concert Dip.(Hochschule für Musik, Karlsruhe); Associate Professor; Chamber Music, Cello
- Schubert, Peter; B.A., M.A., Ph.D.(Col.); Associate Professor; Theory Area Chair; Theory and Analysis
- Sevadjian, Thérèse; B.Mus., M.Mus. (Montr.); Associate Professor; Voice
- Sherman, Norma; B.A.(C'dia); B.Mus., M.A.(McG.); Faculty Lecturer; Musicianship
- Shuter, Cindy; B.Mus.(Tor.); Instructor; Flute, Ensemble
- Simons, Jan; Associate Professor; Voice, Song Interpretation
- Smith, Christopher; M.Mus.(Eastman); Instructor; Jazz Arranging
- Snider, Leslie; Graduate, Conservatoire de Musique de Québec; Instructor; Cello
- Steprans, Janis; L.Mus., D.Mus.(McG.); Instructor; Jazz Saxophone
- Stuble, Eleanor; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Illinois); Associate Professor; Music Education
- Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Assistant Professor; Jazz Area Chair; Jazz Trumpet, Jazz Composition, Jazz Arranging
- Swartz, Jennifer; Dip.(Curtis); Principal Harp, Montreal Symphony; Instructor; Harp
- Sylvestre, Stéphan; Instructor; Piano
- Thériault, Madeleine; Instructor; Jazz Voice
- Umezaki, Kojiro; M.A.(Dartmouth College), B.Sc.(Lafayette College); Instructor; Music Technology
- Vishio, Anton; B.A.(Prin.), Faculty Lecturer; Theory
- Wachner, Julian; B.Mus., Mus.Doc.(Boston U.); Associate Professor; Choral Area Chair; Choral Ensemble; Choral Conducting
- Walkington, Alexander; B.Mus., M.Mus.(McG.); Instructor; Jazz Bass
- Wanderley, Marcelo; B.Sc.(UFPR), M.Sc.(UFSC), Ph.D.(Paris VI & IRCAM); Assistant Professor; Music Technology
- Wapnick, Joel; B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.), Ed.D.(Syr.); Associate Professor; Director, Music Education Research Lab; General Music Techniques
- Wheeler, Robin; Voice Coach
- White, André; B.A.(C'dia), M.Mus.(McG.); Assistant Professor; Jazz Drums, Jazz Piano, Jazz Combo, Jazz Improvisation
- Whitesell, Lloyd; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook); Assistant Professor; Musicology Area Chair; History and Literature
- Williams, Thomas; B.Mus.(Bran.); Associate Professor; Violin, Chamber Music
- Woszczyk, Wieslaw; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw); Professor; Director, Recording Studio; Sound Recording Area Chair; Sound Recording (*James McGill Professor*)
- Yamamoto, Takeo; B.Eng., D.Eng. (Tokyo); F.A.E.S.; Instructor; Sound Recording
- Zirbel, Alexa; Graduate, Hochschule für Musik (Freiburg); Montreal Symphony; Instructor; Oboe, Ensemble
- Zirbel, John; B.Mus.(Wisc.); Principal Horn, Montreal Symphony; Associate Professor; French Horn
- Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de Musique de Québec; Associate Professor; Piano, Ensemble

Associate Members

- Jeremy Cooperstock, Dept. of Electrical and Computer Engineering
- Vincent Hayward, Dept. of Electrical and Computer Engineering
- Daniel Levitin, Dept. of Psychology
- Robert Zatorre, Montreal Neurological Institute

3 General Information

3.1 Degrees and Diplomas Offered

DEGREE OF BACHELOR OF MUSIC (B.Mus.)

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

Composition (Major and Honours)

Music Education (Major and Honours) – available only as a component of the Concurrent B.Ed./B.Mus. program

Music History (Major and Honours)

Music Technology (Honours)

Theory (Major and Honours)

Performance (Major and Honours)

Performance (Church Music) (Major)

Performance (Keyboard Studies) Major

Early Music Performance (Major and Honours)

Jazz Performance (Major)

Designated Major

Special programs of study in music may be proposed in consultation with Faculty advisers. Such special proposals must be approved by the relevant department, the Executive Committee and by Faculty Council.

Faculty Program

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

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

B.A. Major Concentration in Music

The Faculty of Arts offers a Bachelor of Arts degree with a Major Concentration in Music. Further details on the program can be found under Music in the Faculty of Arts section.

Minor Programs

A Minor in Music History for Performers is available to all students in Performance (Major or Honours) programs. This option will take the place of music electives, as well as history, literature and performance practice complementary courses, in Performance programs.

A Minor in Music Technology is available to music students who wish to graduate with a knowledge of newer technologies and the impact they are having on the field of music. (Space permitting, the Minors in Music Technology are also available to B.A. and B.Sc. students.)

Minor programs in Music are also available to students in the Faculty of Arts and the Faculty of Science. Further information on these Minors can be found under the Faculty of Arts, see "[Music \(MUAR\)](#)" on page 105 and the Faculty of Science, see "[Music](#)" on page 285.

M.Mus. Performance (Prerequisite courses)

Students wishing to prepare for the Master of Music in Conducting (Orchestral, Choral, or Wind Band), Piano Accompaniment, or Jazz Performance should include, in their Bachelor of Music program, the courses listed under [section 7.3.18 "Special Prerequisite Courses for M.Mus. in Performance"](#).

M.Mus. Sound Recording (Prerequisite courses)

Students wishing to prepare for the Master of Music in Sound Recording should include, in their Bachelor of Music program, the courses listed under [section 7.2.9 "Special Prerequisite Courses for M.Mus. in Sound Recording"](#).

LICENTIATE IN MUSIC (L.Mus.)

The Licentiate in Music is offered in Performance and is designed for advanced instrumentalists and singers who wish to concentrate on their practical subject while limiting their theoretical studies to basic areas in Music History, Theory and Musicianship. This program normally requires three years of study.

ARTIST DIPLOMA

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

DEGREE OF MASTER OF ARTS (M.A.)

The degree of Master of Arts may be obtained in the fields of Music Education, Music Technology, Musicology, and Theory.

DEGREE OF MASTER OF MUSIC (M.Mus.)

The degree of Master of Music may be obtained in the fields of Composition, Performance, and Sound Recording.

The above Master's programs, offered by the Faculty of Music in conjunction with the Office of Graduate and Postdoctoral Studies, require a minimum of 1½ years of full-time resident study (for Sound Recording, 2 years). Applicants who hold the equivalent of this University's B.Mus. with Honours in the area of specialization may be able to complete the Master's degrees in less than two years.

DEGREE OF DOCTOR OF MUSIC (D.Mus.)

The degree of Doctor of Music is available in Composition and Performance Studies and requires a minimum of two years following the completion of the Master of Music Degree.

DEGREE OF DOCTOR OF PHILOSOPHY (Ph.D.)

The degree of Doctor of Philosophy is available in the areas of Music Education, Musicology, Music Technology, Sound Recording, and Theory. The Ph.D. requires a minimum of three years of full-time resident study beyond a Bachelor's degree equivalent to a McGill Honours degree in Music Education, Music History, or Theory. Applicants will normally be admitted to the M.A. program for the first year and may apply for admittance to the Ph.D. program after the completion of one full year of graduate course work. A candidate who holds a Master's degree in the area of specialization may, on the recommendation of the Department, be permitted to count the work done for the Master's degree as the first year of resident study.

For details of the Master's and Doctoral programs, please consult the *Graduate and Postdoctoral Studies Calendar*.

3.2 Orchestral Training

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

3.3 Scholarships and Financial Aid

General information on scholarships, including McGill Entrance Scholarships, and a detailed listing of all awards is contained in the *Undergraduate Scholarships and Awards Calendar*, available on the Web (www.mcgill.ca) or from the Admissions, Recruitment and Registrar's Office.

A limited number of Music Entrance Scholarships (valued at \$2,000 each) are awarded to incoming Performance students on the basis of auditions held only in February. All instruments, including voice, are eligible. In addition, outstanding string players applying to the Faculty of Music are encouraged to audition (February audition period only) for the Lloyd Carr-Harris String Scholarships (valued at \$10,000 each). Application for Admission forms must be returned to the Admissions Office, Faculty of Music, by January 15.

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

3.4 Summer Studies

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

Students may take a maximum of 18 credits for the whole summer session. Those wishing to take more than 5 credits in any one month must obtain the permission of the Senior Academic Advisor.

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

3.5 Music Credit Options for Students in Other Faculties

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

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

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

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

For further details on these courses, please see "[Music \(MUAR\)](#)" on page 105 under the Faculty of Arts. Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Faculty of Music and from the Associate Dean of their own faculty.

3.6 Conservatory of Music

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

In addition, the Conservatory offers Suzuki method instrumental instruction, a Music for Children course based on Orff/Kodaly principles, orchestras, children's and youth choirs, chamber music ensembles, a variety of jazz combos, and a summer day camp.

Practical examinations to the Collegial II level and Theory and Ear Training examinations from the Secondary III to Secondary V levels are offered to both internal and external students. Theory and Ear Training examinations at the Elementary and Collegial I and II levels are available to internal students only.

The Conservatory also welcomes adult students (at any level) and encourages their participation not only in practical instruction but also in the orchestras, instrumental ensemble groups and Theory and Ear Training courses.

Further information is available from the McGill Conservatory of Music and on their Website at www.music.mcgill.ca/conservatory.

4 Admission

4.1 Application Procedure

All inquiries regarding admission should be directed to the Admissions Office, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, QC H3A 1E3.

Full information, including a Web-based application form, is available at www.mcgill.ca/music/prospective/undergraduate/applying.

In order to ensure proper consideration, Web applications for September must be submitted by January 15. For admission in January (Canadians and Permanent Residents only) – to those programs which accept students into the Winter term – the application deadline is November 1. Applications received after these deadlines will be considered if places are still available.

Paper applications must be accompanied by a non-refundable application fee of \$60 and a non-refundable audition fee of \$60, payable by credit card, separate certified cheques or money orders payable to McGill University.

A detailed description of the applicant's musical background and training including photocopies of diplomas, certificates and/or transcripts should also be submitted. An up-to-date transcript of the applicant's academic record must also be forwarded to the Faculty.

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

4.2 Music Entrance Requirements

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

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

Quebec CEGEPS	CEGEP II
Toronto Conservatory	Grade 9
Western Board	Grade 9
Mount Allison	Grade 9
Associated Board of the Royal Schools of Music	Grade 7

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

All applicants must perform an audition of approximately 15 minutes' duration. The student should choose material that will represent different musical periods and reveal musicianship and technical proficiency to best advantage. Applicants for the Artist Diploma program must prepare an audition of recital material lasting approximately 60 minutes. For further details, please refer to the sheet entitled "Entrance Audition Requirements".

The entrance audition dates for September 2003 admission are February 22 to March 2, 2003.

The entrance audition dates for September 2004 admission are February 21 to 29, 2004.

Tape-recordings (cassette and/or video) are acceptable when distance prevents an applicant from attending an audition in person.

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

Music Education applicants are asked to submit a letter of intent outlining reasons for wishing to enter the Music Education field and a letter of reference from someone attesting to his or her suitability for teaching.

4.3 Academic Entrance Requirements

Bachelor of Music

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

CEGEP Applicants

Students are expected to obtain the Quebec Diploma of Collegial Studies (Diplôme d'études collégiales) in the Music Concentration or equivalent. Applicants with a DCS/DEC in a field other than Music must have the equivalent Music prerequisites. The minimum overall average required is 70%. CEGEP graduates are admitted to a three-year program.

Canadian High School (excluding Quebec) Applicants

Applicants are expected to obtain a high school graduation diploma which leads to university admission in the student's home province. Ontario high school students are normally expected to have obtained a minimum of 6 OACs; at least four of the six must have been taken at the 4U level. There are no specific non-music prerequisite courses required and the minimum overall average should be 70%. Canadian high school graduates are admitted to a four-year program.

