

10 Faculty of Music

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10.1 The Faculty

10.1.1 Location

Strathcona Music Building
555 Sherbrooke Street West
Montreal, QC H3A1E3
Canada

Telephone: (514) 398-4535

Fax: (514) 398-8061

Website: www.mcgill.ca/music

10.1.2 The Faculty Then and Now

McGill's Faculty of Music (www.mcgill.ca/music) is the largest university-based school for professional musical training and music research in Canada. Founded as the Conservatorium of Music in 1904 and incorporated as a Faculty in 1920, the school moved to its current location in the impressive and historic Strathcona Music Building (formerly the main section of Royal Victoria College) in 1972. During its 2004-05 centennial season the Faculty has added a new eight-storey building that will evolve into a world-leading facility for sound recording and music technology research. McGill Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary and early music programs and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording and music technology.

Pollack Concert Hall (capacity: 600), Redpath Hall (400, with the University Organ), Clara Lichtenstein Recital Hall (80) are among the busiest and best concert venues in Montreal. The new building adds a 200-seat hall, an opera-rehearsal room, a scoring stage/acoustic research lab, and control rooms. Three floors of the new building are dedicated to the Marvin Duchow Music Library (www.library.mcgill.ca), with its collection of well over 100,000 scores, recordings, books, and periodicals; in addition, the Performance Library has performing parts for over 6000 titles. Both old and new buildings (as well as satellite locations) house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modeling, etc. Classrooms, teaching studios, practice rooms (80+), and a student-lounge and cafeteria round out the picture.

The Faculty is also home to the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), an inter-faculty, inter-university, international consortium that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine (www.music.mcgill.ca/cirmmt).

The current student enrolment is over 600 at the undergraduate level and over 200 at the graduate level. The teaching staff includes 55 full-time and over 140 part-time members. Students and staff play a major role in Montreal's vibrant cultural scene, presenting over 650 concert events annually, as well as master classes, lectures, and symposia, all enhanced by very active student societies, a gig office, and excellent support staff.

10.2 Faculty Administrative Officers

10.2.1 Dean's Office

Don McLean; Mus.Bac., M.A., Ph.D.(Tor.)	Dean
Mary-Beth Campbell; B.Mus., M.Mus.(McG.)	Dean's Secretary
Joanne Niles; B.A., M.A.(C'dia)	Assistant to the Dean and Area Personnel Manager
Valerie McConnell	Administrative Coordinator
Daria Lavigueur	Receptionist
Donna Williams; B.A.(W.Ont.)	Development Officer
Paul Vandenberg; B.Mus.(McG.)	Development and Alumni Relations Associate
Quynh-Ly Pham; B.Sc.(McG.)	Budget Officer

10.2.2 Associate Dean's Office

Bruce Minorgan; B.Mus.(U.B.C.), M.A.(Tor.)	Associate Dean (Administration)
Dana Pietrzak	Secretary to the Associate Dean

Tracy Roach; B.Mus.(McG.) (<i>on leave</i>)	Banner (SIS) Liaison
Charles Wan; B.CompSc.(C'dia)	Banner (FIS) Liaison
	Banner (SIS) Liaison (acting)
Alain Terriault	LAN Manager

10.2.3 Graduate Studies

Hank Knox; B.Mus., M.Mus.(McG.)	Director, Graduate Studies
Hélène Drouin	Secretary for Graduate Studies

10.2.4 Academic Affairs

Douglas McNabney; B.Mus.(Tor.), M.M.(W.Ont.), D. Mus.(Montr.)	Chair, Department of Performance
Linda Mannix; B.A.(C'dia)	Department Secretary
Jennifer Stephenson; B.A.(McG.)	Department Secretary (Scheduler)
TBA	Chair, Department of Theory
Johanne Froncioni	Department Secretary

10.2.5 Student Affairs

Veronica Slobodian	Admissions Officer
Mary Di Stefano	Admissions Secretary
Maria Virgilio	Admissions Secretary
Reisa Lipszyc; B.Mus.(McG.)	Recruitment and Liaison
Olga Makarios; Cert. in Mgmt.(McG.)	Recruitment Secretary
Marie Moscato	Senior Student Adviser
Egidia De Michele	Senior Student Affairs Coordinator
Dana Pietrzak	Student Affairs Secretary

10.2.6 Building Management

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

10.2.7 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.)	Director
Pia D'Amico	Secretary
Diana Toni Dutz; B.Mus.(W.Ont.), Grad.Dip.(C'dia)	Marketing and Publicity Coordinator
Marie Pothier; B.Mus.(Montr.)	Publicity Secretary
Katherine Simons; B.Mus.(Wilfrid Laurier)	Production Coordinator
Serge Filiatrault	Stage Manager (Pollack Hall)
Jordan Gasparik; B.Mus.(McG.)	Assistant Stage Manager (Pollack Hall)
Neil Middleton; B.Mus.(Sask), M.Mus. (McG.)	Assistant Stage Manager (Pollack Hall)
Christopher Smythe; B.Mus., M.Mus.(McG.)	Stage Manager (Redpath Hall)
Molly Read; B.Mus.(McG.), MFA(SUNY)	Front-of-House Coordinator

Jacqueline Gauthier **Box Office Coordinator**
 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**

Brian McMillan; B.Mus., M.Mus.(McG.), M.I.St.(Tor.) **Reference Librarian**

John Black; B.A.(McG.) **Audio Room Supervisor**

Melanie Preuss **Library Assistant,
 Audio Room and Circulation**

Andrew Senior; B.A., MPhil.(York) **Specialized (Audio/Visual)
 Cataloguing Editor**

Gail Youster **Library Assistant,
 Circulation and Serials**

David Curtis; B.Sc.(McG.) **Library Assistant,
 Circulation and Reserves**

PERFORMANCE LIBRARY

Telephone: (514) 398-4553

Katie Lai; B.F.A.(Wisc.), M.Mus., M.L.I.S.(McG.) **Librarian**

OPERA MCGILL

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

Dixie Ross-Neill; B. Mus.(N. Carolina), M.Mus.(Texas)
Program Director

Julian Wachner; B.Mus., Mus.Doc.(Boston)
Principal Conductor

Douglas McNabney; B.Mus.(Tor.), M.M.(W.Ont.), D.Mus.(Montr.)
Executive Director

DIGITAL COMPOSITION STUDIO

Telephone: (514) 398-4552

Sean Ferguson; B.Mus.(Atla.), M.Mus., D.Mus.(McG.) **Director**

Richard McKenzie **Technician**

RECORDING STUDIO

Telephone: (514) 398-4549

Wieslaw Woszczyk; M.A., Ph.D.(F. Chopin Academy of Music,
 Warsaw) **Director**

Ieronim Catanescu **Technician**

MUSIC TECHNOLOGY RESEARCH LABORATORIES**COMPUTATIONAL ACOUSTIC MODELING LABORATORY**

Telephone: (514) 398-4535, ext. 0504

Gary P. Scavone; B.A., B.S.(Syr.), M.S., Ph.D.(Stanford)
Director

DISTRIBUTED DIGITAL MUSICAL LIBRARIES LABORATORY

Telephone: (514) 398-4535, ext. 0300

Ichiro Fujinaga; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.)
Director

SOUND PROCESSING AND CONTROL LABORATORY

Telephone: (514) 398-4535, ext. 00271

Fax: (514) 398-2962

Philippe Depalle; B.Sc.(Paris XI & ENS Cachan), D.E.A. (Le Mans
 & ENS Cachan), Ph.D.(Le Mans & IRCAM)
 and

Marcelo M. Wanderley; B. Eng.(UFPR), M. Eng. (UFSC), Ph.D.
 (Paris VI & IRCAM) **Directors**

INPUT DEVICES LABORATORY

Marcelo M. Wanderley; B. Eng.(UFPR), M. Eng. (UFSC),
 Ph.D. (Paris VI & IRCAM) **Director**

**CENTRE FOR INTERDISCIPLINARY RESEARCH IN MUSIC
 MEDIA & TECHNOLOGY (CIRMMT)**

Steve McAdams; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris)
Director

Sara Gomez; B.A.(McG.) **Project Coordinator**

Peter Holmes **Technical Manager**

Wieslaw Woszczyk; M.A., Ph.D.(F. Chopin Academy of Music)
Founding Director

Jonas Braasch; Ph.D.(Ruhr-Univ. Bochum)
Research Associate

Bennett Smith; BS(Mich.), Diplom Physik(Gottingen)
Research Associate

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.mcgill.ca/conservatory

Dean Jobin-Bevans; B.Mus.(Tor.), M.Mus.(McG.) **Director**

Nancy Soulsby; B.A., Dip.Ed.(McG.) **Administrative Assistant**

Marie-Reine Pelletier **Student Affairs Coordinator**

Anna Sedcole; B.A.(Cant.), A.T.C.L.(Voice)

**Admissions and
 Registration Clerk**

Nancy McMahon-Laporte **Information Clerk**

10.3 General Information**10.3.1 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)**Faculty Program**

**Music Education – available only as a component of the
 Concurrent B.Mus./B.Ed. program**

Music History (Major and Honours)**Music Technology (Honours)****Music 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 [section 5.12.38 "Music \(MUAR\)"](#) and the Faculty of Science, see [section 12.12.19 "Music"](#).

M.Mus. Performance (Prerequisite courses)

Students wishing to prepare for the Master of Music in Performance should include, in their Bachelor of Music program, the courses listed under [section 10.6.3.19 "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 10.6.2.9 "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 Master of Arts degree (M.A.) is available as a thesis option in Music Education, Music Technology, Musicology, and Theory and as a non-thesis option in Music Education, Musicology, and Theory.

DEGREE OF MASTER OF MUSIC (M.Mus.)

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. Within the Performance

option are offered specializations in: piano, guitar, orchestral instruments, organ, conducting, chamber music, orchestral training, piano accompaniment, vocal, opera, opera coaching, vocal pedagogy, early music, church music — organ, and jazz.

DEGREE OF DOCTOR OF MUSIC (D.Mus.)