U.S. High School Applicants

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

International Applicants

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

Transfer Students

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

Mature Students

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

Special Students

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

Visiting Students

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

4.4 Diploma Programs

L.Mus. (All Applicants)

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

Artist Diploma (All Applicants)

For admission to the Artist Diploma program, the applicant must have a Bachelor of Music degree in Performance, the Licentiate in Music of the McGill Faculty of Music, or the equivalent and must pass a performance audition.

4.5 Music Placement Examinations

All applicants must sit diagnostic placement examinations in Theory, Musicianship (Ear Training), Music History, Keyboard Proficiency and, for jazz majors, Jazz Materials, in order to determine their course levels. General placement/advanced standing examinations will be given during the week prior to the beginning of classes in September.

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

4.6 Keyboard Proficiency Test (MUSP 170)

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

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

The requirements of the test are as follows:

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

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

4.7 Re-Admission

Students in satisfactory standing, who have not been registered in the Faculty of Music for one or two terms, may return to the program in which they were previously registered upon permission of the Faculty. Those who have been out for longer than two terms may be re-admitted upon permission of the Faculty, subject to the student's previous record and current Faculty limitations on enrolment, but will be required to re-audition. Students wishing to return after an absence of any length must submit a request in writing to the Music Admissions Office, giving a summary of their activities during their absence, and complete a Re-Admission Application Form. The deadline for the September session is March 1; for the January session, November 1.

5 Fees

The University reserves the right to make changes without notice in the published scale of fees.

5.1 Tuition Fees

General information on Tuition and Other Fees will be found in the General University Information section at the front of this book.

Individual practical instruction on a main instrument or voice as indicated in the various degree and diploma programs (Section 7) is included at the per-credit rate only while the student is full-time, and for a maximum number of years according to the following table:

ENTITLEMENT

Maximum Years of Practical Instruction at the per credit rate, 1 hour per week		
Category of Student (based on academic entrance qualifications)	B.Mus. (Perf. or Jazz Perf.)	B.Mus. (non-perf.*)
High School graduates (Gr.12) [Canadian, except Quebec; United States; Overseas]	4 years	3 years
CEGEP graduates [Holders of D.E.C. or D.C.S. in Music or a non-Music specialization]	3 years	2 years
Transfer students [from other colleges, universities or McGill faculties] or degree holders	3 years	2 years
Mature Students [without above academic qualifications but who are 21 years old as of Sept.1]	3 years	2 years

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

L.Mus. students are entitled to practical instruction at the per credit rate for a maximum of 3 years, 1 hour per week; Artist Diploma students, 2 years, 1½ hours per week.

The maximum of 3 years of practical instruction for L.Mus. students includes instruction received while in a B.Mus. program either during or prior to registration in the L.Mus. program. The maximum of 2 years of practical instruction for Artist Diploma students includes instruction received while in a M.Mus. program either during or prior to registration in the A.Dip. program.

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

Special or part-time **Visiting** students, who are permitted to enrol for practical instruction, will also be charged an extra \$785 per

term, in addition to the per-credit fees, as will all other students taking instruction in a **second practical subject**.

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

Special students in the **Opera Studio** will be charged an additional \$680 per term (\$1,360 per year). Degree or diploma candidates registered in Opera Studio, as well as Special students taking practical instruction at \$785 per term, will be charged the per-credit fee for Opera Studio.

6 Academic Information

Students are required to be punctual at all classes and lessons.

Grades in theoretical subjects are calculated on the basis of classwork and/or examinations. Students are warned that by missing examinations or classwork they risk failure in the subject concerned.

6.1 Ensemble Policy and Regulations

A. Preamble

The ensemble program comprises areas of activity designed to provide an enriched and cohesive curriculum in practical musicianship for every student. Much of this training is accomplished in the context of a large instrumental or choral ensemble, or specialized ensembles, over the three-year period that students normally spend on undergraduate studies.

Students are advised to check their program carefully in order to verify their basic (large) and small ensemble requirements.

Basic (large) Ensemble: All students registered as full-time or part-time students in the Department of Performance must audition for, and participate in, a basic (large) ensemble.

This means that a student from the Province of Quebec must have a *minimum* of 12 credits for basic ensemble in order to graduate. A student from outside the province must have a *minimum* of 16 credits in order to graduate. In those cases where a student in the orchestral training program is registered for additional sessions, he/she must also register for basic ensemble for each additional session. (For exemptions, see section K.)

A student in the orchestral training program who is not assigned a basic ensemble following the auditions in either September or January because there is not a space available may substitute either

1. an additional small ensemble in lieu of the basic ensemble with the approval of the Chair of the Performance Department, or
2. a choral ensemble following an audition, with the permission of the Chair of the Choral Area and the Chair of the Performance Department.

Small Ensemble: With the exception of students registered in the regular Voice program, all students registered as full-time or part-time students in the Department of Performance must audition for, and participate in, a small ensemble. A student must have a *minimum* of 6 credits for small ensemble in order to graduate. With the exception of Keyboard, Guitar and Jazz students, this is an ongoing requirement.

Performance majors as well as sufficiently advanced players and singers from other programs are encouraged to participate in one or more small ensembles which meet their particular interest.

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

Important: This policy also applies to all students enrolled in vocal and instrumental techniques classes (MUCT 235, MUCT 335, MUIT 201, MUIT 202, MUIT 203, MUIT 204,

MUIT 301, MUIT 302) and in choral and instrumental conducting classes (MUCT 315, MUCT 415, MUIT 315, MUIT 415) who are required to participate in Music Education ensemble labs. STUDENTS IN THESE LABS MUST FILL OUT REQUEST FORMS FOR ALL ABSENCES, INCLUDING ALL FIELD TRIPS IN WHICH THEY MAY PARTICIPATE. These forms should be returned to the Chair of the Music Education Area, *not to the Ensemble Committee*; students should consult the Chair of the Music Education Area for further details.

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

B. Basic Ensemble Training and Assigned Small Ensembles

Basic Ensemble Training requirements vary by program and according to the student's practical concentration. For ensemble purposes, the orchestral instruments include flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, tuba, percussion, harp, violin, viola, cello and double bass. Students studying these instruments will receive their Basic Ensemble Training in the large instrumental ensembles. Students whose principal instrument is other than one of these (except voice majors) will normally receive their Basic Ensemble Training in the choral ensembles. Voice majors may choose from a group of vocal and choral ensembles appropriate to the level of their development.

In all programs which specify an assigned small ensemble, the following are considered assigned small ensembles:

- MUEN 480 Early Music Ensemble
- MUEN 485 Mixed Ensembles
- MUEN 489 Woodwind Ensembles
- MUEN 491 Brass Ensembles
- MUEN 498 Percussion Ensembles
- MUEN 499 String Ensembles

C. Additional Ensembles

Additional ensembles chosen by students to reflect their particular interests may, with Departmental approval, be applied as Music Elective credit. Students electing an ensemble will normally be required to audition and will be placed accordingly.

D. Assignment and Auditions

All students registered as full-time or part-time students in the Department of Performance must audition for a basic ensemble in September and, where applicable, in January (e.g., woodwind and brass players in the orchestral training program). A student who cannot audition for a basic ensemble at the times indicated in the calendar must give due notice to the Performance Department of their non-availability at least five days before the date of the first audition. The student must have a valid reason (i.e., illness, death in the family, career commitment, etc.). If a student misses an audition for reasons unacceptable to the Performance Department, that student will not be allowed to audition for that semester and the requirement will have to be fulfilled later in order that the student can graduate. If the reason given is valid, the student will audition for whatever positions remain unassigned upon his/her arrival at the Faculty.

Assignments are posted on the Department of Performance notice board. Re-assignments or subsequent auditions may be made from time to time during a term and will also be posted. Jazz Majors in the rhythm section sightreading ensemble must audition every semester. Students are reminded that auditions for major ensembles are mandatory. Students who do not take the auditions cannot be assigned to any major ensembles, and they would have to make up the credit at a later time.

In the case of the Jazz Ensembles, an open challenge system is used as follows:

1. At any time during a term, a student may challenge for a position in a Jazz Ensemble.
2. The challenger must speak to the band directors involved, specifying the chair being challenged.

3. The challenger will have a private audition with not less than two directors who will offer a non-binding recommendation to the student as to whether or not to proceed with the challenge.
4. Should the challenger wish to proceed, the student being challenged will be notified by the Co-ordinator of the Jazz Ensembles.
5. The challenge will take the form of an audition of both the regular member of the ensemble and the challenger in a full band rehearsal, following which the directors will make a decision.

E. Commitment

Ensembles are courses. Each student who has registered for an ensemble, or who has been assigned to or who is auditing an ensemble, has made a commitment to the ensemble and is required to attend all rehearsals, concerts, performances, field trips, recordings and other activities which constitute the course requirements of that ensemble. Except for reasons of ill health or in the case of an excused absence granted by the Ensemble Committee (see Section G, below), any absence may result in a failing grade for the student.

F. Failing Grade

A failing grade in any of the mandatory ensembles (Basic Ensemble, assigned small ensemble, complementary or elective ensemble) obliges the student to make up the credit at a later date. A subsequent failure in the same course may result in the student being required to withdraw from the Faculty.

G. Request to be Excused from a Rehearsal

ANY STUDENT WHO CANNOT ATTEND A REHEARSAL OR COACHING SESSION FOR ANY ENSEMBLE IS REQUIRED TO FILL OUT A **REQUEST TO BE EXCUSED FROM ENSEMBLE FORM**. THIS FORM IS AVAILABLE FROM THE DEPARTMENT OF PERFORMANCE OFFICE (E222).

Students are required to submit a completed copy of this form to the Department of Performance office (E222) at least eight (8) days prior to the rehearsal or coaching session which will be missed, stating the reason for the request. Students who have missed a rehearsal or coaching session due to illness must submit one of these forms within three (3) days of returning to school. **In such cases a doctor's certificate or statement from the Student Health Service must be attached to the form.**

Ensemble Committee meets weekly during the term to consider the requests, and approve or refuse each individual case. Students are welcome to appear at this meeting to explain particular circumstances affecting their request. Students should check the Performance notice board after the day the form is submitted to find out if their request has been approved.

Students may be excused from a rehearsal or coaching session of an ensemble for the following reasons:

1. Sickness, or emergency medical or dental work.
 IMPORTANT NOTE
 ANY STUDENT WHO IS EXPERIENCING PAIN WHILE PLAYING OR SINGING SHOULD INFORM THEIR PRACTICAL TEACHER AND THE DIRECTOR OF THEIR ENSEMBLE(S), AND SHOULD SEEK APPROPRIATE MEDICAL ATTENTION. Students should not be reluctant to admit to injury; *it is entirely acceptable for students to be excused from ensemble rehearsal(s) for health reasons.* The Faculty does not want students to perform with pain or with injury.
2. An audition for a permanent professional engagement.
3. A master class.
4. A major competition.
5. A professional engagement deemed, in the opinion of the Ensemble Committee, to be very important for a student's developing career.
6. Family emergency or an especially important family occasion.

7. A conflict between an irregularly scheduled ensemble rehearsal or coaching session and a previous important commitment made by the student (proof required).
8. A field trip for another ensemble or class.
9. An authorized McGill function.
10. A religious holiday.

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

NOTE

NO PERMISSION IS GIVEN TO BE EXCUSED FROM A DRESS REHEARSAL OR FROM A CONCERT EXCEPT FOR NO. 1 AND NO. 2 ABOVE. IN THE CASE OF OPERA MCGILL, NO ONE CAN BE EXCUSED FROM REHEARSALS DURING THE THREE (3) WEEKS PRECEDING THE OPENING NIGHT PERFORMANCE.

Students are not excused from ensemble rehearsals or coaching sessions for either of the following reasons:

1. Gigs.
2. Non-emergency medical or dental appointments. Students should request appointment times that do not conflict with rehearsals or coaching sessions.