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

DEGREE OF DOCTOR OF PHILOSOPHY (Ph.D.)

The Doctor of Philosophy degree (Ph.D.) is available in Music Education, Musicology, Music Technology, Sound Recording, and Theory.

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

10.3.2 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.

10.3.3 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 (excluding courses completed under the satisfactory/unsatisfactory option) in the academic year preceding the award and must register for full-time studies during the subsequent year, unless fewer credits are needed to complete the program. Students whose records contain outstanding incompletes or deferrals will not be considered. No application is required.

10.3.4 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 Student Adviser.

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.

10.3.5 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 section 5.12.38 "Music (MUAR)" 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.

10.3.6 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.mcgill.ca/conservatory.

10.4 Admission

10.4.1 Application Procedure

All inquiries regarding admission should be directed to the Admissions Office, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, QC H3A1E3.

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.

A detailed description of the applicant's musical background and training including photocopies of diplomas, certificates and/or transcripts should be submitted. All applicants must also submit a Statement of Intent outlining reasons for wishing to enter the program(s) to which they have applied. 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.

10.4.2 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 – 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 entrance audition requirements please refer to www.mcgill.ca/music/prospective/undergraduate/requirements.

The entrance audition dates for September 2005 admission are February 19 to 27, 2005.

The entrance audition dates for September 2006 admission are February 18 to 26, 2006.

Recordings (compact disc 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.

10.4.3 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.

10.4.4 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 III 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.

10.4.5 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.

10.4.6 Keyboard Proficiency Test (MUSP170)

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 MUSP170 until they successfully complete the course. Majors in Jazz Performance must enrol in MUJZ170. Students in Jazz Performance who have completed MUJZ170 and MUJZ171, and who transfer to a Department of Theory program, will be required to complete MUSP172. Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from the MUSP170 Test (but not from MUSP171 and MUSP172).

The requirements of the Keyboard Proficiency 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.

10.4.7 Readmission

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 readmitted upon permission of the Faculty, subject to the student's previous record and current Faculty limitations on enrolment, but will be required to re-audition. Students wishing to return must submit a request in writing to the Student Affairs Office, giving a summary of their activities during their absence, and complete a Readmission Application Form. The deadline for the

September session is January 15; for the January session, November 1.

Fees:

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

10.4.8 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, see section 10.3.1 “Degrees and Diplomas Offered”, 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 an 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 (MUIN300, MUIN301) 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.

10.5 Academic Information

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

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

10.5.1 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 (MUCT235, MUCT335, MUIT201, MUIT202, MUIT203, MUIT204, MUIT301, MUIT302) and in choral and instrumental conducting classes (MUCT315, MUCT415, MUIT315, MUIT415) 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:

- MUEN480 Early Music Ensemble
- MUEN485 Mixed Ensembles
- MUEN489 Woodwind Ensembles
- MUEN491 Brass Ensembles
- MUEN498 Percussion Ensembles
- MUEN499 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 Coordinator 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 (MUEN497 or MUEN697) 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 (MUEN484) 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 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 Library. Students will be required to pay for the replacement of any music which has been lost, stolen or damaged.

10.5.2 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.

10.5.3 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 10.6 "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 10.6 "Programs of Study"](#). Generally, an honours degree in the appropriate field is prerequisite to graduate study.

Faculty Program: A general B.Mus. program ([section 10.6.2.8 "Faculty Program"](#)).

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

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

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

10.5.4 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.

10.5.5 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.

10.5.6 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.

10.5.7 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.

10.5.8 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 see [section 4.3.7 "Regulations Concerning Course Withdrawal"](#).

10.5.9 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 coursework on time. The deadline for completion and submission of the required work shall be set by the instructor but may not be later than four months after the K was given. A special form for incompletes, available from the 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 (KE). Completion of the course will cause the K to be replaced on official transcripts by the mark earned. A mark of K not cleared by mid-May makes the student ineligible for scholarships.

In exceptional cases, when research or an assignment cannot be completed for reasons beyond the student's control, students may be given permission by their Departmental Chair or the 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.

10.5.10 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 Student Adviser; a practical music examination, 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.

10.5.11 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.

10.5.12 Rereading of Examinations

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

10.5.13 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 adviser, before the withdrawal deadlines, about their course selection for the Winter term.

- Students who were previously in satisfactory standing will be placed in probationary standing if their CGPA falls between 1.50 and 1.99.
- Students who were previously in probationary standing will remain in probationary standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher, although the TGPA requirement will not apply to the Summer term.
- Students who were previously in interim unsatisfactory standing will be placed in probationary standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher.
- Students who were previously in unsatisfactory standing and who were readmitted to the Faculty by the 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 Student Adviser 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 Student Adviser, before the withdrawal deadlines, about their course selection for the Winter term.

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

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

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

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

10.5.14 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).

10.5.15 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.

10.6 Programs of Study

10.6.1 Four-Year Program (Prerequisite Courses)

Students who hold a high school graduation diploma (minimum years of schooling: 12) 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:

- [section 10.6.2 "Department of Theory: Composition; Music History; Music Technology; Theory; Faculty Program"](#)
- [section 10.6.3 "Department of Performance"](#)
- [section 10.6.4 "Designated Major Program"](#)
- or [section 10.6.5 "B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program"](#)

All students take:	CREDITS
MUHL184 History Survey - Medieval, Renaissance, Baroque	3
MUHL185 History Survey - Classical, Romantic, 20th-C.	3
MUSP129 Musicianship 1	2
MUSP131 Musicianship 2	2
MUTH110 Melody and Counterpoint	3
MUTH111 Elementary Harmony and Analysis	3
Basic Ensemble Training	4
Arts/Science Elective	6
Credits taken by all students	26
Additional courses for Non-Jazz/Non-Performance Majors:	
MUSP170 Keyboard Proficiency	1
MUSP171 Keyboard Lab 1	1
MUSP172 Keyboard Lab 2	1
Practical Study	4
Total for students other than Jazz or Performance Majors	33
Additional courses for Performance Majors:	
MUPG100 Life as a Professional Musician	1
MUSP170 Keyboard Proficiency	1
MUSP171 Keyboard Lab 1	1
MUSP172 Keyboard Lab 2	1
Practical Study	8
Total for Performance Majors	38
Additional courses for Jazz Majors:	
MUEN470 Jazz Combo	2
MUJZ160 Jazz Materials 1	3
MUJZ161 Jazz Materials 2	3

MUJZ170 Jazz Keyboard Proficiency 1	1
MUJZ171 Jazz Keyboard Proficiency 2	1
MUPG100 Life as a Professional Musician	1
Practical Study	8
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.

10.6.2 Department of Theory: Composition; 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.

Music Technology encourages interaction between musical creation, technology and research. The pedagogical goal of the Music Technology program is to provide students with an environment for professional-level music training with an intensive focus on programming of advanced music technologies. This training prepares students to meet the technological demands of contemporary composition and performance practice, and offers students a wide range of employment possibilities in the music technology and media industries.

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.

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

10.6.2.1 B.Mus. with a Major in Composition

For prerequisite requirements for this program, [see section 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

COMPOSITION	CREDITS
MUCO240D1 Tonal Composition	3
MUCO240D2 Tonal Composition	3
MUCO245D1 Composition	2
MUCO245D2 Composition	2
MUCO340D1 Composition	3
MUCO340D2 Composition	3
MUCO341 Digital Studio Composition 1	3

MUCO342	Digital Studio Composition 2	3			
MUCO440D1	Composition	3			
MUCO440D2	Composition	3			
MUCO541	Advanced Digital Studio Composition 1	3			
THEORY			17		
MUCO260	Instruments of the Orchestra	2			
MUCO261	Elementary Orchestration	2			
MUTH310	Mid and Late 19th-Century Theory and Analysis	3			
MUTH427D1	20th-Century Analysis	2			
MUTH427D2	20th-Century Analysis	2			
<i>Two of (complementary):</i>		6			
MUCO542	(3) Advanced Digital Studio Composition 2				
MUTH301	(3) Modal Counterpoint 1				
MUTH302	(3) Modal Counterpoint 2				
MUTH303	(3) Tonal Counterpoint 1				
MUTH304	(3) Tonal Counterpoint 2				
MUSICIANSHIP			8		
MUSP229	Musicianship 3	2			
MUSP231	Musicianship 4	2			
MUSP329	Musicianship 5	2			
MUSP331	Musicianship 6	2			
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE			6		
(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)					
PERFORMANCE			8		
Practical Concentration:					
MUIN220	Practical Instruction 3	2			
MUIN221	Concentration 1 Examination	2			
MUIN320	Practical Instruction 5	2			
MUIN321	Concentration 2 Examination	2			
Basic Ensemble Training, 8 credits from*:			8		
MUEN490	McGill Winds				
MUEN493	Choral Ensembles				
MUEN494	Contemporary Music Ensemble				
MUEN497	Orchestral Ensembles				
ARTS AND SCIENCE ELECTIVES			18		
TOTAL CREDITS			96		
* A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.					