H. Preparation

If the Director of an ensemble is not satisfied with the quality of preparation that a student has been making for the ensemble, the Director shall first warn the student. This warning shall be communicated by the Director to the Ensemble Committee which shall inform the student in writing. If, in the Director's opinion, this lack of preparation continues, the student will be required to perform the music for a committee consisting of the Director of the ensemble, the Chair of the area (Orchestral Training, Choral, Opera, Voice, etc.) and the Department Chair. If this committee decides that there has been a lack of sufficient preparation, the student will be required to appear before the Ensemble Committee to show cause why he or she should not be required to withdraw.

For any particular performance, if – after a written warning to the student(s) at least two (2) weeks prior to the performance, with a copy to the Ensemble Committee – the Director, in consultation with his/her coaches, feels that the performance of a student or group of students will not meet a certain minimum standard established by the Director, the Director may cancel the performance of the student(s).

I. Discipline

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

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

J. Withdrawal

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

K. Exemption From a Required Ensemble

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

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

Voice Area (where appropriate)

5. Ensemble Committee
or
- ii. have completed all program requirements except the final exam on his or her instrument
or
- iii. have completed all musical requirements of his or her program, having only Arts and Science electives remaining
or
- iv. have a significant medical reason.

NOTE

1. Permission not to participate in a required or complementary ensemble for a term or part thereof **is not an exemption** and does not satisfy any credit requirements for a degree.
2. Students who are given permission not to participate in Orchestra (MUEN 497 or MUEN 697) for a term or part thereof may be ineligible to hold an Orchestral Instruments Scholarship for that term and may be ineligible for consideration for an Orchestral Instruments Scholarship for the following year based on that term.

L. Substitution of an Ensemble

1. In order to be given permission to substitute another large ensemble for a required or complementary large ensemble for a term, a student must:
 - i. have completed the minimum number of terms in the required or complementary large ensemble
and
 - ii. have the permission as in K.i. (1-5) above, with the added condition that the Director of the required or complementary large ensemble may refuse consent for the simple reason that the student is needed in that ensemble.
2. Keyboard and Guitar Performance majors in all programs may substitute up to two (2) terms of Studio Accompanying (MUEN 484) for two (2) terms of Choral Ensemble.
3. Performance majors are not permitted to substitute Basic Ensemble credits for required or complementary assigned small ensemble credits.

M. Rotation

Whenever possible and musically satisfactory, and in order to ensure equal opportunity and experience for students in the large instrumental ensembles, the seating of students in these ensembles may be rotated periodically throughout the term or year. The Director of the ensemble will determine whether or not rotation is possible and musically satisfactory.

N. Missed Classes due to Field Trips

Situations will arise where students are required to miss classes – both in the Faculty of Music as well as in other faculties – because of field trips. Teaching staff in the Faculty of Music are encouraged to assist students who approach them for information about course content and assignments that have been missed. Nonetheless, *the onus remains on the student who goes on a field trip to complete class work.*

O. Transfer Credits

The previous ensemble participation of students coming to McGill from other universities will be recognized if their ensemble experience was similar to that required of McGill students. In general, transfer credit is made on a term for term basis (not by credits) and usually does not exceed two (2) terms. Students are normally not permitted to reduce the Basic Ensemble Training requirements of their McGill program to less than the number of terms required for them to complete the rest of their program. In such cases, transfer credit may be given as Music Elective credit.

P. Extra Basic Ensemble Training Credits

Basic Ensemble Training credits accumulated above the minimum may be applied as Music Elective credits.

Q. Performance Music Library

Students are responsible for the music which has been loaned to them for their use, and for its return in good condition to the Performance Music Library. Students will be required to pay for the replacement of any music which has been lost, stolen or damaged.

6.2 Accompanying

All Faculty of Music students registered for practical instruction (including elective study) are eligible for subsidized accompaniment up to a specified maximum number of hours. Students wishing to use this program should request further details from the Department of Performance office.

6.3 Academic Category

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

Major: B.Mus. candidates may choose one or more of several majors as described under [section 7 "Programs of Study"](#).

Honours: A more intensive program than a major, B.Mus. students may choose one or more honours programs as described under [section 7 "Programs of Study"](#). Generally, an honours degree in the appropriate field is prerequisite to graduate study.

Faculty Program: A general B.Mus. program ([see section 7.2.8 "Faculty Program"](#)).

L.Mus., Artist Dip.: Students in diploma programs, as described in [section 7.3 "Department of Performance"](#).

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

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

6.4 Auditing

In general, auditing is not permitted in Faculty of Music courses. With the permission of the Departmental Chair concerned, students may audit a course which is not a required course in their program. It should be noted that auditors are not registered for such courses, that the instructor is not expected to correct any assignments or papers done by an auditor, and that an auditor may neither write an examination in that subject nor receive any credit for such course. Auditing is not permitted for Special or Visiting students.

6.5 Music Electives

Unless otherwise specified, any music course numbered at the 200 level or higher which is not a required course in the student's program can be counted as a Music Elective in the B.Mus. or Artist Diploma programs. Two credits per term of practical instruction may be applied as Music Electives only if the lessons are taken after completion of the final examination required in the student's program. Practical instruction in a second instrument may be taken for elective credit at the -100 level under certain conditions. Consult the Department of Performance for details. Basic Ensemble credits accumulated above the minimum may be applied as Music Elective credits.

6.6 Arts and Science Electives

In all B.Mus. programs, students are required to complete a minimum of 18 elective credits from courses offered by the Faculties of Arts or Science (or other faculties, with the approval of the student's Departmental Chair). Students admitted from high schools outside Quebec, not holding a DCS, must complete an additional 6 credits of Arts and Science electives for a total of 24. Students holding a DCS in a non-Music program are exempt from 6 credits

of their requirement. Students should note that certain programs have requirements in addition to the above.

The Faculty of Music allows up to 12 credits in English as a Second Language as an Arts elective in the B.Mus. program. These credits may be taken in the Faculty of Arts at the Intermediate or Advanced level OR they may be taken at the Centre for Continuing Education at level 4 or above.

6.7 Course Changes

Students are permitted to change courses and/or sections of a course during the first two-week period of classes in each term. This is referred to as the official Course Change Period. Course and section changes are made by the student, using Minerva to access his/her record directly. Worksheets for this purpose are available at the Student Affairs Office in the Strathcona Music Building.

Late course change requests, if approved, will be processed only upon payment of a fee of \$25. No charge will be made for late changes imposed by the Faculty. If students' registrations must be corrected after the Course Change Period to bring their records into conformity with the courses they are actually taking, the students will be charged the late fee.

6.8 Withdrawal from Course(s)

Students are permitted to withdraw from courses other than practical instruction or ensembles after the end of the Course Change Period. In such cases the student's mark in the course will be W. Course withdrawals are also processed on Minerva, within permissible dates.

The final deadlines for withdrawing from Music courses are:

For a one-term course: The end of the seventh week of classes.

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

THE DEADLINE FOR WITHDRAWING FROM PRACTICAL LESSONS AND ENSEMBLES IS THE END OF THE SECOND WEEK OF CLASSES IN ANY TERM.

Music students who, in special circumstances such as illness or injury, are given permission to withdraw from practical instruction after the end of the course change period will be charged \$65 per week (for 1 hour lessons; \$97.50, for 1½ hours) up to a maximum equivalent to the total fees charged for the course. Full refunds for practical instruction will be given up to the end of the course change period.

Note: Students who do not complete a course for which they remain registered will receive a grade of F or J.

For information on the REFUND POLICY, please refer to ["Regulations Concerning Withdrawal"](#) on page 28.

6.9 Incompletes

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

In exceptional cases, when research or an assignment cannot be completed for reasons beyond the student's control, students may be given permission by their Departmental Chair or the Student Progress Committee to leave a course permanently incomplete (without penalty). The symbol K will be replaced by KK, in

which case the student's Grade Point Average will be calculated without including this course.

6.10 Deferrals

Deferred examinations are permitted in case of illness or other exceptional circumstances. A written request for the deferment of an examination (with the exception of practical examinations) must be submitted to the Senior Academic Advisor; a practical music examination, to the to the Performance Department Chair.

A deferred examination will be entered as L which will be replaced on official transcripts by the actual mark when the examination is written. A mark of L not cleared by mid-May makes the student ineligible for scholarships.

6.11 Supplementals

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

6.12 Re-Reading of Examinations

A student wishing to have an examination paper re-read should apply in writing to the Departmental Chair. There is a non-refundable fee of \$35. The mark given in the re-reading, whether higher or lower, will replace the mark originally given. Any request to have a term paper or other course work reassessed must be made directly to the instructor concerned.

6.13 Academic Standing

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

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

Satisfactory/Interim Satisfactory Standing

Students in satisfactory standing may continue in their program.

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

Probationary/Interim Probationary Standing

Students in interim probationary standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult a departmental advisor, before the withdrawal deadlines, about their course selection for the winter term.

- Students who were previously in satisfactory standing will be placed in probationary standing if their CGPA falls between 1.50 and 1.99.
- Students who were previously in probationary standing will remain in probationary standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher, although the TGPA requirement will not apply to the summer term.

- Students who were previously in interim unsatisfactory standing will be placed in probationary standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher.
- Students who were previously in unsatisfactory standing and who were readmitted to the Faculty by the Dean will be placed in probationary standing if their CGPA is less than 2.00, but if they satisfy relevant conditions specified in their letter of readmission.

Readmitted Unsatisfactory Standing

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

Unsatisfactory/Interim Unsatisfactory Standing

Students in interim unsatisfactory standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult the Senior Academic Advisor, before the withdrawal deadlines, about their course selection for the winter term.

Students in unsatisfactory standing have failed to meet the minimum standards set by the Faculty, so they may not continue in their program.

Appeals for readmission by students in unsatisfactory standing should be addressed to the Dean no later than July 15 for readmission to the fall term and November 15 for the winter term.

Readmission will be considered only when proof of extenuating circumstances that affected academic performance can be provided (e.g., medical or other documentation). Students in unsatisfactory standing for the second time must withdraw permanently.

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

- Students will be placed in unsatisfactory standing (winter or summer term) or interim unsatisfactory standing (fall term) if their CGPA falls or remains below 1.50.
- For the fall and winter terms, students who were previously in probationary, readmitted unsatisfactory, or interim unsatisfactory standing will be placed in unsatisfactory standing if their TGPA falls below 2.50 and their CGPA is below 2.00.
- Students who were previously in unsatisfactory standing and who were readmitted to the Faculty by the Dean who have not at least satisfied the conditions to attain probationary standing that were specified in the letter of readmission will be placed in unsatisfactory standing.

Incomplete Standings

Standing awaits deferred exam.

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

Standing Incomplete.

Students with incomplete standings in the winter or summer term may register for the fall term, but their standing must be resolved by the end of the course-change period for that term. Students whose incomplete standing changes to satisfactory, probationary, or interim unsatisfactory standing may continue in the program. Students whose standing changes to unsatisfactory standing may not continue in their program.

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

Students whose standing is still incomplete by the end of course change period should immediately consult with the Student Affairs Office.

6.14 Graduation Requirements

1. Completion of all courses and proficiency requirements specified in the candidate's program. Students registered in two programs must fulfill all requirements for both programs. A grade of C or better must be achieved in all Required courses, all Complementary courses specified by course number, and in those courses which are prerequisites or corequisites. A grade of D (non-continuation pass) is acceptable only in terminal Elective courses or Complementary courses that are not specified by course number.
2. Minimum cumulative grade point average of 2.00.
3. Completion of a minimum of credits in residence at McGill University (B.Mus: 60 credits, L.Mus: 48 credits, Artist Dip: 32 credits).

6.15 Graduation with Distinction

Students in B.Mus. programs whose academic performance is appropriate may be awarded their degrees with Distinction or High Distinction on the basis of their CGPA under the following conditions:

- The top 15% of the graduating class of each Department (Performance and Theory) will graduate with *High Distinction*.
- The next 10% of the graduating class of each Department (Performance and Theory) will graduate with *Distinction*.

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

The designation *Dean's Honour List* may be awarded to a graduating student who, on the basis of his/her CGPA, is among the top 10% of the B.Mus. graduating class.

7 Programs of Study

7.1 Four-Year Program (Prerequisite Courses)

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

All students take:	CREDITS
MUTH 110 Melody and Counterpoint	3
MUTH 111 Elementary Harmony and Analysis	3
MUSP 129 Musicianship 1	2
MUSP 131 Musicianship 2	2
MUHL 184 History Survey - Medieval, Renaissance, Baroque	3
MUHL 185 History Survey - Classical, Romantic, 20th-C.	3
Basic Ensemble Training	4
Arts/Science Elective	6
Credits taken by all students	26
Additional courses for Non-Jazz/Non-Performance Majors:	
MUSP 170 Keyboard Proficiency	1
MUSP 171 Keyboard Lab	1
Practical Study	4
Total for students other than Jazz or Performance Majors	32

Additional courses for Performance Majors:

MUSP 170 Keyboard Proficiency	1	
MUSP 171 Keyboard Lab	1	
MUPG 100 Life as a Professional Musician	1	
Practical Study	8	11
Total for Performance Majors		37

Additional courses for Jazz Majors:

MUJZ 160 Jazz Materials 1	3	
MUJZ 161 Jazz Materials 2	3	
MUJZ 170 Jazz Keyboard Proficiency 1	1	
MUJZ 171 Jazz Keyboard Proficiency 2	1	
MUEN 470 Jazz Combo	2	
MUPG 100 Life as a Professional Musician	1	
Practical Study	8	19
Total for Jazz Majors		45

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

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

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

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

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

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

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

All full-time students in B.Mus. programs who have not been exempted from History Survey MUHL 184 and MUHL 185 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.)

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

7.2.1 B.Mus. with a Major in Composition

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
COMPOSITION	28
MUCO 240D1 Tonal Composition	3
MUCO 240D2 Tonal Composition	3
MUCO 245D1 Composition	2
MUCO 245D2 Composition	2
MUCO 340D1 Composition	3
MUCO 340D2 Composition	3
MUCO 341 Digital Studio Composition 1	3
MUCO 342 Digital Studio Composition 2	3
MUCO 440D1 Composition	3
MUCO 440D2 Composition	3
COMPUTER APPLICATIONS	3
MUMT 202 Fundamentals of New Media	3
THEORY	17
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
<i>Two of (complementary):</i>	6
MUTH 301 (3) Modal Counterpoint 1	
MUTH 302 (3) Modal Counterpoint 2	
MUTH 303 (3) Tonal Counterpoint 1	
MUTH 304 (3) Tonal Counterpoint 2	
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE (courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	6
PERFORMANCE	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Strings: Orchestra or Contemporary Music Ensemble	
Other Instruments: Choral Ensemble	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Special Requirements:

1. Minimum grade of C in Concentration 2 Examination.

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

7.2.2 B.Mus. with Honours in Composition

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
COMPOSITION	28
MUCO 240D1 Tonal Composition	3
MUCO 240D2 Tonal Composition	3
MUCO 245D1 Composition	2
MUCO 245D2 Composition	2
MUCO 340D1 Composition	3
MUCO 340D2 Composition	3
MUCO 341 Digital Studio Composition 1	3
MUCO 342 Digital Studio Composition 2	3
MUCO 440D1 Composition	3
MUCO 440D2 Composition	3
COMPUTER APPLICATIONS	3
MUMT 202 Fundamentals of New Media	3
THEORY	22
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUCO 460D1 Advanced Orchestration	2
MUCO 460D2 Advanced Orchestration	2
<i>A minimum of 10 complementary credits from the following:</i>	10
MUTH 301 (3) Modal Counterpoint 1	
MUTH 302 (3) Modal Counterpoint 2	
MUTH 303 (3) Tonal Counterpoint 1	
MUTH 304 (3) Tonal Counterpoint 2	
MUTH 327D1 (2) 19th-Century Analysis	
MUTH 327D2 (2) 19th-Century Analysis	
MUTH 522D1 (3) Advanced Counterpoint	
MUTH 522D2 (3) Advanced Counterpoint	
MUTH 523D1 (3) Advanced Harmony	
MUTH 523D2 (3) Advanced Harmony	
MUSICIANSHIP	10
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
MUSP 432 Dictation	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE (courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	6
PERFORMANCE	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Strings: Orchestra or Contemporary Music Ensemble	
Other Instruments: Choral Ensemble	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	103

Special Requirements:

1. Cumulative Grade Point Average: minimum 3.00.

2. All COMPOSITION courses – grade of A or B in each.

3. Minimum grade of C in Concentration 2 Examination.

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

7.2.3 B.Mus. with Honours in Music Technology

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
COMPUTER APPLICATIONS	18
MUMT 202 Fundamentals of New Media	3
MUMT 203 Introduction to Digital Audio	3
MUMT 306 Music and Audio Computing 1	3
MUMT 307 Music and Audio Computing 2	3
MUMT 402 Advanced Multimedia Development	3
MUMT 502 Senior Project: Music Technology	3
THEORY	14
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE (courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	6
PERFORMANCE	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments: Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble Strings: Orchestra or Contemporary Music Ensemble Other Instruments: Choral Ensemble	
SCIENCE	21
PHYS 224 Physics and Psychophysics of Music	3
PHYS 225 Musical Acoustics	3
COMP 250 Introduction to Computer Science	3
COMP 251 Data Structures and Algorithms	3
Nine credits of complementary courses in the School of Computer Science. Note: Some knowledge of calculus is required in COMP 250. Students with no background in calculus, or whose calculus needs refreshing or updating, are advised to take an introductory calculus course first.	9
COMPLEMENTARY MUSIC AND SCIENCE	18
18 credits from the following**:	
MUCO 260 (2) Instruments of the Orchestra	
MUCO 261 (2) Elementary Orchestration	
MUCO 230D1 (2) The Art of Composition	
MUCO 230D2 (2) The Art of Composition	
MUMT 232 (3) Introduction to Electronics	
MUMT 300D1 (3) Introduction to Music Recording	
MUMT 300D2 (3) Introduction to Music Recording	
MUMT 339 (3) Introduction to Electroacoustics	
MUGT 205 (3) Psychology of Music	
PHYS 131 (4) Mechanics and Waves	
PSYC 100 (3) Introduction to Psychology	
PSYC 212 (3) Perception	
PSYC 213 (3) Cognition	
TOTAL CREDITS	101

Special Requirements:

1. Cumulative Grade Point Average: minimum 3.00.
2. All COMPUTER APPLICATIONS courses – grade of A or B in each.
3. Minimum grade of C in Concentration 2 Examination.

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

** Students who wish to complete the prerequisites for the graduate program in Sound Recording must take Instruments of the Orchestra, Introduction to Music Recording, Introduction to Electronics and Introduction to Electroacoustics and should notify Prof. Wieslaw Woszczyk, Director, Sound Recording Studio, of their intent to do so.

7.2.4 B.Mus. with a Major in Music History

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
HISTORY	24
MUHL 570 Research Methods in Music	3
<i>plus 7 complementary courses from Groups I and II, with a minimum of two from each group</i>	21
Group I	
MUHL 220 (3) Women in Music	
MUHL 377 (3) Baroque Opera	
MUHL 379 (3) Solo Song 1100-1700	
MUHL 380 (3) Medieval Music	
MUHL 381 (3) Renaissance Music	
MUHL 382 (3) Baroque Music	
MUHL 395 (3) Keyboard Literature before 1750	
MUHL 591D1 (1.5) Paleography	
and MUHL 591D2 (1.5) Paleography	
MUPP 381 (3) Topics: Performance Practice before 1800	
Group II	
MUHL 342 (3) History of Electroacoustic Music	
MUHL 362 (3) Popular Music	
MUHL 372 (3) Solo Song outside Germany and Austria	
MUHL 366 (3) The Era of the Fortepiano	
MUHL 383 (3) Classical Music	
MUHL 384 (3) Romantic Music	
MUHL 385 (3) Early Twentieth-Century Music	
MUHL 386 (3) Chamber Music Literature	
MUHL 387 (3) Opera from Mozart to Puccini	
MUHL 388 (3) Twentieth-Century Opera	
MUHL 389 (3) Orchestral Literature	
MUHL 390 (3) The German Lied	
MUHL 391 (3) Canadian Music	
MUHL 392 (3) Music since 1945	
MUHL 393 (3) History of Jazz	
MUHL 396 (3) Era of the Modern Piano	
MUHL 397 (3) Choral Literature after 1750	
MUHL 398 (3) Wind Ensemble Literature after 1750	
MUPP 385 (3) Topics: Performance Practice after 1800	
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
FREE ELECTIVES	14

PERFORMANCE

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

Basic Ensemble Training: minimum of 4 credits per year for 2 years* **8**

Orchestral Instruments:

Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble

Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble

Strings: Orchestra or Contemporary Music Ensemble
Other Instruments: Choral Ensemble

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **92**

Special Requirements:

1. Minimum grade of C in Concentration 2 Examination.

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

7.2.5 B.Mus. with Honours in Music History

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
HISTORY	33
MUHL 570 Research Methods in Music	3
MUHL 591D1 Paleography	1.5
MUHL 591D2 Paleography	1.5

plus 9 complementary courses from Groups I and II, with a minimum of three from each group **27**

Group I

MUHL 220	(3) Women in Music
MUHL 377	(3) Baroque Opera
MUHL 379	(3) Solo Song 1100-1700
MUHL 380	(3) Medieval Music
MUHL 381	(3) Renaissance Music
MUHL 382	(3) Baroque Music
MUHL 395	(3) Keyboard Literature before 1750
MUPP 381	(3) Topics: Performance Practice before 1800

Group II

MUHL 342	(3) History of Electroacoustic Music
MUHL 362	(3) Popular Music
MUHL 372	(3) Solo Song outside Germany and Austria
MUHL 366	(3) The Era of the Fortepiano
MUHL 383	(3) Classical Music
MUHL 384	(3) Romantic Music
MUHL 385	(3) Early Twentieth-Century Music
MUHL 386	(3) Chamber Music Literature
MUHL 387	(3) Opera from Mozart to Puccini
MUHL 388	(3) Twentieth-Century Opera
MUHL 389	(3) Orchestral Literature
MUHL 390	(3) The German Lied
MUHL 391	(3) Canadian Music
MUHL 392	(3) Music since 1945
MUHL 393	(3) History of Jazz
MUHL 396	(3) Era of the Modern Piano
MUHL 397	(3) Choral Literature after 1750
MUHL 398	(3) Wind Ensemble Literature after 1750
MUPP 385	(3) Topics: Performance Practice after 1800

THEORY	20 or 21
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
plus one of the following options:	14 or 15

(a) MUTH 327D1	(2) 19th-Century Analysis
MUTH 327D2	(2) 19th-Century Analysis
MUTH 427D1	(2) 20th-Century Analysis
MUTH 427D2	(2) 20th-Century Analysis

Two of (complementary):

MUTH 301	(3) Modal Counterpoint 1
MUTH 302	(3) Modal Counterpoint 2
MUTH 303	(3) Tonal Counterpoint 1
MUTH 304	(3) Tonal Counterpoint 2

(b) MUTH 327D1	(2) 19th-Century Analysis
MUTH 327D2	(2) 19th-Century Analysis
MUTH 426	(3) Analysis of Early Music
MUTH 427D1	(2) 20th-Century Analysis
MUTH 427D2	(2) 20th-Century Analysis

One of (complementary):

MUTH 301	(3) Modal Counterpoint 1
MUTH 302	(3) Modal Counterpoint 2
MUTH 303	(3) Tonal Counterpoint 1
MUTH 304	(3) Tonal Counterpoint 2

(c) MUTH 310	(3) Mid and Late 19th-Century Theory and Analysis
--------------	---

MUTH 311	(3) 20th-Century Theory and Analysis
MUTH 426	(3) Analysis of Early Music

One of (complementary):

MUTH 301	(3) Modal Counterpoint 1
and MUTH 302	(3) Modal Counterpoint 2
or MUTH 303	(3) Tonal Counterpoint 1
and MUTH 304	(3) Tonal Counterpoint 2

MUSICIANSHIP **8**

MUSP 229	Musicianship 3	2
MUSP 231	Musicianship 4	2
MUSP 329	Musicianship 5	2
MUSP 331	Musicianship 6	2

PERFORMANCE

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

Basic Ensemble Training: minimum of 4 credits per year for 2 years* **8**

Orchestral Instruments:

Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble

Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble

Strings: Orchestra or Contemporary Music Ensemble
Other Instruments: Choral Ensemble

COMPLEMENTARY ARTS AND SCIENCE **12**

Must include German (6 credits), European History (6 credits), with Departmental approval

ARTS AND SCIENCE ELECTIVES **6**

TOTAL CREDITS **95 or 96**

Special Requirements:

1. Cumulative Grade Point Average: minimum 3.00.

2. All HISTORY courses – grade of A or B in each.

3. Minimum grade of C in Concentration 2 Examination.

* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval, and 6 elective credits.