10.6.2.2 B.Mus. with Honours in Composition

For prerequisite requirements for this program, [see section 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

		CREDITS	
COMPOSITION		31	
MUCO240D1	Tonal Composition	3	
MUCO240D2	Tonal Composition	3	
MUCO245D1	Composition	2	
MUCO245D2	Composition	2	
MUCO340D1	Composition	3	
MUCO340D2	Composition	3	
MUCO341	Digital Studio Composition 1	3	
MUCO342	Digital Studio Composition 2	3	
MUCO440D1	Composition	3	
MUCO440D2	Composition	3	
MUCO541	Advanced Digital Studio Composition 1	3	
THEORY		22	
MUCO260	Instruments of the Orchestra	2	
MUCO261	Elementary Orchestration	2	
MUTH427D1	20th-Century Analysis	2	
MUTH427D2	20th-Century Analysis	2	
MUCO460D1	Advanced Orchestration	2	
MUCO460D2	Advanced Orchestration	2	

A minimum of 10 complementary credits from the following:

MUCO542	(3) Advanced Digital Studio Composition 2	
MUTH301	(3) Modal Counterpoint 1	
MUTH302	(3) Modal Counterpoint 2	
MUTH303	(3) Tonal Counterpoint 1	
MUTH304	(3) Tonal Counterpoint 2	
MUTH327D1	(2) 19th-Century Analysis	
MUTH327D2	(2) 19th-Century Analysis	
MUTH522D1	(3) Advanced Counterpoint	
MUTH522D2	(3) Advanced Counterpoint	
MUTH523D1	(3) Advanced Harmony	
MUTH523D2	(3) Advanced Harmony	

MUSICIANSHIP **10**

MUSP229	Musicianship 3	2
MUSP231	Musicianship 4	2
MUSP329	Musicianship 5	2
MUSP331	Musicianship 6	2
MUSP432	Dictation	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE **6**

(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

PERFORMANCE

Practical Concentration: **8**

MUIN220	Practical Instruction 3	2
MUIN221	Concentration 1 Examination	2
MUIN320	Practical Instruction 5	2
MUIN321	Concentration 2 Examination	2

Basic Ensemble Training*, 8 credits from: **8**

MUEN490	McGill Winds
MUEN493	Choral Ensembles
MUEN494	Contemporary Music Ensemble
MUEN497	Orchestral Ensembles

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **103**

Special Requirements:

1. Cumulative Grade Point Average: minimum 3.00.
2. Minimum grade of B in all COMPOSITION courses.

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

10.6.2.3 B.Mus. with Honours in Music Technology

For prerequisite requirements for this program, [see section 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

		CREDITS
MUSIC TECHNOLOGY		18
MUMT202	Fundamentals of New Media	3
MUMT203	Introduction to Digital Audio	3
MUMT306	Music and Audio Computing 1	3
MUMT307	Music and Audio Computing 2	3
MUMT402	Advanced Multimedia Development	3
MUMT502	Senior Project: Music Technology	3
THEORY		14
MUTH210	Tonal Theory and Analysis 1	3
MUTH211	Tonal Theory and Analysis 2	3
MUTH327D1	19th-Century Analysis	2
MUTH327D2	19th-Century Analysis	2
MUTH427D1	20th-Century Analysis	2
MUTH427D2	20th-Century Analysis	2
MUSICIANSHIP		8
MUSP229	Musicianship 3	2
MUSP231	Musicianship 4	2
MUSP329	Musicianship 5	2
MUSP331	Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE 6

(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

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

COMP250* Introduction to Computer Science 3

COMP251* Data Structures and Algorithms 3

PHYS224 Physics and Psychophysics of Music 3

PHYS225 Musical Acoustics 3

Nine credits of complementary courses in the School of Computer Science. 9

* Some knowledge of calculus is required in COMP251. Students with no background in calculus, or whose calculus needs refreshing or updating, are advised to take an introductory calculus course first.

COMPLEMENTARY MUSIC AND SCIENCE 18

18 credits from the following:

MUCO230D1 (2) The Art of Composition

MUCO230D2 (2) The Art of Composition

MUCO260 (2) Instruments of the Orchestra

MUCO261 (2) Elementary Orchestration

MUGT205 (3) Psychology of Music

MUSR232 (3) Introduction to Electronics

MUSR300D1 (3) Introduction to Music Recording

MUSR300D2 (3) Introduction to Music Recording

MUSR339 (3) Introduction to Electroacoustics

PHYS131 (4) Mechanics and Waves

PSYC100 (3) Introduction to Psychology

PSYC212 (3) Perception

PSYC213 (3) Cognition

TOTAL CREDITS 101

Special Requirements:

1. Cumulative Grade Point Average: minimum 3.00.

2. Minimum grade of B in MUSIC TECHNOLOGY courses.

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

10.6.2.4 B.Mus. with a Major in Music History

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

HISTORY 24

MUHL570 Research Methods in Music 3

plus 7 complementary courses from Groups I and II, with a minimum of two from each group 21

Group I

MUHL220 (3) Women in Music

MUHL377 (3) Baroque Opera

MUHL379 (3) Solo Song 1100-1700

MUHL380 (3) Medieval Music

MUHL381 (3) Renaissance Music

MUHL382 (3) Baroque Music

MUHL395 (3) Keyboard Literature before 1750

MUHL591D1 (1.5) Paleography

and MUHL591D2 (1.5) Paleography

MUPP381 (3) Topics: Performance Practice before 1800

Group II

MUHL330 (3) Music and Film

MUHL342 (3) History of Electroacoustic Music

MUHL362 (3) Popular Music

MUHL366 (3) The Era of the Fortepiano

MUHL372 (3) Solo Song outside Germany and Austria

MUHL383 (3) Classical Music

MUHL384 (3) Romantic Music

MUHL385 (3) Early Twentieth-Century Music

MUHL386 (3) Chamber Music Literature

MUHL387 (3) Opera from Mozart to Puccini

MUHL388 (3) Twentieth-Century Opera

MUHL389 (3) Orchestral Literature

MUHL390 (3) The German Lied

MUHL391 (3) Canadian Music

MUHL392 (3) Music since 1945

MUHL393 (3) History of Jazz

MUHL396 (3) Era of the Modern Piano

MUHL397 (3) Choral Literature after 1750

MUHL398 (3) Wind Ensemble Literature after 1750

MUPP385 (3) Topics: Performance Practice after 1800

THEORY

MUTH210 Tonal Theory and Analysis 1 3

MUTH211 Tonal Theory and Analysis 2 3

MUTH310 Mid and Late 19th-Century Theory and Analysis 3

MUTH311 20th-Century Theory and Analysis 3

MUSICIANSHIP 8

MUSP229 Musicianship 3 2

MUSP231 Musicianship 4 2

MUSP329 Musicianship 5 2

MUSP331 Musicianship 6 2

FREE ELECTIVES 14

PERFORMANCE

Practical Concentration: 8

MUIN220 Practical Instruction 3 2

MUIN221 Concentration 1 Examination 2

MUIN320 Practical Instruction 5 2

MUIN321 Concentration 2 Examination 2

Basic Ensemble Training, 8 credits from*: 8

MUEN490 McGill Winds

MUEN493 Choral Ensembles

MUEN494 Contemporary Music Ensemble

MUEN497 Orchestral Ensembles

ARTS AND SCIENCE ELECTIVES 18

TOTAL CREDITS 92

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

10.6.2.5 B.Mus. with Honours in Music History

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

HISTORY 33

MUHL570 Research Methods in Music 3

MUHL591D1 Paleography 1.5

MUHL591D2 Paleography 1.5

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

Group I

MUHL220 (3) Women in Music

MUHL377 (3) Baroque Opera

MUHL379 (3) Solo Song 1100-1700

MUHL380 (3) Medieval Music

MUHL381 (3) Renaissance Music

MUHL382 (3) Baroque Music

MUHL395	(3)	Keyboard Literature before 1750
MUPP381	(3)	Topics: Performance Practice before 1800

Group II

MUHL330	(3)	Music and Film
MUHL342	(3)	History of Electroacoustic Music
MUHL362	(3)	Popular Music
MUHL366	(3)	The Era of the Fortepiano
MUHL372	(3)	Solo Song outside Germany and Austria
MUHL383	(3)	Classical Music
MUHL384	(3)	Romantic Music
MUHL385	(3)	Early Twentieth-Century Music
MUHL386	(3)	Chamber Music Literature
MUHL387	(3)	Opera from Mozart to Puccini
MUHL388	(3)	Twentieth-Century Opera
MUHL389	(3)	Orchestral Literature
MUHL390	(3)	The German Lied
MUHL391	(3)	Canadian Music
MUHL392	(3)	Music since 1945
MUHL393	(3)	History of Jazz
MUHL396	(3)	Era of the Modern Piano
MUHL397	(3)	Choral Literature after 1750
MUHL398	(3)	Wind Ensemble Literature after 1750
MUPP385	(3)	Topics: Performance Practice after 1800

THEORY

MUTH210	Tonal Theory and Analysis 1	3	20 or 21
MUTH211	Tonal Theory and Analysis 2	3	
plus one of the following options:			14 or 15

- (a) MUTH327D1 (2) 19th-Century Analysis
 MUTH327D2 (2) 19th-Century Analysis
 MUTH427D1 (2) 20th-Century Analysis
 MUTH427D2 (2) 20th-Century Analysis

Two of (complementary):

- MUTH301 (3) Modal Counterpoint 1
 MUTH302 (3) Modal Counterpoint 2
 MUTH303 (3) Tonal Counterpoint 1
 MUTH304 (3) Tonal Counterpoint 2

- (b) MUTH327D1 (2) 19th-Century Analysis
 MUTH327D2 (2) 19th-Century Analysis
 MUTH426 (3) Analysis of Early Music
 MUTH427D1 (2) 20th-Century Analysis
 MUTH427D2 (2) 20th-Century Analysis

One of (complementary):

- MUTH301 (3) Modal Counterpoint 1
 MUTH302 (3) Modal Counterpoint 2
 MUTH303 (3) Tonal Counterpoint 1
 MUTH304 (3) Tonal Counterpoint 2

- (c) MUTH310 (3) Mid and Late 19th-Century Theory and Analysis

- MUTH311 (3) 20th-Century Theory and Analysis
 MUTH426 (3) Analysis of Early Music

One of (complementary):

- MUTH301 (3) Modal Counterpoint 1
 and MUTH302 (3) Modal Counterpoint 2

- or MUTH303 (3) Tonal Counterpoint 1
 and MUTH304 (3) Tonal Counterpoint 2

MUSICIANSHIP

MUSP229	Musicianship 3	2	8
MUSP231	Musicianship 4	2	
MUSP329	Musicianship 5	2	
MUSP331	Musicianship 6	2	

PERFORMANCE

Practical Concentration:			8
MUIN220	Practical Instruction 3	2	
MUIN221	Concentration 1 Examination	2	
MUIN320	Practical Instruction 5	2	
MUIN321	Concentration 2 Examination	2	
Basic Ensemble Training, 8 credits from*:			8
MUEN490	McGill Winds		

MUEN493	Choral Ensembles
MUEN494	Contemporary Music Ensemble
MUEN497	Orchestral Ensembles