7.2.6 B.Mus. with a Major in Theory

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
THEORY	32
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUHL 570 Research Methods in Music	3

<i>Two of (complementary):</i>	6	<i>One of (complementary):</i>	3
MUTH 301 (3) Modal Counterpoint 1		PHYS 224 (3) Physics and Psychophysics of Music	
MUTH 302 (3) Modal Counterpoint 2		MUTH 426 (3) Analysis of Early Music	
MUTH 303 (3) Tonal Counterpoint 1		MUGT 205 (3) Psychology of Music	
MUTH 304 (3) Tonal Counterpoint 2			
<i>A minimum of 9 complementary credits from the following* (may include 6 credits of counterpoint courses not taken in the category above)</i>	9	<i>Three of (complementary):</i>	9
MUTH 426 (3) Analysis of Early Music		MUTH 301 (3) Modal Counterpoint 1	
MUTH 522D1 (3) Advanced Counterpoint		MUTH 302 (3) Modal Counterpoint 2	
MUTH 522D2 (3) Advanced Counterpoint		MUTH 303 (3) Tonal Counterpoint 1	
MUTH 523D1 (3) Advanced Harmony		MUTH 304 (3) Tonal Counterpoint 2	
MUTH 523D2 (3) Advanced Harmony			
MUTH 528 (3) Schenkerian Techniques		MUSICIANSHIP	8
MUTH 529 (3) Proseminar in Music Theory 1		MUSP 229 Musicianship 3	2
MUTH 538 (3) Mathematical Models/Musical Analysis		MUSP 231 Musicianship 4	2
MUCO 230D1 (2) The Art of Composition		MUSP 329 Musicianship 5	2
MUCO 230D2 (2) The Art of Composition		MUSP 331 Musicianship 6	2
MUSICIANSHIP	8	COMPLEMENTARY HISTORY	6
MUSP 229 Musicianship 3	2	Music History, Literature or Performance Practice (courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	3
MUSP 231 Musicianship 4	2	<i>Plus one of:</i>	3
MUSP 329 Musicianship 5	2	MUHL 380 (3) Medieval Music	
MUSP 331 Musicianship 6	2	MUHL 381 (3) Renaissance Music	
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6	MUHL 382 (3) Baroque Music	
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)		MUHL 383 (3) Classical Music	
FREE ELECTIVES	12	MUHL 384 (3) Romantic Music	
PERFORMANCE		MUHL 385 (3) Early Twentieth-Century Music	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8	MUHL 392 (3) Music since 1945	
Basic Ensemble Training: minimum of 4 credits per year for 2 years**	8	MUSIC ELECTIVES (with Departmental Approval)	12
Orchestral Instruments:		PERFORMANCE	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble		Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*		Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Strings: Orchestra or Contemporary Music Ensemble		Orchestral Instruments:	
Other Instruments: Choral Ensemble		Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
ARTS AND SCIENCE ELECTIVES	18	Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
TOTAL CREDITS	92	Strings: Orchestra or Contemporary Music Ensemble	
Special Requirements:		Other Instruments: Choral Ensemble	
1. Minimum grade of C in Concentration 2 Examination.		ARTS AND SCIENCE ELECTIVES	18
* Credits exceeding 9 may be counted toward the Free Elective requirements.		TOTAL CREDITS	98
** A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.		Special Requirements:	

7.2.7 B.Mus. with Honours in Theory

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
THEORY	38
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUTH 528 Schenkerian Techniques	3
MUTH 529 Proseminar in Music Theory 1	3
MUTH 538 Mathematical Models/Musical Analysis	3
MUHL 570 Research Methods in Music	3

7.2.8 Faculty Program

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

BACHELOR OF MUSIC DEGREE (B.Mus.)

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
PERFORMANCE	8
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	
Basic Ensemble Training: minimum of 4 credits per year for 2 years	
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Strings: Orchestra or Contemporary Music Ensemble	
Other Instruments: Choral Ensemble	
MUSIC ELECTIVES	20
FREE ELECTIVES	12
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	92

Special Requirements:

1. Minimum grade of C in Concentration 2 Examination.

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

Students wishing to follow this package of prerequisite courses while registered in the Faculty Program or in any other B.Mus. program must notify Prof. Wieslaw Woszczyk, Director, Sound Recording Studio of their intent to do so.

	CREDITS
Faculty of Music	26
MUCO 260 Instruments of the Orchestra	2
MUMT 202 Fundamentals of New Media	3
MUMT 203 Introduction to Digital Audio	3
MUMT 232 Introduction to Electronics	3
MUMT 300D1 Introduction to Music Recording	3
MUMT 300D2 Introduction to Music Recording	3
MUMT 301 Music and the Internet	3
MUMT 339 Introduction to Electroacoustics	3
<i>One of (complementary):</i>	3
MUMT 302 (3) New Media Production 1	3
MUMT 306 (3) Music and Audio Computing 1	3
Faculty of Science	6
PHYS 224 Physics and Psychophysics of Music	3
PHYS 225 Musical Acoustics	3
TOTAL CREDITS	32

Note: In order to be considered for admission to the Master of Music in Sound Recording, students must attain a minimum grade of B in all of the above courses and must have a B.Mus. degree with a minimum CGPA of 3.00.

7.2.10 Minor in Music History for Performers

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

	CREDITS
HISTORY	18
MUHL 570 Research Methods in Music	3
<i>plus 5 Music History complementary courses chosen freely from Groups I and II</i>	
Group I	
MUHL 220 (3) Women in Music	3
MUHL 377 (3) Baroque Opera	3
MUHL 379 (3) Solo Song 1100-1700	3
MUHL 380 (3) Medieval Music	3
MUHL 381 (3) Renaissance Music	3
MUHL 382 (3) Baroque Music	3
MUHL 395 (3) Keyboard Literature before 1750	3
MUHL 591D1 (1.5) Paleography	1.5
and MUHL 591D2 (1.5) Paleography	1.5
MUPP 381 (3) Topics: Performance Practice before 1800	3
Group II	
MUHL 362 (3) Popular Music	3
MUHL 372 (3) Solo Song outside Germany and Austria	3
MUHL 366 (3) The Era of the Fortepiano	3
MUHL 383 (3) Classical Music	3
MUHL 384 (3) Romantic Music	3
MUHL 385 (3) Early Twentieth-Century Music	3
MUHL 386 (3) Chamber Music Literature	3
MUHL 387 (3) Opera from Mozart to Puccini	3
MUHL 388 (3) Twentieth-Century Opera	3
MUHL 389 (3) Orchestral Literature	3
MUHL 390 (3) The German Lied	3
MUHL 391 (3) Canadian Music	3
MUHL 392 (3) Music since 1945	3
MUHL 393 (3) History of Jazz	3
MUHL 396 (3) Era of the Modern Piano	3
MUHL 397 (3) Choral Literature after 1750	3
MUHL 398 (3) Wind Ensemble Literature after 1750	3
MUPP 385 (3) Topics: Performance Practice after 1800	3

7.2.11 Minor in Music Technology

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

Enrolment in the Minor in Music Technology program is highly restricted. Application forms will be available from the Academic Affairs Office of the Faculty of Music (Room E235, Strathcona Music Building, 555 Sherbrooke Street West) from February 1, 2003 and must be completed and returned to that office by May 15, 2003. No late applications will be accepted and no students will be admitted to the Minor in January.

Students will be selected on the basis of their previous background or experience in music technology and/or sound recording, their computer programming skills, their expressed interest in the program, and their Cumulative Grade Point Average. Successful applicants will be notified June 1, 2003.

	CREDITS
PHYS 224 Physics and Psychophysics of Music	3
PHYS 225 Musical Acoustics	3
MUHL 342 History of Electroacoustic Music	3
MUMT 202 Fundamentals of New Media	3
MUMT 203 Introduction to Digital Audio	3
MUMT 301 Music and the Internet	3
MUMT 302 New Media Production 1	3
MUMT 303 New Media Production 2	3
TOTAL CREDITS	24

7.3 Department of Performance

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

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

All full-time students in B.Mus. programs who have not been exempted from History Survey MUHL 184 and MUHL 185 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.)

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

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

7.3.1 B.Mus. with a Major In Performance (Piano)

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	36
MUEN 493 Choral Ensembles (during each of the first four terms)	8
MUIN 230 Performance Practical Instruction 3	4
MUIN 231 Performance 1 Examination	4
MUIN 330 Performance Practical Instruction 5	4
MUIN 331 Performance 2 Examination	4
MUIN 430 Performance Practical Instruction 7	4
MUIN 431 Performance 3 Examination	4
MUIN 433 Piano Techniques 3	0
MUPG 541 Senior Piano Seminar 1	2
MUPG 542 Senior Piano Seminar 2	2
COMPLEMENTARY PERFORMANCE	6
6 credits of ensembles from MUEN 481, MUEN 483, MUEN 484, and MUEN 485	
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3

MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
MUSIC ELECTIVES	10
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Special Requirements:

1. Students majoring in Performance must achieve at least a B- in their major field in the Performance 1 Examination and in each subsequent term.

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

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training:	12
Choral Ensemble during each of the first six terms	
Complementary Ensembles	6
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
MUSIC ELECTIVES	10
(except Harpsichord and Organ Majors)	
COMPLEMENTARY MUSIC	10
(for Harpsichord and Organ Majors)	
Must include the following:	
1. Harpsichord:	
MUPG 272D1 Continuo	
MUPG 272D2 Continuo	
and MUPG 372D1 Continuo	
MUPG 372D2 Continuo	
2. Organ:	
MUPG 272D1 Continuo	
MUPG 272D2 Continuo	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Special Requirements:

1. Students majoring in Performance must achieve at least a B- in their major field in the Performance 1 Examination and in each subsequent term.