COMPLEMENTARY ARTS AND SCIENCE **12**

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

ARTS AND SCIENCE ELECTIVES **6****TOTAL CREDITS** **95 or 96****Special Requirements:**

1. Cumulative Grade Point Average: minimum 3.00.
2. Minimum grade of B in all MUSIC HISTORY courses.

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

10.6.2.6 B.Mus. with a Major in Theory

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

THEORY **CREDITS**
32

MUTH210	Tonal Theory and Analysis 1	3
MUTH211	Tonal Theory and Analysis 2	3
MUTH327D1	19th-Century Analysis	2
MUTH327D2	19th-Century Analysis	2
MUTH427D1	20th-Century Analysis	2
MUTH427D2	20th-Century Analysis	2
MUHL570	Research Methods in Music	3
<i>Two of (complementary):</i>		
MUTH301	(3) Modal Counterpoint 1	6
MUTH302	(3) Modal Counterpoint 2	
MUTH303	(3) Tonal Counterpoint 1	
MUTH304	(3) Tonal Counterpoint 2	

A minimum of 9 complementary credits from the following (may include 6 credits of counterpoint courses not taken in the category above)*

MUTH426	(3) Analysis of Early Music	9
MUTH522D1	(3) Advanced Counterpoint	
MUTH522D2	(3) Advanced Counterpoint	
MUTH523D1	(3) Advanced Harmony	
MUTH523D2	(3) Advanced Harmony	
MUTH528	(3) Schenkerian Techniques	
MUTH529	(3) Proseminar in Music Theory 1	
MUTH538	(3) Mathematical Models/Musical Analysis	
MUCO230D1	(2) The Art of Composition	
MUCO230D2	(2) The Art of Composition	

MUSICIANSHIP		8
MUSP229 Musicianship 3	2	
MUSP231 Musicianship 4	2	
MUSP329 Musicianship 5	2	
MUSP331 Musicianship 6	2	

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE		6
(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)		

FREE ELECTIVES **12**

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** 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**

* Credits exceeding 9 may be counted toward the Free Elective requirements.
 ** A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.

10.6.2.7 B.Mus. with Honours in Theory

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

THEORY		CREDITS	38
MUTH210 Tonal Theory and Analysis 1	3		
MUTH211 Tonal Theory and Analysis 2	3		
MUTH327D1 19th-Century Analysis	2		
MUTH327D2 19th-Century Analysis	2		
MUTH427D1 20th-Century Analysis	2		
MUTH427D2 20th-Century Analysis	2		
MUTH528 Schenkerian Techniques	3		
MUTH529 Proseminar in Music Theory 1	3		
MUTH538 Mathematical Models/Musical Analysis	3		
MUHL570 Research Methods in Music	3		
<i>One of (complementary):</i>	3		
PHYS224 (3) Physics and Psychophysics of Music			
MUTH426 (3) Analysis of Early Music			
MUGT205 (3) Psychology of Music			
<i>Three of (complementary):</i>	9		
MUTH301 (3) Modal Counterpoint 1			
MUTH302 (3) Modal Counterpoint 2			
MUTH303 (3) Tonal Counterpoint 1			
MUTH304 (3) Tonal Counterpoint 2			
MUSICIANSHIP		8	
MUSP229 Musicianship 3	2		
MUSP231 Musicianship 4	2		
MUSP329 Musicianship 5	2		
MUSP331 Musicianship 6	2		
COMPLEMENTARY HISTORY		6	
Music History, Literature or Performance Practice (courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)			
<i>Plus one of:</i>	3		
MUHL380 (3) Medieval Music			
MUHL381 (3) Renaissance Music			

MUHL382 (3) Baroque Music		
MUHL383 (3) Classical Music		
MUHL384 (3) Romantic Music		
MUHL385 (3) Early Twentieth-Century Music		
MUHL392 (3) Music since 1945		

MUSIC ELECTIVES (with Departmental Approval) **12**

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* 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 **98**

Special Requirements:
 1. Cumulative Grade Point Average: minimum 3.00.
 2. Minimum grade of B in all MUSIC THEORY courses.

As MUTH528 and MUTH529 are offered every other year, students are expected to check with their advisers to ensure that these required courses are taken by the time of graduation.

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

10.6.2.8 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 10.6.1 "Four-Year Program (Prerequisite Courses)".

THEORY		CREDITS	12
MUTH210 Tonal Theory and Analysis 1	3		
MUTH211 Tonal Theory and Analysis 2	3		
MUTH310 Mid and Late 19th-Century Theory and Analysis	3		
MUTH311 20th-Century Theory and Analysis	3		
MUSICIANSHIP		8	
MUSP229 Musicianship 3	2		
MUSP231 Musicianship 4	2		
MUSP329 Musicianship 5	2		
MUSP331 Musicianship 6	2		
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE		6	
(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 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 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

MUSIC ELECTIVES	20
FREE ELECTIVES	12
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	92

10.6.2.9 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 the Sound Recording Area Chair of their intent to do so.

	CREDITS
Faculty of Music	26
MUCO260 Instruments of the Orchestra	2
MUMT202 Fundamentals of New Media	3
MUMT203 Introduction to Digital Audio	3
MUSR232 Introduction to Electronics	3
MUSR300D1 Introduction to Music Recording	3
MUSR300D2 Introduction to Music Recording	3
MUMT301 Music and the Internet	3
MUSR339 Introduction to Electroacoustics	3
<i>One of (complementary):</i>	3
MUMT302 (3) New Media Production 1	
MUMT306 (3) Music and Audio Computing 1	

Faculty of Science	6
PHYS224 Physics and Psychophysics of Music	3
PHYS225 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.

10.6.2.10 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
MUHL570 Research Methods in Music	3
<i>plus 5 Music History complementary courses chosen freely from Groups I and II</i>	15
Group I	
MUHL220 (3) Women in Music	
MUHL377 (3) Baroque Opera	
MUHL379 (3) Solo Song 1100-1700	
MUHL380 (3) Medieval Music	
MUHL381 (3) Renaissance Music	
MUHL382 (3) Baroque Music	
MUHL395 (3) Keyboard Literature before 1750	
MUHL591D1 (1.5) Paleography	
and MUHL591D2 (1.5) Paleography	
MUPP381 (3) Topics: Performance Practice before 1800	

Group II	
MUHL330 (3) Music and Film	
MUHL362 (3) Popular Music	
MUHL366 (3) The Era of the Fortepiano	
MUHL372 (3) Solo Song outside Germany and Austria	
MUHL383 (3) Classical Music	
MUHL384 (3) Romantic Music	

MUHL385 (3) Early Twentieth-Century Music	
MUHL386 (3) Chamber Music Literature	
MUHL387 (3) Opera from Mozart to Puccini	
MUHL388 (3) Twentieth-Century Opera	
MUHL389 (3) Orchestral Literature	
MUHL390 (3) The German Lied	
MUHL391 (3) Canadian Music	
MUHL392 (3) Music since 1945	
MUHL393 (3) History of Jazz	
MUHL396 (3) Era of the Modern Piano	
MUHL397 (3) Choral Literature after 1750	
MUHL398 (3) Wind Ensemble Literature after 1750	
MUPP385 (3) Topics: Performance Practice after 1800	

10.6.2.11 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, 2005 and must be completed and returned to that office by May 15, 2005. 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, 2005.

	CREDITS
PHYS224 Physics and Psychophysics of Music	3
PHYS225 Musical Acoustics	3
MUHL342 History of Electroacoustic Music	3
MUMT202 Fundamentals of New Media	3
MUMT203 Introduction to Digital Audio	3
MUMT301 Music and the Internet	3
MUMT302 New Media Production 1	3
MUMT303 New Media Production 2	3
TOTAL CREDITS	24

10.6.3 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 (Quebec), the National Arts Centre, the International Buxtehude-Scheidt Festival, Lincoln Center, Roy Thomson Hall, Salle Wilfrid Pelletier, the International Association of Jazz Educators Convention in New Orleans, in Washington and Boston, Paris, London and Cork [Ireland], and at the Holetown 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.

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

Note: 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.

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

For prerequisite requirements for this program, [see section 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	36
MUEN493 Choral Ensembles (during each of the first four terms)	8
MUIN230 Performance Practical Instruction 3	4
MUIN231 Performance 1 Examination	4
MUIN330 Performance Practical Instruction 5	4
MUIN331 Performance 2 Examination	4
MUIN430 Performance Practical Instruction 7	4
MUIN431 Performance 3 Examination	4
MUIN433 Piano Techniques 3	0
MUPG541 Senior Piano Seminar 1	2
MUPG542 Senior Piano Seminar 2	2

COMPLEMENTARY PERFORMANCE **6**
6 credits of ensembles from MUEN481, MUEN483, MUEN484, and MUEN485

	CREDITS
THEORY	12
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH310 Mid and Late 19th-Century Theory and Analysis	3
MUTH311 20th-Century Theory and Analysis	3

	CREDITS
MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE **6**
(courses with a MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

MUSIC ELECTIVES	10
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Special Requirements:

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

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

For prerequisite requirements for this program, [see section 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	24
Practical: Major (4 credits each term)	24
Performance 3 Examination	4
Basic Ensemble Training: Choral Ensemble during each of the first six terms	12
Complementary Ensembles	6
THEORY	12
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH310 Mid and Late 19th-Century Theory and Analysis	3
MUTH311 20th-Century Theory and Analysis	3

	CREDITS
MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE **6**
(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

MUSIC ELECTIVES **10**
(except Harpsichord and Organ Majors)

COMPLEMENTARY MUSIC **10**
(for Harpsichord and Organ Majors)

Must include the following:

- Harpsichord:
 - MUPG272D1 Continuo
 - MUPG272D2 Continuo
 - and MUPG372D1 Continuo
 - MUPG372D2 Continuo
- Organ:
 - MUPG272D1 Continuo
 - MUPG272D2 Continuo

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **96**

Special Requirements:

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

10.6.3.3 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 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	36
MUEN493 Choral Ensembles (during each of the first four terms)	8
MUIN230 Performance Practical Instruction 3	4
MUIN231 Performance 1 Examination	4
MUIN330 Performance Practical Instruction 5	4
MUIN331 Performance 2 Examination	4
MUIN433 Piano Techniques 3	0
MUPG541 Senior Piano Seminar 1	2
MUPG542 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.