7.3.3 B.Mus. with a Major in Keyboard Studies (Piano, with senior level studies in a Second Keyboard Instrument)

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
PERFORMANCE	36
MUEN 493 Choral Ensembles (during each of the first four terms)	8
MUIN 230 Performance Practical Instruction 3	4
MUIN 231 Performance 1 Examination	4
MUIN 330 Performance Practical Instruction 5	4
MUIN 331 Performance 2 Examination	4
MUIN 433 Piano Techniques 3	0
MUPG 541 Senior Piano Seminar 1	2
MUPG 542 Senior Piano Seminar 2	2
Keyboard, Second Study (Organ, Harpsichord, Jazz Piano, Keyboard Technology)	8
COMPLEMENTARY PERFORMANCE	6
6 credits of ensembles, with Departmental Approval.	
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
MUSIC ELECTIVES	10 - 12
Jazz Second Study students must include as part of their elective requirements MUJZ 160 Jazz Materials 1, MUJZ 161 Jazz Materials 2, MUJZ 223 Jazz Improvisation 1, MUJZ 224 Jazz Improvisation 2	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96 - 98

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

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
PERFORMANCE	16
Practical: Keyboard, First Study (Piano, Organ, Harpsichord) (4 credits each term)	
Performance 2 Examination	8
Keyboard, Second Study (Piano, Organ, Harpsichord, Jazz Piano, Keyboard Technology)	8
Basic Ensemble Training:	12
Choral Ensemble during each of the first six terms	
Complementary Ensembles	6
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3

MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
MUSIC ELECTIVES	10 - 12
Jazz Second Study students must include as part of their elective requirements MUJZ 160/MUJZ 161 Jazz Materials 1, 2, and MUJZ 223/MUJZ 224 Jazz Improvisation 1, 2	
Organ/Harpsichord Majors (First Study) are required to include MUPG 272D1 and MUPG 272D2 Continuo.	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96 - 98

7.3.5 B.Mus. with a Major in Performance (Voice)

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	CREDITS
PERFORMANCE	24
Practical: Major (4 credits each term)	
Performance 3 Examination	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student <i>a minimum of 12 complementary credits from</i>	min. 12
MUEN 472 Cappella Antica	
MUEN 479 Song Interpretation	
MUEN 480 Early Music Ensemble	
MUEN 487 Cappella McGill	
MUEN 493 Choral Ensembles	
MUEN 494 Contemporary Music Ensemble	
MUEN 496 Opera Studio	
DICTION	8
MUPG 210 Italian Diction	2
MUPG 211 French Diction	2
MUPG 212 English Diction	2
MUPG 213 German Diction	2
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY HISTORY/LITERATURE	6
<i>Two of:</i>	
MUHL 372 (3) Solo Song outside Germany and Austria	
MUHL 377 (3) Baroque Opera	
MUHL 387 (3) Opera from Mozart to Puccini	
MUHL 388 (3) Twentieth-Century Opera	
MUHL 390 (3) The German Lied	
MUSIC ELECTIVES	8
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Special Requirements:

- Continuation in the program requires that a minimum grade of B- be maintained in Voice practical study.
- Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN 400 or ESLN 401, ITAL 205D1/ ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

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

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Strings: Orchestra or Contemporary Music Ensemble	
PLUS an assigned small ensemble	min. 6
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
MUSIC ELECTIVES	10
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Ensemble Requirements:

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

Special Requirements:

- Students majoring in Performance must achieve at least a B- in their major field in the Performance 1 Examination and in each subsequent term.

7.3.7 B.Mus. with Honours in Performance (Voice)

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	
Practical: Honours (4 credits each term)	24
Honours Performance 2 Examination and Honours Performance 3 Examination	
MUIN 300 Vocal Repertoire Coaching 1 (this 2-credit course is to be taken twice)	4

MUIN 305 Vocal Musical Practices	2
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12
<i>a minimum of 12 complementary credits from</i>	
MUEN 472 Cappella Antica	
MUEN 479 Song Interpretation	
MUEN 480 Early Music Ensemble	
MUEN 487 Cappella McGill	
MUEN 493 Choral Ensembles	
MUEN 494 Contemporary Music Ensemble	
MUEN 496 Opera Studio	
DICTION	8
MUPG 210 Italian Diction	2
MUPG 211 French Diction	2
MUPG 212 English Diction	2
MUPG 213 German Diction	2
THEORY	14
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY HISTORY/LITERATURE	9
<i>Three of:</i>	
MUHL 372 (3) Solo Song outside Germany and Austria	
MUHL 377 (3) Baroque Opera	
MUHL 387 (3) Opera from Mozart to Puccini	
MUHL 388 (3) Twentieth-Century Opera	
MUHL 390 (3) The German Lied	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	99

Special Requirements:

- Cumulative Grade Point Average of 3.00 or better.
- Continuation in the program requires that a minimum grade of A- be maintained in practical instruction/exams, ensembles, and Voice Coaching.
- Prior to, or concurrent with registration in the corresponding Diction courses, the Honours Voice student must furnish evidence of having completed ESLN 400 or ESLN 401, ITAL 205D1/ ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

7.3.8 B.Mus. with Honours in Performance (Piano)

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	38
MUEN 493 Choral Ensembles (during each of the first four terms)	8
MUEN 494 Contemporary Music Ensemble	2
MUIN 230 Performance Practical Instruction 3	4
MUIN 231 Performance 1 Examination	4
MUIN 340 Honours Practical Instruction 5	4
MUIN 341 Honours Performance 2 Examination	4
MUIN 433 Piano Techniques 3	0
MUIN 440 Honours Practical Instruction 7	4

MUIN 441	Honours Performance 3 Examination	4
MUPG 541	Senior Piano Seminar 1	2
MUPG 542	Senior Piano Seminar 2	2
COMPLEMENTARY PERFORMANCE		6
6 credits of ensembles, with Departmental Approval.		
THEORY		14
MUTH 210	Tonal Theory and Analysis 1	3
MUTH 211	Tonal Theory and Analysis 2	3
MUTH 327D1	19th-Century Analysis	2
MUTH 327D2	19th-Century Analysis	2
MUTH 427D1	20th-Century Analysis	2
MUTH 427D2	20th-Century Analysis	2
MUSICIANSHIP		8
MUSP 229	Musicianship 3	2
MUSP 231	Musicianship 4	2
MUSP 329	Musicianship 5	2
MUSP 331	Musicianship 6	2
MUSIC HISTORY AND LITERATURE		6
MUHL 366	The Era of the Fortepiano	3
MUHL 396	Era of the Modern Piano	3
PERFORMANCE PRACTICE ELECTIVE		3
MUSIC ELECTIVES (with Departmental Approval)		6
ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		99
Special Requirements:		
1. Cumulative Grade Point Average of 3.00 or better.		
2. Grade of A- in practical instruction/exams and ensembles.		

7.3.9 B.Mus. with Honours in Performance (All Instruments except Piano and Voice)

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

PERFORMANCE		CREDITS
Practical: Major (4 credits each term)		24
Honours Performance 2 Examination and Honours Performance 3 Examination		
MUEN 494 Contemporary Music Ensemble*		2
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student		min. 12
Orchestral Instruments:		
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble		
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble		
Strings: Orchestra or Contemporary Music Ensemble		
PLUS an assigned small ensemble		min. 6
Other Instruments:		
Choral Ensemble during each of the first six terms (12 credits)		
Complementary Ensembles (6 credits)		
THEORY		14
MUTH 210 Tonal Theory and Analysis 1	3	
MUTH 211 Tonal Theory and Analysis 2	3	
MUTH 327D1 19th-Century Analysis	2	
MUTH 327D2 19th-Century Analysis	2	
MUTH 427D1 20th-Century Analysis	2	
MUTH 427D2 20th-Century Analysis	2	
MUSICIANSHIP		8
MUSP 229 Musicianship 3	2	
MUSP 231 Musicianship 4	2	
MUSP 329 Musicianship 5	2	
MUSP 331 Musicianship 6	2	

COMPLEMENTARY MUSIC HISTORY OR LITERATURE		6
Organ/ Harpsichord must include the following:		
MUHL 395 Keyboard Literature before 1750		
MUHL 396 Era of the Modern Piano		
Orchestral Instruments must include the following:		
MUHL 389 Orchestral Literature		
PERFORMANCE PRACTICE ELECTIVE		3
MUSIC ELECTIVES (with Departmental Approval) (except Harpsichord and Organ students)		6
COMPLEMENTARY MUSIC (for Organ students only)		6
Must include Continuo MUPG 272D1 and MUPG 272D2		
CONTINUO (for Harpsichord students only)		
MUPG 272D1 Continuo		2
MUPG 272D2 Continuo		2
MUPG 372D1 Continuo		1
MUPG 372D2 Continuo		1
ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		99

Ensemble Requirements:

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

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical instruction/exams and ensembles.

* Harpsichord and viola da gamba students will take MUPP 381 (Topics: Performance Practice before 1800) instead of Contemporary Music Ensemble.

7.3.10 B.Mus. with a Major in Performance (Church Music)

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

PERFORMANCE		CREDITS
Practical: Organ Major (4 credits each term)		24
Performance 3 Examination		
Basic Ensemble Training: Choral Ensemble during each of the first six terms		12
MUPG 272D1 Continuo		2
MUPG 272D2 Continuo		2
THEORY		12
MUTH 210 Tonal Theory and Analysis 1	3	
MUTH 211 Tonal Theory and Analysis 2	3	
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3	
MUTH 311 20th-Century Theory and Analysis	3	
MUSICIANSHIP		8
MUSP 229 Musicianship 3	2	
MUSP 231 Musicianship 4	2	
MUSP 329 Musicianship 5	2	
MUSP 331 Musicianship 6	2	
HISTORY		6
MUHL 399 Church Music	3	
MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE COMPLEMENTARY (courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)		3
MUSIC EDUCATION		9
MUCT 235 Vocal Techniques	3	
MUCT 315 Choral Conducting 1	3	

MUCT 415	Choral Conducting 2	3
MUSIC ELECTIVES	(with Departmental Approval)	6
ARTS AND SCIENCE ELECTIVES		18
Students are encouraged to include at least one course in the Faculty of Religious Studies.		
TOTAL CREDITS		99
Special Requirements:		
1. Students majoring in Performance must achieve at least a B- in their Performance 1 Examination, and in each subsequent term. Students majoring in Church Music are not required to perform their examinations from memory.		

7.3.11 B.Mus. with a Major in Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training: (2 credits per term in each term of enrolment)	12
Voice Majors: Students must complete two terms of Choral Ensemble and may choose Cappella Antica or Collegium Musicum to make up the total of 12 credits.	
Instrumentalists: students must register in Collegium Musicum.	
Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum to satisfy their Basic Ensemble requirement.	
Early Music Ensemble	6
With the permission of the instructor and the Area Chair, students may participate in a second Basic Ensemble to fulfill the Early Music Ensemble requirement. Any extra credits earned may be applied as music electives.	
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	9
MUPP 381 Topics: Performance Practice before 1800	3
<i>plus 6 complementary credits from the following with at least one course from each group</i>	6
(a) MUHL 380 (3) Medieval Music	
MUHL 381 (3) Renaissance Music	
MUHL 382 (3) Baroque Music	
MUHL 383 (3) Classical Music	
(b) MUHL 395 Keyboard Literature before 1750	
MUHL 570 (3) Research Methods in Music	
MUHL 591D1 (1.5) Paleography	
and MUHL 591D2(1.5) Paleography	

MUSIC ELECTIVES		6
(except for Harpsichord, Organ or Voice students)		
CONTINUO	(for Harpsichord or Organ students only)	
MUPG 272D1	Continuo	2
MUPG 272D2	Continuo	2
MUPG 372D1	Continuo	1
MUPG 372D2	Continuo	1
		6
DICTION	(for voice students only)	
MUPG 210	Italian Diction	2
MUPG 211	French Diction	2
MUPG 212	English Diction	2
MUPG 213	German Diction	2
		8

ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	95 or 97

- Special Requirements:**
- Grade of B- in practical instruction/exams and ensembles.
 - Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN 400 or ESLN 401, ITAL 205D1/ ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