	CREDITS
THEORY	12
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH310 Mid and Late 19th-Century Theory and Analysis	3
MUTH311 20th-Century Theory and Analysis	3

	CREDITS
MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE 6

(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

MUSIC ELECTIVES 10 - 12

Jazz Second Study students must include as part of their elective requirements MUJZ160 Jazz Materials 1, MUJZ161 Jazz Materials 2, MUJZ223 Jazz Improvisation 1, MUJZ224 Jazz Improvisation 2

ARTS AND SCIENCE ELECTIVES 18**TOTAL CREDITS** 96 - 98**Special Requirements:**

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

10.6.3.4 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 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).**CREDITS****PERFORMANCE**

Practical: Keyboard, First Study (Piano, Organ, Harpsichord) (4 credits each term) 16

Performance 2 Examination

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

MUTH210 Tonal Theory and Analysis 1 3

MUTH211 Tonal Theory and Analysis 2 3

MUTH310 Mid and Late 19th-Century Theory and Analysis 3

MUTH311 20th-Century Theory and Analysis 3

MUSICIANSHIP 8

MUSP229 Musicianship 3 2

MUSP231 Musicianship 4 2

MUSP329 Musicianship 5 2

MUSP331 Musicianship 6 2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE 6

(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

MUSIC ELECTIVES 10 - 12

Jazz Second Study students must include as part of their elective requirements MUJZ160/MUJZ161 Jazz Materials 1, 2, and MUJZ223/MUJZ224 Jazz Improvisation 1, 2

Organ/Harpsichord Majors (First Study) are required to include MUPG272D1 and MUPG272D2 Continuo.

ARTS AND SCIENCE ELECTIVES 18**TOTAL CREDITS** 96 - 98**10.6.3.5 B.Mus. with a Major in Performance (Voice)**For prerequisite requirements for this program, [see section 10.6.1 "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 a minimum of 12 complementary credits from 18

MUEN472 Cappella Antica

MUEN479 Song Interpretation

MUEN480 Early Music Ensemble

MUEN487 Cappella McGill

MUEN493 Choral Ensembles

MUEN494 Contemporary Music Ensemble

MUEN496 Opera Studio

DICTION 8

MUPG210 Italian Diction 2

MUPG211 French Diction 2

MUPG212 English Diction 2

MUPG213 German Diction 2

THEORY 12

MUTH210 Tonal Theory and Analysis 1 3

MUTH211 Tonal Theory and Analysis 2 3

MUTH310 Mid and Late 19th-Century Theory and Analysis 3

MUTH311 20th-Century Theory and Analysis 3

MUSICIANSHIP 8

MUSP229 Musicianship 3 2

MUSP231 Musicianship 4 2

MUSP329 Musicianship 5 2

MUSP331 Musicianship 6 2

COMPLEMENTARY HISTORY/LITERATURE 6*Two of:*

MUHL372 (3) Solo Song outside Germany and Austria

MUHL377 (3) Baroque Opera

MUHL387 (3) Opera from Mozart to Puccini

MUHL388 (3) Twentieth-Century Opera

MUHL390 (3) The German Lied

MUSIC ELECTIVES 8**ARTS AND SCIENCE ELECTIVES** 18**TOTAL CREDITS** 96**Special Requirements:**

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams, ensembles, and voice coaching.
2. Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN400 or ESLN401, ITAL205D1/ITAL205D2, GERM202, and FRSL207, 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.

10.6.3.6 B.Mus. with a Major In Performance (Orchestral Instruments)For prerequisite requirements for this program, [see section 10.6.1 "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

MUTH210 Tonal Theory and Analysis 1 3

MUTH211 Tonal Theory and Analysis 2 3

MUTH310 Mid and Late 19th-Century Theory and Analysis 3

MUTH311 20th-Century Theory and Analysis 3

MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE **6**

(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

MUSIC ELECTIVES **10**

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **96**

Ensemble Requirements:

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

Special Requirements:

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

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

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

	CREDITS
PERFORMANCE	
Practical: Honours (4 credits each term)	24
Honours Performance 2 Examination and Honours Performance 3 Examination	
MUIN300 Vocal Repertoire Coaching 1 (this 2-credit course is to be taken twice)	4
MUIN305 Vocal Musical Practices	2
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
MUEN472 Cappella Antica	
MUEN479 Song Interpretation	
MUEN480 Early Music Ensemble	
MUEN487 Cappella McGill	
MUEN493 Choral Ensembles	
MUEN494 Contemporary Music Ensemble	
MUEN496 Opera Studio	

DICTION	8
MUPG210 Italian Diction	2
MUPG211 French Diction	2
MUPG212 English Diction	2
MUPG213 German Diction	2

THEORY	14
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH327D1 19th-Century Analysis	2
MUTH327D2 19th-Century Analysis	2
MUTH427D1 20th-Century Analysis	2
MUTH427D2 20th-Century Analysis	2

MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2

COMPLEMENTARY HISTORY/LITERATURE **9**

Three of:

MUHL372 (3) Solo Song outside Germany and Austria	
MUHL377 (3) Baroque Opera	
MUHL387 (3) Opera from Mozart to Puccini	

MUHL388 (3) Twentieth-Century Opera	
MUHL390 (3) The German Lied	

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **99**

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Continuation in the program requires a minimum grade of A- in practical instruction/exams, ensembles, and voice coaching.
3. Prior to, or concurrent with registration in the corresponding Diction courses, the Honours Voice student must furnish evidence of having completed ESLN400 or ESLN401, ITAL205D1/ ITAL205D2, GERM202, and FRSL207, 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.

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

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

	CREDITS
PERFORMANCE	38
MUEN493 Choral Ensembles (during each of the first four terms)	8
MUEN494 Contemporary Music Ensemble	2
MUIN230 Performance Practical Instruction 3	4
MUIN231 Performance 1 Examination	4
MUIN340 Honours Practical Instruction 5	4
MUIN341 Honours Performance 2 Examination	4
MUIN433 Piano Techniques 3	0
MUIN440 Honours Practical Instruction 7	4
MUIN441 Honours Performance 3 Examination	4
MUPG541 Senior Piano Seminar 1	2
MUPG542 Senior Piano Seminar 2	2

COMPLEMENTARY PERFORMANCE **6**

6 credits of ensembles, with Departmental Approval.

THEORY **14**

MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH327D1 19th-Century Analysis	2
MUTH327D2 19th-Century Analysis	2
MUTH427D1 20th-Century Analysis	2
MUTH427D2 20th-Century Analysis	2

MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2

MUSIC HISTORY AND LITERATURE **6**

MUHL366 The Era of the Fortepiano	3
MUHL396 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. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.

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

For prerequisite requirements for this program, [see section 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Honours Performance 2 Examination and Honours Performance 3 Examination	
MUEN494 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
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH327D1 19th-Century Analysis	2
MUTH327D2 19th-Century Analysis	2
MUTH427D1 20th-Century Analysis	2
MUTH427D2 20th-Century Analysis	2
MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY OR LITERATURE	6
Organ/ Harpsichord must include the following:	
MUHL395 Keyboard Literature before 1750	
MUHL396 Era of the Modern Piano	
Orchestral Instruments must include the following:	
MUHL389 Orchestral Literature	
PERFORMANCE PRACTICE ELECTIVE	3
MUSIC ELECTIVES (with Departmental Approval) (except Harpsichord and Organ students)	6
COMPLEMENTARY MUSIC (for Organ students only) Must include Continuo MUPG272D1 and MUPG272D2	6
CONTINUO (for Harpsichord students only)	
MUPG272D1 Continuo	2
MUPG272D2 Continuo	2
MUPG372D1 Continuo	1
MUPG372D2 Continuo	1
	6
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. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.

* Harpsichord and viola da gamba students will take MUPP381 (Topics: Performance Practice before 1800) instead of Contemporary Music Ensemble.

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

For prerequisite requirements for this program, [see section 10.6.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	CREDITS
PERFORMANCE	
Practical: Organ Major (4 credits each term)	24
Performance 3 Examination	
Basic Ensemble Training: Choral Ensemble during each of the first six terms	12
MUPG272D1 Continuo	2
MUPG272D2 Continuo	2
THEORY	12
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH310 Mid and Late 19th-Century Theory and Analysis	3
MUTH311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2
HISTORY	6
MUHL399 Church Music	3
MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE COMPLEMENTARY (courses with a MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)	3
MUSIC EDUCATION	9
MUCT235 Vocal Techniques	3
MUCT315 Choral Conducting 1	3
MUCT415 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. Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles. Students majoring in Church Music are not required to perform their examinations from memory.

**10.6.3.11 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 10.6.1 "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

MUTH210	Tonal Theory and Analysis 1	3	12
MUTH211	Tonal Theory and Analysis 2	3	
MUTH310	Mid and Late 19th-Century Theory and Analysis	3	
MUTH311	20th-Century Theory and Analysis	3	

MUSICIANSHIP

MUSP229	Musicianship 3	2	8
MUSP231	Musicianship 4	2	
MUSP329	Musicianship 5	2	
MUSP331	Musicianship 6	2	

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE

MUPP381	Topics: Performance Practice before 1800	3	9
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plus 6 complementary credits from the following with at least one course from each group **6**

- (a) MUHL380 (3) Medieval Music
- MUHL381 (3) Renaissance Music
- MUHL382 (3) Baroque Music
- MUHL383 (3) Classical Music
- (b) MUHL395 Keyboard Literature before 1750
- MUHL570 (3) Research Methods in Music
- MUHL591D1 (1.5) Paleography
- and MUHL591D2(1.5) Paleography

MUSIC ELECTIVES

(except for Harpsichord, Organ or Voice students) **6**

CONTINUO (for Harpsichord or Organ students only)

MUPG272D1	Continuo	2	6
MUPG272D2	Continuo	2	
MUPG372D1	Continuo	1	
MUPG372D2	Continuo	1	

DICTION (for voice students only)

MUPG210	Italian Diction	2	8
MUPG211	French Diction	2	
MUPG212	English Diction	2	
MUPG213	German Diction	2	

ARTS AND SCIENCE ELECTIVES **18**

TOTAL CREDITS **95 or 97**

Special Requirements:

- Continuation in the program requires a minimum 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 ESLN400 or ESLN401, ITAL205D1/ ITAL205D2, GERM202, and FRSL207, 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.

10.6.3.12 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 10.6.1 "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**

MUTH210	Tonal Theory and Analysis 1	3
MUTH211	Tonal Theory and Analysis 2	3
MUTH310	Mid and Late 19th-Century Theory and Analysis	3
MUTH311	20th-Century Theory and Analysis	3
MUTH426	Analysis of Early Music	3

MUSICIANSHIP **8**

MUSP229	Musicianship 3	2
MUSP231	Musicianship 4	2
MUSP329	Musicianship 5	2
MUSP331	Musicianship 6	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE **12**

MUHL570	Research Methods in Music	3
MUPP381	Topics: Performance Practice before 1800	3

plus 6 complementary credits from the following with at least one course from each group **6**

- (a) MUHL380 (3) Medieval Music
- MUHL381 (3) Renaissance Music
- MUHL382 (3) Baroque Music
- MUHL383 (3) Classical Music
- (b) MUHL377 (3) Baroque Opera
- MUHL379 (3) Solo Song 1100-1700
- MUHL395 (3) Keyboard Literature before 1750
- MUHL591D1 (1.5) Paleography
- and MUHL591D2 (1.5) Paleography

MUSIC ELECTIVES **6**

(except for Harpsichord, Organ or Voice students)

CONTINUO (for Harpsichord or Organ students only)

MUPG272D1	Continuo	2
MUPG272D2	Continuo	2
MUPG372D1	Continuo	1
MUPG372D2	Continuo	1

DICTION (for Voice students only)

MUPG210	Italian Diction	2
MUPG211	French Diction	2
MUPG212	English Diction	2

MUPG213	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. Continuation in the program requires a minimum grade of A- in practical instruction/exams, ensembles, and voice coaching.
3. Minimum grade of B in MUHL570 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 ESLN400 or ESLN401, ITAL205D1/ITAL205D2, GERM202, and FRSL207, 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.

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

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

		CREDITS
PERFORMANCE		
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 or Wind Symphony		
Bass: Orchestra		
Other Instruments: Choral Ensemble or Vocal Jazz Workshop		
MUEN470 Jazz Combo		4
MUEN495 Jazz Ensembles		8
MUJZ223 Jazz Improvisation/Musicianship 1		3
MUJZ224 Jazz Improvisation/Musicianship 2		3
MUJZ423 Jazz Improvisation/Musicianship 3		3
MUJZ424 Jazz Improvisation/Musicianship 4		3
		12
THEORY		
		18
MUTH312 19th-Century Theory and Analysis/Jazz Majors		3
MUTH313 20th-Century Theory and Analysis/Jazz Majors		3
MUJZ261D1 Jazz Arranging		3
MUJZ261D2 Jazz Arranging		3
MUJZ340D1 Jazz Composition		3
MUJZ340D2 Jazz Composition		3
		6
HISTORY		
		6
MUHL393 History of Jazz		3
MUJZ493 Jazz Performance Practice		3
PEDAGOGY		
		3
MUJZ356 Jazz Pedagogy		3
COMPLEMENTARY MUSIC		
		4
<i>One of the following pairs:</i>		
MUJZ440D1 (2) Advanced Jazz Composition		
MUJZ440D2 (2) Advanced Jazz Composition		
or MUJZ461D1 (2) Advanced Jazz Arranging		
MUJZ461D2 (2) Advanced Jazz Arranging		
ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		101

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum grade of B- in all Jazz courses and Practical Instruc-

tion/Exams, including Jazz Combo and Ensembles, excluding MUJZ1xx 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: MUIN180, MUIN181, and/or MUIN182) on their two non-major instruments.

Note: MUIT356 may be substituted by graduate pedagogy course (MUJZ601).

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

		CREDITS
PERFORMANCE		60
MUEN493 Choral Ensembles (during each of the first four terms)		8
MUIN250 L.Mus. Practical Instruction 1		8
MUIN251 L.Mus. Performance 1 Examination		8
MUIN333 Piano Techniques 2		0
MUIN350 L.Mus. Practical Instruction 3		8
MUIN351 L.Mus. Performance 2 Examination		8
MUIN433 Piano Techniques 3		0
MUIN450 L.Mus. Practical Instruction 5		8
MUIN451 L.Mus. Performance 3 Examination		8
MUPG541 Senior Piano Seminar 1		2
MUPG542 Senior Piano Seminar 2		2
COMPLEMENTARY PERFORMANCE		6
Ensembles, 6 credits from:		
MUEN481 Piano Ensemble		
MUEN483 Piano Accompanying		
MUEN484 Studio Accompanying		
MUEN485 Mixed Ensembles		
THEORY		
		12
MUTH110 Melody and Counterpoint		3
MUTH111 Elementary Harmony and Analysis		3
MUTH210 Tonal Theory and Analysis 1		3
MUTH211 Tonal Theory and Analysis 2		3
MUSICIANSHIP		
		11
MUSP129 Musicianship 1		2
MUSP131 Musicianship 2		2
MUSP170 Keyboard Proficiency		1
MUSP171 Keyboard Lab 1		1
MUSP172 Keyboard Lab 2		1
MUSP229 Musicianship 3		2
MUSP231 Musicianship 4		2
HISTORY		
		6
MUHL184 History Survey - Medieval, Renaissance, Baroque		3
MUHL185 History Survey - Classical, Romantic, 20th-C.		3
TOTAL CREDITS		95
Special Requirements:		
1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.		
2. Candidates must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.		

10.6.3.15 Licentiate in Music (L.Mus.) (All Instruments except Piano)

		CREDITS
PERFORMANCE		48
MUIN250 L.Mus. Practical Instruction 1		8
MUIN251 L.Mus. Performance 1 Examination		8
MUIN350 L.Mus. Practical Instruction 3		8
MUIN351 L.Mus. Performance 2 Examination		8
MUIN450 L.Mus. Practical Instruction 5		8

MUIN451	L.Mus. Performance 3 Examination	8	
COMPLEMENTARY PERFORMANCE		18	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student; 12 credits from:		12	
MUEN473	Collegium Musicum		
MUEN490	McGill Winds		
MUEN493	Choral Ensembles		
MUEN494	Contemporary Music Ensemble		
MUEN497	Orchestral Ensembles		
Assigned Small Ensemble, 6 credits from:		6	
MUEN480	Early Music Ensemble		
MUEN485	Mixed Ensembles		
MUEN489	Woodwind Ensembles		
MUEN491	Brass Ensembles		
MUEN498	Percussion Ensembles		
MUEN499	String Ensembles		
THEORY		12	
MUTH110	Melody and Counterpoint	3	
MUTH111	Elementary Harmony and Analysis	3	
MUTH210	Tonal Theory and Analysis 1	3	
MUTH211	Tonal Theory and Analysis 2	3	
MUSICIANSHIP		11	
MUSP129	Musicianship 1	2	
MUSP131	Musicianship 2	2	
MUSP170	Keyboard Proficiency	1	
MUSP171	Keyboard Lab 1	1	
MUSP172	Keyboard Lab 2	1	
MUSP229	Musicianship 3	2	
MUSP231	Musicianship 4	2	
HISTORY		6	
MUHL184	History Survey - Medieval, Renaissance, Baroque	3	
MUHL185	History Survey - Classical, Romantic, 20th-C.	3	
TOTAL CREDITS		95	

Ensemble Requirements:

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

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
2. 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.

10.6.3.16 Licentiate in Music (L.Mus.) (Voice)

		CREDITS	
PERFORMANCE		52	
MUIN250	L.Mus. Practical Instruction 1	8	
MUIN251	L.Mus. Performance 1 Examination	8	
MUIN300	Vocal Repertoire Coaching 1	2	
MUIN301	Vocal Repertoire Coaching 2	2	
MUIN350	L.Mus. Practical Instruction 3	8	
MUIN351	L.Mus. Performance 2 Examination	8	
MUIN450	L.Mus. Practical Instruction 5	8	
MUIN451	L.Mus. Performance 3 Examination	8	
COMPLEMENTARY PERFORMANCE		12	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student; 12 credits from:			
MUEN472	Cappella Antica		
MUEN479	Song Interpretation		
MUEN480	Early Music Ensemble		

MUEN487	Cappella McGill		
MUEN493	Choral Ensembles		
MUEN494	Contemporary Music Ensemble		
MUEN496	Opera Studio		
THEORY		12	
MUTH110	Melody and Counterpoint	3	
MUTH111	Elementary Harmony and Analysis	3	
MUTH210	Tonal Theory and Analysis 1	3	
MUTH211	Tonal Theory and Analysis 2	3	
MUSICIANSHIP		11	
MUSP129	Musicianship 1	2	
MUSP131	Musicianship 2	2	
MUSP170	Keyboard Proficiency	1	
MUSP171	Keyboard Lab 1	1	
MUSP172	Keyboard Lab 2	1	
MUSP229	Musicianship 3	2	
MUSP231	Musicianship 4	2	
HISTORY		6	
MUHL184	History Survey - Medieval, Renaissance, Baroque	3	
MUHL185	History Survey - Classical, Romantic, 20th-C.	3	
DICTION		8	
MUPG210	Italian Diction	2	
MUPG211	French Diction	2	
MUPG212	English Diction	2	
MUPG213	German Diction	2	
TOTAL CREDITS		101	

Special Requirements:

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

10.6.3.17 Artist Diploma (Voice)

		CREDITS	
PERFORMANCE		41	
MUIN460	Artist Diploma Practical Instruction 1	8	
MUIN461	Artist Diploma Recital 1	8	
MUIN469	Artist Diploma Concerto 1	1	
MUIN560	Artist Diploma Practical Instruction 3	8	
MUIN561	Artist Diploma Recital 2	8	
MUIN569	Artist Diploma Concerto 2	1	
MUIN600	Vocal Repertoire Coaching 1	2	
MUIN601	Vocal Repertoire Coaching 2	2	
MUPG690	Vocal Styles and Conventions	3	
COMPLEMENTARY PERFORMANCE		8	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student; minimum of 8 credits from:			
MUEN472	Cappella Antica		
MUEN479	Song Interpretation		
MUEN480	Early Music Ensemble		
MUEN487	Cappella McGill		
MUEN493	Choral Ensembles		
MUEN494	Contemporary Music Ensemble		
MUEN496	Opera Studio		
MUEN696	Opera Theatre		
THEORY		6	
MUTH310	Mid and Late 19th-Century Theory and Analysis	3	
MUTH311	20th-Century Theory and Analysis	3	
MUSICIANSHIP		4	
MUSP329	Musicianship 5	2	
MUSP331	Musicianship 6	2	

COMPLEMENTARY MUSIC HISTORY OR PERFORMANCE PRACTICE 6

(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)

TOTAL CREDITS 65**Special Requirements:**

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

10.6.3.18 Artist Diploma (All Instruments)

	CREDITS
PERFORMANCE	34
MUIN460 Artist Diploma Practical Instruction 1	8
MUIN461 Artist Diploma Recital 1	8
MUIN469 Artist Diploma Concerto 1	1
MUIN560 Artist Diploma Practical Instruction 3	8
MUIN561 Artist Diploma Recital 2	8
MUIN569 Artist Diploma Concerto 2	1
COMPLEMENTARY PERFORMANCE	12
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student.	
8 Ensemble credits:	8
Orchestral Instruments, assigned from:	
MUEN473 Collegium Musicum	
MUEN490 McGill Winds	
MUEN493 Choral Ensembles	
MUEN494 Contemporary Music Ensemble	
MUEN497 Orchestral Ensembles	
Other Instruments: complementary ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for 4 terms)	
Assigned small ensemble, 4 credits from:	4
MUEN480 Early Music Ensemble	
MUEN485 Mixed Ensembles	
MUEN489 Woodwind Ensembles	
MUEN491 Brass Ensembles	
MUEN498 Percussion Ensembles	
MUEN499 String Ensembles	
THEORY	6
MUTH310 Mid and Late 19th-Century Theory and Analysis	3
MUTH311 20th-Century Theory and Analysis	3
MUSICIANSHIP	4
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)	
MUSIC ELECTIVES (for non-orchestral instruments)	4
TOTAL CREDITS	62

Ensemble Requirement:

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

Special Requirements:

- Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
- Guitarists and organists may present a third recital which may be counted as a substitute for 4 credits of ensemble. For con-

certo requirements, refer to [section 10.7.2.4 "Postgraduate 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.

10.6.3.19 Special Prerequisite Courses for M.Mus. in Performance

	CREDITS
Piano Accompaniment	7
(Major: Piano)	
<i>One of:</i>	
MUHL372 (3) Solo Song outside Germany and Austria	
MUHL390 (3) The German Lied	
<i>Two of:</i>	
MUPG210 (2) Italian Diction (or equivalent)	
MUPG211 (2) French Diction (or equivalent)	
MUPG212 (2) English Diction (or equivalent)	
MUPG213 (2) German Diction (or equivalent)	
Orchestral Conducting	27
MUCO260 Instruments of the Orchestra	2
MUCO261 Elementary Orchestration	2
MUCO460D1 Advanced Orchestration	2
MUCO460D2 Advanced Orchestration	2
MUHL389 Orchestral Literature	3
MUIT201 String Techniques	3
MUIT202 Woodwind Techniques	3
MUIT203 Brass Techniques	3
MUIT204 Percussion Techniques	3
MUPG315D1 Introduction to Orchestral Conducting (or equivalent)	2
MUPG315D2 Introduction to Orchestral Conducting (or equivalent)	2
Choral Conducting	20
GERM202D1 German Language, Beginners	3
GERM202D2 German Language, Beginners	3
MUCO260 Instruments of the Orchestra	2
MUCO261 Elementary Orchestration	2
MUHL397 Choral Literature after 1750	3
MUCT415 Choral Conducting 2 (or equivalent)	3
MUIN120 Practical Instruction	2
MUIN121 Practical Instruction	2
Wind Band Conducting	19
(An undergraduate major in Wind or Percussion instruments.)	
MUCO260 Instruments of the Orchestra	2
MUCO261 Elementary Orchestration	2
MUHL398 Wind Ensemble Literature after 1750	3
MUIT202 Woodwind Techniques	3
MUIT203 Brass Techniques	3
MUIT204 Percussion Techniques	3
MUIT415 Advanced Instrumental Conducting (or equivalent)	3
Jazz Performance	14
MUHL393 History of Jazz	3
MUJZ440D1 Advanced Jazz Composition	2
MUJZ440D2 Advanced Jazz Composition	2
MUJZ461D1 Advanced Jazz Arranging	2
MUJZ461D2 Advanced Jazz Arranging	2
MUJZ493 Jazz Performance Practice	3

10.6.4 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 10.6.1 "Four-Year Program (Prerequisite Courses)".

DESIGNATED MAJOR AREA*	CREDITS
THEORY	12
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH310 Mid and Late 19th-Century Theory and Analysis	3
MUTH311 20th-Century Theory and Analysis	3
MUSICIANSHIP	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 Musicianship 6	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE (courses with an MUHL or MUPP prefix, may include MUHL362 or MUHL393 but not both)	6
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:

* 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.

10.6.5 B.Mus./B.Ed. Bachelor of Music and Bachelor of Education 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 and completion of MUIN 321 Concentration 2 Exam or equivalent. Students who decide to complete only a Bachelor of Music may transfer at any time into the Bachelor of Music, Faculty Program. Students in the Concurrent B.Mus./B.Ed. who receive an F or J in any Field Experience course are placed in unsatisfactory standing. Although they may complete their term, they are required to withdraw from the Concurrent Program; however, they may apply to transfer to the B.Mus. Faculty Program.

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

For prerequisite requirements for this program, see section 10.6.1 "Four-Year Program (Prerequisite Courses)".

ACADEMIC COMPONENTS	CREDITS
THEORY COURSES	14
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH310 Mid and Late 19th-Century Theory and Analysis	3
MUTH311 20th-Century Theory and Analysis	3
MUTH461 Choral and Keyboard Arranging 1	2
MUSICIANSHIP COURSES	8
MUSP229 Musicianship 3	2
MUSP231 Musicianship 4	2
MUSP329 Musicianship 5	2
MUSP331 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
MUHL389 Orchestral Literature	
MUHL397 Choral Literature after 1750	
MUHL398 Wind Ensemble Literature after 1750	
MUSIC EDUCATION COURSES	25
MUCT235 Vocal Techniques	3
MUGT215 Basic Conducting Techniques	1
MUGT356 Music for Children 1: Philosophy and Techniques	3
MUGT357 Music for Children 2: Philosophy and Techniques	3
MUGT401 Issues in Music Education	3
MUIT202 Woodwind Techniques	3
MUIT203 Brass Techniques	3

MUIT204	Percussion Techniques	3
MUIT356	Jazz Instruction: Philosophy and Techniques	3
COMPLEMENTARY MUSIC EDUCATION COURSES		9
MUIT201	String Techniques	3
or MUIT250	Guitar Techniques	
MUCT315	Choral Conducting 1	3
or MUIT315	Instrumental Conducting	
EDEA362	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		
EDEA206	1st Year Professional Seminar	1
EDEA407	Final Year Professional Seminar Music	3
FIELD EXPERIENCE		20
Required Courses		
EDFE205	First Year Field Experience (Music)	2
EDFE207	Second Year Field Experience Music	4
EDFE305	Third Year Field Experience (Music)	7
EDFE407	Fourth Year Field Experience Music	7
FOUNDATION COURSES		12
Required Courses		
EDEC215	English Language Requirement	0
EDEC247	Policy Issues in Quebec Education	3
EDEM405	Policy Issues in Quebec Education	3
EDPE300	Educational Psychology	3
EDPI309	Exceptional Students	3
Complementary Courses		3
EDER400	Philosophical Foundations of Education or EDER398 Philosophy of Catholic Education	
PEDAGOGY COURSES		6
Required Courses		
EDEA442	Elementary Music Curriculum and Instruction	3
EDEA472	Secondary Music Curriculum and Instruction	3
PEDAGOGICAL SUPPORT COURSES		11-12
one of:		3
EDEC248	Multicultural Education	
EDEE441	First Nations and Inuit Education	
one of:		2 - 3
EDEE352	Classroom Practices	
EDES350	Classroom Practices (Secondary)	
one of:		3
EDEC402	Media, Technology and Education	
EDPT200	Applications Software	
EDPT204	Educational Media 1	
EDPT341	Instructional Programming 1	
MUGT301	Technology and Media for Music Education	
one of:		3
EDPE304	Measurement and Evaluation	
EDEE355	Classroom-based Evaluation	
TOTAL CREDITS		143-144

10.7 Practical Subjects

10.7.1 Practical Assignments and Lessons

10.7.1.1 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 speci-

fied deadlines. Practical Instruction will then be added onto students' records.

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

10.7.1.2 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.

10.7.1.3 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

10.7.2 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, Postgraduate Study, and Elective Study.

10.7.2.1 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 MUIN221 and the Concentration 2 Examination MUIN321.

The sequence would normally be:

- MUIN120 Practical Instruction 1
- MUIN121 Practical Instruction 2
- MUIN220 Practical Instruction 3
- MUIN221 Concentration 1 Examination
- MUIN320 Practical Instruction 5
- MUIN321 Concentration 2 Examination

Concentration 1 Examination (MUIN221)

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 (MUIN321)

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 student's 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.