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

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	
Practical: Honours (4 credits each term)	24
Honours Performance 2 Examination and Honours Performance 3 Examination	
Basic Ensemble Training: (2 credits per term in each term of enrolment)	12
Voice Majors: Students must complete two terms of Choral Ensemble and may choose Cappella Antica or Collegium Musicum to make up the total of 12 credits.	
Instrumentalists: students must register in Collegium Musicum.	
Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum to satisfy their Basic Ensemble requirement.	
Early Music Ensemble	6
With the permission of the instructor and the Area Chair, students may participate in a second Basic Ensemble to fulfill the Early Music Ensemble requirement. Any extra credits earned may be applied as music electives.	
THEORY	15
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUTH 426 Analysis of Early Music	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	12
MUHL 570 Research Methods in Music	3
MUPP 381 Topics: Performance Practice before 1800	3
<i>plus 6 complementary credits from the following with at least one course from each group</i>	6
(a) MUHL 380 (3) Medieval Music	
MUHL 381 (3) Renaissance Music	
MUHL 382 (3) Baroque Music	
MUHL 383 (3) Classical Music	
(b) MUHL 377 (3) Baroque Opera	
MUHL 379 (3) Solo Song 1100-1700	
MUHL 395 (3) Keyboard Literature before 1750	
MUHL 591D1 (1.5) Paleography	
and MUHL 591D2 (1.5) Paleography	
MUSIC ELECTIVES	6
(except for Harpsichord, Organ or Voice students)	
CONTINUO (for Harpsichord or Organ students only)	
MUPG 272D1 Continuo	2
MUPG 272D2 Continuo	2
MUPG 372D1 Continuo	1
MUPG 372D2 Continuo	1
	6
DICTION (for Voice students only)	
MUPG 210 Italian Diction	2
MUPG 211 French Diction	2
MUPG 212 English Diction	2
MUPG 213 German Diction	2
	8
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	101 or 103

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical instruction/exams, ensembles, and Voice Coaching.
3. Grade of A or B in MUHL 570 and in all History, Literature or Performance Practice courses.
4. Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN 400 or ESLN 401, ITAL 205D1/ ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

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

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

PERFORMANCE	CREDITS
Practical: Jazz Major (4 credits each term). Completion of Performance 3 Examination	24
Basic Ensemble Training: 4 credits per year for 1 year	4
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, Wind Symphony or University Band	
Bass: Orchestra	
Other Instruments: Choral Ensemble or Vocal Jazz Workshop	
MUEN 470 Jazz Combo	4
MUEN 495 Jazz Ensembles	8

MUJZ 223 Jazz Improvisation/Musicianship 1	3
MUJZ 224 Jazz Improvisation/Musicianship 2	3
MUJZ 423 Jazz Improvisation/Musicianship 3	3
MUJZ 424 Jazz Improvisation/Musicianship 4	3
	12
THEORY	18
MUTH 312 19th-Century Theory and Analysis/Jazz Majors	3
MUTH 313 20th-Century Theory and Analysis/Jazz Majors	3
MUJZ 261D1 Jazz Arranging	3
MUJZ 261D2 Jazz Arranging	3
MUJZ 340D1 Jazz Composition	3
MUJZ 340D2 Jazz Composition	3
HISTORY	6
MUHL 393 History of Jazz	3
MUJZ 493 Jazz Performance Practice	3
PEDAGOGY	3
MUJZ 356 Jazz Pedagogy	3
COMPLEMENTARY MUSIC	4
<i>One of the following pairs:</i>	
MUJZ 440D1 (2) Advanced Jazz Composition	
MUJZ 440D2 (2) Advanced Jazz Composition	
or MUJZ 461D1 (2) Advanced Jazz Arranging	
MUJZ 461D2 (2) Advanced Jazz Arranging	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	101

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum of B- in all Jazz courses and Practical study, including Jazz Combo and Jazz Ensemble, excluding MUJZ 1xx courses.
2. Prior to graduation, all woodwind Jazz Performance Majors (saxophone, clarinet, flute) will be required to pass a non-credit Doubling Proficiency test (two of: MUIN 180, MUIN 181, and/or MUIN 182) on their two non-major instruments.

Note: MUJZ 356 may be substituted by graduate pedagogy course (MUJZ 601).

7.3.14 Licentiate in Music (L.Mus.) (Piano)

	CREDITS
PERFORMANCE	60
MUEN 493 Choral Ensembles (during each of the first four terms)	8
MUIN 250 L.Mus. Practical Instruction 1	8
MUIN 251 L.Mus. Performance 1 Examination	8
MUIN 350 L.Mus. Practical Instruction 3	8
MUIN 351 L.Mus. Performance 2 Examination	8
MUIN 433 Piano Techniques 3	0
MUIN 450 L.Mus. Practical Instruction 5	8
MUIN 451 L.Mus. Performance 3 Examination	8
MUPG 541 Senior Piano Seminar 1	2
MUPG 542 Senior Piano Seminar 2	2
COMPLEMENTARY PERFORMANCE	6
6 credits of ensembles from MUEN 481, MUEN 483, MUEN 484, and MUEN 485	
THEORY	12
MUTH 110 Melody and Counterpoint	3
MUTH 111 Elementary Harmony and Analysis	3
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUSICIANSHIP	10
MUSP 129 Musicianship 1	2
MUSP 131 Musicianship 2	2
MUSP 229 Musicianship 3	2

MUSP 231	Musicianship 4	2
MUSP 170	Keyboard Proficiency	1
MUSP 171	Keyboard Lab	1

HISTORY		6
MUHL 184	History Survey - Medieval, Renaissance, Baroque	3
MUHL 185	History Survey - Classical, Romantic, 20th-C.	3

TOTAL CREDITS **94**

Special Requirements:

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

7.3.15 Licentiate in Music (L.Mus.) (Voice and all Instruments except Piano)

		CREDITS
PERFORMANCE		
Practical: Major (8 credits each term for 6 terms)		48
L.Mus. Performance 2 Examination and L.Mus. Performance 3 Examination		
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12	
Orchestral Instruments:		
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble		
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble		
Strings: Orchestra or Contemporary Music Ensemble PLUS an assigned small ensemble	min. 6	
Other Instruments: Choral Ensemble during each of the first six terms (12 credits)		
Complementary Ensembles (6 credits)		
THEORY		12
MUTH 110	Melody and Counterpoint	3
MUTH 111	Elementary Harmony and Analysis	3
MUTH 210	Tonal Theory and Analysis 1	3
MUTH 211	Tonal Theory and Analysis 2	3
MUSICIANSHIP		10
MUSP 129	Musicianship 1	2
MUSP 131	Musicianship 2	2
MUSP 229	Musicianship 3	2
MUSP 231	Musicianship 4	2
MUSP 170	Keyboard Proficiency	1
MUSP 171	Keyboard Lab	1
HISTORY		6
MUHL 184	History Survey - Medieval, Renaissance, Baroque	3
MUHL 185	History Survey - Classical, Romantic, 20th-C.	3
DICTION (for Voice Students only)		8
MUPG 210	Italian Diction	2
MUPG 211	French Diction	2
MUPG 212	English Diction	2
MUPG 213	German Diction	2
PERFORMANCE (for Voice students only)		4
MUIN 300	Vocal Repertoire Coaching 1	2
MUIN 301	Vocal Repertoire Coaching 2	2
TOTAL CREDITS		94 or 100

Ensemble Requirements:

1. Students majoring in violin, viola, or cello must commence their assigned ensembles with four terms of string quartets.

2. Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

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

7.3.16 Artist Diploma (Voice)

		CREDITS
PERFORMANCE		
Practical: Graduate Major (8 credits each term for 4 terms)		32
Three public recitals and two concertos		
MUPG 690	Vocal Styles and Conventions	3
MUIN 600	Vocal Repertoire Coaching and MUIN 601	4
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student – minimum of 8 complementary credits from:	min. 8	
MUEN 472	Cappella Antica	
MUEN 479	Song Interpretation	
MUEN 480	Early Music Ensemble	
MUEN 487	Cappella McGill	
MUEN 493	Choral Ensembles	
MUEN 494	Contemporary Music Ensemble	
MUEN 496	Opera Studio	
MUEN 696	Opera Theatre	
THEORY		6
MUTH 310	Mid and Late 19th-Century Theory and Analysis	3
MUTH 311	20th-Century Theory and Analysis	3
MUSICIANSHIP		4
MUSP 329	Musicianship 5	2
MUSP 331	Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY OR PERFORMANCE PRACTICE		6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)		
TOTAL CREDITS		63

Special Requirements:

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

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

7.3.17 Artist Diploma (All Instruments)

	CREDITS
PERFORMANCE	
Practical: Graduate Major (8 credits each term for 4 terms)	32
Two public recitals and two concertos	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Strings: Orchestra or Contemporary Music Ensemble PLUS an assigned small ensemble	min. 12
Other Instruments: Complementary Ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for 4 terms)	min. 8
THEORY	6
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	4
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
MUSIC ELECTIVES (for non-orchestral instruments)	4
TOTAL CREDITS	60

Ensemble Requirement:

- Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

- Continuation in the program requires a grade of A- in practical instruction/exams and ensembles.
- Guitarists are required to present three recitals while only two are demanded of keyboard and orchestral players. This third recital may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to [section 8.2.4 "Post-Graduate Study"](#).

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

7.3.18 Special Prerequisite Courses for M.Mus. in Performance

	CREDITS
Piano Accompaniment	7
(Major: Piano)	
<i>One of:</i>	
MUHL 372 (3) Solo Song outside Germany and Austria	
MUHL 390 (3) The German Lied	
<i>Two of:</i>	
MUPG 210 (2) Italian Diction (or equivalent)	
MUPG 211 (2) French Diction (or equivalent)	
MUPG 212 (2) English Diction (or equivalent)	
MUPG 213 (2) German Diction (or equivalent)	
Orchestral Conducting	27
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUCO 460D1 Advanced Orchestration	2
MUCO 460D2 Advanced Orchestration	2
MUHL 389 Orchestral Literature	3

MUIT 201 String Techniques	3
MUIT 202 Woodwind Techniques	3
MUIT 203 Brass Techniques	3
MUIT 204 Percussion Techniques	3
MUPG 315D1 Introduction to Orchestral Conducting (or equivalent)	2
MUPG 315D2 Introduction to Orchestral Conducting (or equivalent)	2

Choral Conducting	20
GERM 202D1 German Language, Beginners	3
GERM 202D2 German Language, Beginners	3
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUHL 397 Choral Literature after 1750	3
MUCT 415 Choral Conducting 2 (or equivalent)	3
MUIN 120 Practical Instruction	2
MUIN 121 Practical Instruction	2

Wind Band Conducting	19
(An undergraduate major in Wind or Percussion instruments.)	
MUCO 260 Instruments of the Orchestra	2
MUCO 261 Elementary Orchestration	2
MUHL 398 Wind Ensemble Literature after 1750	3
MUIT 202 Woodwind Techniques	3
MUIT 203 Brass Techniques	3
MUIT 204 Percussion Techniques	3
MUIT 415 Advanced Instrumental Conducting (or equivalent)	3

Jazz Performance	14
MUHL 393 History of Jazz	3
MUJZ 440D1 Advanced Jazz Composition	2
MUJZ 440D2 Advanced Jazz Composition	2
MUJZ 461D1 Advanced Jazz Arranging	2
MUJZ 461D2 Advanced Jazz Arranging	2
MUJZ 493 Jazz Performance Practice	3

7.4 Designated Major Program**B.Mus. with a Designated Major**

(The courses comprising the Major field must be approved by the departments concerned prior to registration in the program.)

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
DESIGNATED MAJOR AREA*	32
THEORY	12
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	

PERFORMANCE

Practical Concentration: 2 credits per term	8
Completion of Concentration 2 Examination	
Basic Ensemble Training: minimum of 4 credits per year for 2 years	8
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Strings: Orchestra or Contemporary Music Ensemble	
Other Instruments: Choral Ensemble	

ARTS AND SCIENCE ELECTIVES 18

TOTAL CREDITS 92

Special Requirements:

Minimum grade of C in Concentration 2 Examination.

* The courses comprising the major field are selected in consultation with a faculty adviser. The complete program for a student must be approved by the relevant department, the Executive Committee and by Faculty Council. The required and complementary courses represent the minimum requirement in the areas of Theory, Musicianship, History, Practical and Ensemble. More advanced level courses may be substituted in these areas if desired. When appropriate, certain of the required or complementary courses may comprise part of the Designated Major Area, in which case additional courses must be taken to make up the required 92 credits.

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

The Bachelor of Education in Music is an integrated 4-year 120/121-credit program of initial teacher training that leads to certification as a teacher in the Province of Quebec. When offered concurrently with the Bachelor of Music (Major in Music Education), the program offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after the completion of 143/144 credits, normally 5 years (173/174 credits or 6 years for out-of-province students). The concurrent program combines academic studies in music, professional studies and field experience. The two degrees are awarded during the same convocation period.

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

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

Music Education in the Faculty of Music focuses on the development of the prospective music educator as a musician. This is achieved not only through core music history, theory, musicianship, and performance courses but also through different instrumental, vocal and conducting techniques courses. Laboratory experiences provide an opportunity to develop facility with basic music rehearsing/teaching techniques, with emphasis on the ability to diagnose and correct technical and musical problems.

The components of the 143/144-credit Bachelor of Education in Music/ Bachelor of Music (Music Education) are as follows:

- 53/54 professional credits,
- 78 music academic credits (including 9 music elective credits,
- 12 elective credits.

Students who wish to complete only the Bachelor of Education in Music have the option of doing so after the successful completion of the first two years of the concurrent program. Students who

decide to complete only a Bachelor of Music may transfer at any time into the Bachelor of Music, Faculty Program.

CONCURRENT BACHELOR OF EDUCATION IN MUSIC AND BACHELOR OF MUSIC (MUSIC EDUCATION) PROGRAM (143/144 credits)

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#)

ACADEMIC COMPONENTS	CREDITS
	78
THEORY COURSES	14
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
MUTH 461 Choral and Keyboard Arranging 1	2
MUSICIANSHIP COURSES	8
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
PERFORMANCE COURSES	16
Practical Concentration	8
Basic Ensemble Training	8
COMPLEMENTARY MUSIC HISTORY COURSES	6
3 credits chosen from Music History (MUHL) offerings at the 300 level	3
3 credits of Music History/Literature chosen from:	3
MUHL 389 Orchestral Literature	3
MUHL 397 Choral Literature after 1750	3
MUHL 398 Wind Ensemble Literature after 1750	3
MUSIC EDUCATION COURSES	25
MUIT 202 Woodwind Techniques	3
MUIT 203 Brass Techniques	3
MUIT 204 Percussion Techniques	3
MUCT 235 Vocal Techniques	3
MUGT 215 Basic Conducting Techniques	1
MUGT 356 Music for Children 1: Philosophy and Techniques	3
MUGT 357 Music for Children 2: Philosophy and Techniques	3
MUGT 401 Issues in Music Education	3
MUIT 356 Jazz Instruction: Philosophy and Techniques	3
COMPLEMENTARY MUSIC EDUCATION COURSES	9
MUIT 201 String Techniques	3
or MUIT 250 Guitar Techniques	3
MUCT 315 Choral Conducting 1	3
or MUIT 315 Instrumental Conducting	3
EDEA 362 Movement, Music and Communication or any course with a prefix of MUIT or MUGT	3
ELECTIVE	12
PROFESSIONAL COMPONENTS	53-54
PROFESSIONAL SEMINARS	4
Required Courses	
EDEA 206 1st Year Professional Seminar	1
EDEA 407 Final Year Professional Seminar Music	3
FIELD EXPERIENCE	20
Required Courses	
EDFE 205 First Year Field Experience (Music)	2
EDFE 207 Second Field Experience Music	4
EDFE 305 Third Year Field Experience (Music)	7
EDFE 407 Fourth Year Field Experience Music	7

FOUNDATION COURSES	12
Required Courses	
EDEM 405 Policy Issues in Quebec Education	3
EDPE 300 Educational Psychology	3
EDPI 309 Exceptional Students	3
Complementary Courses	
EDER 400 Philosophical Foundations of Education or EDER 398 Philosophy of Catholic Education	3
PEDAGOGY COURSES	6
Required Courses	
EDEA 442 Elementary Music Curriculum and Instruction	3
EDEA 472 Secondary Music Curriculum and Instruction	3
PEDAGOGICAL SUPPORT COURSES	11-12
one of:	3
EDEC 410 Multi-cultured/Multi-racial Class	
EDEE 441 First Nations and Inuit Education	
EDER 464 Intercultural Education	
one of:	2 - 3
EDEE 352 Classroom Practices	
EDES 350 Classroom Practices (Secondary)	
one of:	3
EDEC 402 Media, Technology and Education	
EDPT 200 Applications Software	
EDPT 204 Educational Media 1	
EDPT 341 Instructional Programming 1	
MUGT 301 Technology and Media for Music Education	
one of:	3
EDPE 304 Measurement and Evaluation	
EDEE 355 Classroom-based Evaluation	
TOTAL CREDITS	157

8 Practical Subjects

8.1 Practical Assignments and Lessons

8.1.1 Registration/Withdrawal

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

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

8.1.2 Assignment of Teachers

The assignment of students to teachers for private lessons is the responsibility of the Chair of the Department of Performance. Student requests for specific teachers will be taken into consideration where possible. 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 (including Voice Coaching) by the specified deadline cannot be guaranteed the teacher of their choice, and they will be assessed a late fee of \$25. 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.

Note: 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.

8.1.3 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

8.2 Examinations and Goals in Practical Subjects

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

In general there are five categories of practical study: Concentration Study, Major and Honours Study, Licentiate Study, Post-Graduate Study, and Elective Study:

8.2.1 Concentration Study

A student in the Faculty Program or specializing in Composition, Music Education, Music History, Music Technology, or Theory is obliged to present two examinations in order to fulfill the practical requirement of these programs. These are: the Concentration 1 Examination MUIN 221 and the Concentration 2 Examination MUIN 321.

The sequence would normally be:

- MUIN 120 Practical Instruction 1
- MUIN 121 Practical Instruction 2
- MUIN 220 Practical Instruction 3
- MUIN 221 Concentration 1 Examination
- MUIN 320 Practical Instruction 5
- MUIN 321 Concentration 2 Examination

Concentration 1 Examination (MUIN 221)

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; or b) the student, having made sufficient progress, may proceed to the Concentration 2 Exam.

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. 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.

Concentration 2 Examination (MUIN 321)

Purpose: To determine that the student is sufficiently accomplished to qualify for the degree of 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

students' teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 33% of the final mark. 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.

8.2.2 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 (except Jazz Performance) may indicate an intention to pursue an Honours program but admission becomes final only after the results of the Major Performance 1 Exam are available. Admission to the Honours program requires a grade of A- or better in the Performance 1 Exam (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 1 Exam, Honours students must present the Honours Performance 2 Exam and the Honours Performance 3 Exam.

B.MUS. MAJOR IN PERFORMANCE, MAJOR IN EARLY MUSIC PERFORMANCE, AND MAJOR IN JAZZ PERFORMANCE

The sequence would normally be:

MUIN 130 Performance Practical Instruction 1
MUIN 131 Performance Practical Instruction 2
MUIN 230 Performance Practical Instruction 3
MUIN 231 Performance 1 Examination

MUIN 330 Performance Practical Instruction 5
MUIN 333 Piano Techniques 2
MUIN 331 Performance 2 Examination

MUIN 430 Performance Practical Instruction 7
MUIN 433 Piano Techniques 3
MUIN 431 Performance 3 Examination

MUIN 369 Concerto (mandatory test for pianists)

Performance 1 Examination (MUIN 231)

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

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

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

Performance 2 Examination (MUIN 331)

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

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

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

Performance 3 Examination (MUIN 431)

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

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

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

B.MUS., HONOURS IN PERFORMANCE AND IN EARLY MUSIC PERFORMANCE

The sequence would normally be:

MUIN 130 Performance Practical Instruction 1
MUIN 131 Performance Practical Instruction 2
MUIN 230 Performance Practical Instruction 3
MUIN 231 Performance 1 Examination

MUIN 340 Honours Practical Instruction 5
MUIN 333 Piano Techniques 2
MUIN 341 Honours Performance 2 Examination

MUIN 440 Practical Instruction
MUIN 433 Piano Techniques 3
MUIN 441 Honours Performance 3 Examination

MUIN 369 Concerto (mandatory test for pianists)

Performance 1 Examination (MUIN 231)

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

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

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

Honours Performance 2 Examination (MUIN 341)

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

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

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

Honours Performance 3 Examination (MUIN 441)

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

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

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

8.2.3 Licentiate Study

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

L.MUS. PERFORMANCE

The sequence would normally be:

MUIN 250 L.Mus. Practical Instruction 1
MUIN 251 L.Mus. Performance 1 Examination
MUIN 350 L.Mus. Practical Instruction 3
MUIN 333 Piano Techniques 2
MUIN 351 L.Mus. Performance 2 Examination

MUIN 450 Practical Instruction
MUIN 433 Piano Techniques 3
MUIN 451 L.Mus. Performance 3 Examination

MUIN 369 Concerto (mandatory test for pianists)

L.Mus. Performance 1 Examination (MUIIN 251)

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

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

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

L.Mus. Performance 1 Examination (MUIIN 351)

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

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

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

L.Mus. Performance 3 Examination (MUIIN 451)

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

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

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average.

8.2.4 Post-Graduate Study

Artist Diploma candidates must present a number of public recitals and fulfill various special performance requirements (concertos, chamber music, orchestral passages, etc.). Grades of A- in all practical requirements are mandatory for continuation in the program.

M.Mus. candidates should consult the *Graduate and Postdoctoral Studies Calendar* for requirements of their program.

ARTIST DIPLOMA

The sequence would normally be:

- MUIIN 460 Artist Diploma Practical Instruction 1
- MUIIN 461 Artist Diploma Recital 1
- MUIIN 560 Artist Diploma Practical Instruction 3
- MUIIN 561 Artist Diploma Recital 2
- MUIIN 562 Artist Diploma Recital 3

In addition, the Artist Diploma program in orchestral instruments, piano and voice require the candidate to present two concertos:

- MUIIN 469 Artist Diploma Concerto 1
- MUIIN 569 Artist Diploma Concerto 2

Applications for Artist Diploma Concerto hearings must be submitted to the Department of Performance Office five (5) weeks prior to the proposed date. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

Artist Diploma Recital 1 (MUIIN 461)

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

Panel: The panel consists of the 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.

Artist Diploma Recital 2 (MUIIN 561)

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

Panel: The panel consists of the 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.

Artist Diploma Recital 3 (MUIIN 562)

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

Panel: The panel consists of the 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.

Artist Diploma Concerto 1 (MUIIN 469)

Purpose: The Artist Diploma program in orchestral instruments, piano and voice require the candidate to present concertos which are normally examined only by a jury. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

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

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

Artist Diploma Concerto 2 (MUIIN 569)

Purpose: The Artist Diploma program in orchestral instruments, piano and voice require the candidate to present concertos which are normally examined only by a jury. The concerto examinations may be planned for any time during the academic session subject to the availability of examiners and facilities.

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

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

8.2.5 Elective Study

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

Other Examinations:

It is the teachers' prerogative to request a committee examination during any term if they feel that this is in the student's best interest. This is recorded as an elective exam and represents a level midway between the student's most recent mandatory exam and the succeeding one. The teacher submits a term mark which is included as 50% of the final mark.

8.3 Practical Examinations

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

Normally, students are required to sit a practical exam at the end of the Winter term. Students should check on Minerva to verify that they have been registered for an exam course number (e.g. MUIN 221 Concentration 1 Examination). Students who have entered the University in January, and those who are given permission to defer, may sit the practical exam in the December examination period. Students must submit their exam repertoire by the deadlines stated below.

8.3.1 Withdrawal from Practical Examinations

Permission to withdraw from, or postpone, a practical examination must be made on the appropriate form available from the Department of Performance Office by the deadlines stated below. Normally, permission to withdraw will be granted only for medical reasons. A medical certificate must be submitted to the Department of Performance Office within seven days after the withdrawal request has been made. Withdrawal on other than medical grounds must be authorized by the Department of Performance Chair.

Examination Period	Repertoire Submission/ Withdrawal Deadline
December 5-19, 2003	October 10, 2003
April 15-30, 2004	January 30, 2004

8.3.2 Examination Marking

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