10.7.2.2 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:

- MUIN130 Performance Practical Instruction 1
- MUIN131 Performance Practical Instruction 2
- MUIN230 Performance Practical Instruction 3
- MUIN231 Performance 1 Examination
- MUIN330 Performance Practical Instruction 5
- MUIN333 Piano Techniques 2
- MUIN331 Performance 2 Examination
- MUIN430 Performance Practical Instruction 7
- MUIN433 Piano Techniques 3
- MUIN431 Performance 3 Examination
- MUIN369 Concerto (mandatory test for pianists)

Performance 1 Examination (MUIN231)

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 (MUIN331)

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 (MUIN431)

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:

- MUIN130 Performance Practical Instruction 1
- MUIN131 Performance Practical Instruction 2
- MUIN230 Performance Practical Instruction 3
- MUIN231 Performance 1 Examination
- MUIN340 Honours Practical Instruction 5
- MUIN333 Piano Techniques 2
- MUIN341 Honours Performance 2 Examination
- MUIN440 Practical Instruction
- MUIN433 Piano Techniques 3
- MUIN441 Honours Performance 3 Examination
- MUIN369 Concerto (mandatory test for pianists)

Performance 1 Examination (MUIN231)

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 (MUIN341)

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 (MUIN441)

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.

10.7.2.3 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:

- MUIN250 L.Mus. Practical Instruction 1
- MUIN251 L.Mus. Performance 1 Examination
- MUIN350 L.Mus. Practical Instruction 3
- MUIN333 Piano Techniques 2
- MUIN351 L.Mus. Performance 2 Examination
- MUIN450 Practical Instruction
- MUIN433 Piano Techniques 3
- MUIN451 L.Mus. Performance 3 Examination
- MUIN369 Concerto (mandatory test for pianists)

L.Mus. Performance 1 Examination (MUIN251)

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 2 Examination (MUIN351)

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.

L.Mus. Performance 3 Examination (MUIN451)

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.

10.7.2.4 Postgraduate 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:

- MUIN460 Artist Diploma Practical Instruction 1
- MUIN461 Artist Diploma Recital 1
- MUIN560 Artist Diploma Practical Instruction 3
- MUIN561 Artist Diploma Recital 2
- MUIN562 Artist Diploma Recital 3

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

- MUIN469 Artist Diploma Concerto 1
- MUIN569 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 (MUIN461)

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 2 (MUIN561)

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 (MUIN562)

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 (MUIN469)

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

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

Distribution of Marks: Examiners judge the concerto independently and submit their evaluation without consulting the other

examiners. All the examiners must judge the concerto to be satisfactory for the candidate to pass.

Artist Diploma Concerto 2 (MUIN569)

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

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

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

10.7.2.5 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.

10.7.3 Practical Examinations

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

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., MUIN221 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 an exam application by the deadlines stated below.

Examination Period	Application Deadline
December 5-20, 2005	October 7, 2005
April 11-28, 2006	January 27, 2006

10.7.3.1 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.

10.7.3.2 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. (NB: 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.

10.8 Academic Staff

DEPARTMENT OF THEORY

Chair — TBA

COMPOSITION AREA

Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik(Hamburg); Associate Professor; Composition, Orchestration, Contemporary Music Ensemble
 Cherney, Brian; Mus.Bac., Mus.M., Ph.D.(Tor.); Professor; Composition, Theory and Analysis, History and Literature
 Ferguson, Sean; B.Mus.(Alta.), M.Mus., D.Mus.(McG.); Assistant Professor; Composition; Director, Digital Composition Studio
 Lesage, Jean; Concours, Diplome d'études supérieures (Conservatoire de Montréal); Assistant Professor; Composition
 Rea, John; B.Mus.(Wayne State), M.Mus.(Tor.), M.F.A., Ph.D.(Prin.); Professor; Composition Area Chair; Composition, Theory and Analysis

MUSIC EDUCATION AREA

Cossette, Isabelle; Premier Pri(Conservatoire de Qué.); M.Mus.(McG.), D.Mus.(Montr.); Assistant Professor; Special Category
 Palmer, Madeleine; B.A., M.A., L. Mus.(McG.); Instructor; Vocal Techniques
 Ryan, Charlene; B.Mus.(M.U.N.)(W.Ont.), M.Mus.(Mich.), Ph.D.(McG.); Assistant Professor; Music Education Area Chair; Music Education
 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

MUSIC THEORY AREA

Caplin, William; B.M.(S.Calif.), M.A., Ph.D.(Chic.); Professor; Music Theory Area Chair; Theory and Analysis
 McLean, Don; Mus.Bac., M.A., Ph.D.(Tor.); Associate Professor; Dean, Faculty of Music; Theory and Analysis
 Neidhöfer, Christoph; Graduate, Hochschule für Musik(Basel), Ph.D.(Harvard); Assistant Professor; Musicianship Area Chair; Theory and Analysis, Composition
 Sabourin, Carmen; B.Mus., M.Mus.(McG.), Ph.D.(Yale); Associate Professor; Theory
 Schubert, Peter; B.A., M.A., Ph.D.(Col.); Associate Professor; Theory and Analysis
 Steifel, Van; B.A., M.M.(Yale), Ph.D.(Princ.); Faculty Lecturer; Theory
 Wild, Jonathan; B.Mus., M.A.(McG); Faculty Lecturer; Music Theory, Composition

MUSIC TECHNOLOGY AREA

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*)
 Fujinaga, Ichiro; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.); Assistant Professor; Music Technology
 Hatch, Wesley; B.Mus., M.A.(McG.); Instructor; Music Technology
 McAdams, Stephen; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris); Professor; Director, CIRMMT; Canada Research Chair; Music Technology
 Pennycook, Bruce; B.Mus., M.Mus.(Tor.), DMA (Stanford); Adjunct Professor; Music Technology
 Scavone, Gary; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.); Assistant Professor; Music Technology
 Umezaki, Kojiro; M.A.(Dartmouth College), B.Sc.(Lafayette College); Instructor; Music Technology
 Wanderley, Marcelo; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM); Assistant Professor; Music Technology Area Chair; Music Technology, Gestural Control of Sound Synthesis

MUSICIANSHIP AREA

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 Coordinator
 DeCastro, Margaret; B.Mus., M.Mus.(McG.); Instructor; Musicianship
 Gavrilo, Julia; M.Mus., D.Mus.(McG.); Instructor; Piano, Musicianship
 Kovacs, Jolan; B.Mus., M.A., Ph.D.(McG.); Instructor; Musicianship
 Lipszyc, Reisa; B.Mus.(McG.); Instructor; Basic Materials
 Mather, Pierrette; B.Mus.(Laval), B.A., Artist's Diploma(Tor.); Instructor; Musicianship
 Sherman, Norma; B.A.(C'dia); B.Mus., M.A.(McG.); Faculty Lecturer; Musicianship

MUSICOLOGY AREA

Barg, Lisa; B.A.(Antioch), M.A., Ph.D.(SUNY); Assistant Professor; History and Literature
 Beghin, Tom; Diplome Supérieur(Louvain), M.A., D.M.A.(C'nell); Associate Professor; Fortepiano, History and Literature
 Brackett, David; B.A.(Calif.-Santa Cruz), M.N.(New England Conservatory), D.M.A.(C'nell); Associate Professor; History and Literature
 Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Berkeley); Associate Professor; History and Literature
 Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Prin.); Professor; History Area Chair; History and Literature (*James McGill Professor*)
 Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harvard); Assistant Professor; History and Literature
 Ianza, Alcides; Graduate, Instituto Torcuato Di Tella(Buenos Aires); Professor; Director Emeritus (Electronic) Digital Composition Studio
 Lawton, Richard; B.Mus.(McG.), M.Mus.(Ind.); Associate Professor; History and Literature
 Minorgan, Bruce; B.Mus.(U.B.C.), M.A.(Tor.); Associate Professor; Associate Dean; History and Literature, Music Technology
 Rice, Kelly; B.Mus., M.A.(McG.); Instructor; History and Literature
 Stuble, Eleanor; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Illinois); Associate Professor; Music Education
 Whitesell, Lloyd; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook); Assistant Professor; History and Literature

SOUND RECORDING AREA

Braasch, Jonas; Ph.D. (Ruhr-Univ. Bochum); Instructor; Research Associate (CIRMMT)
 Bech, Soren; M.Sc., Ph.D.(Technical Univ. of Denmark); Adjunct Professor; Sound Recording; Senior Technology Specialist, Bang & Olufsen
 Bergault, Durand René; B.A.(Calif-Santa Cruz), M.F.A.(Mills College), Ph.D.(Calif-San Diego); Adjunct Professor; Sound Recording; Human Factors Research and Technology Division, NASA Ames Research Center
 Cook, Peter; B.Mus., M.Mus.(McG.); C.B.C.; Instructor; Sound Recording
 De Francisco, Martha; Diplom-Tonmeister(Detmold); Associate Professor; Sound Recording
 Epstein, Steven; Senior Executive Producer, Sony Classical; Instructor; Sound Recording
 Martens, William; B.A.(Miami), Ph.D.(N'western); Associate Professor; Sound Recording
 Massenburg, George; President and Owner, GML Inc.; Instructor; Sound Recording
 Quesnel, René; B.Mus., M.Mus., Ph.D.(McG.); Assistant Professor; Sound Recording
 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*)

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

DEPARTMENT OF PERFORMANCE

Chair — McNabney, Douglas; B.Mus.(Tor.), M.M.(W.Ont.), D. Mus. (Montr.); Associate Professor

BRASS AREA**French Horn**

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

Trumpet

Chatel, Jean-Louis; Instructor
 DeVuyt, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Associate Principal, Montreal Symphony; Assistant Professor
 Gibson, Robert; B.S., M.F.A., Ph.D.(Minn.); Professor; Brass Area Chair
 Merkelo, Paul; B.Mus.(Eastman); Principal Trumpet, Montreal Symphony; Instructor

Trombone

Box, James; M.M.(S. Methodist), M.M.(Cleveland Inst. Music); Principal Trombone, Montreal Symphony; Assistant Professor
 Burden, Douglas; National Arts Centre Orchestra; Instructor
 Dix, Trevor; M.Mus.(McG.); Instructor
 Lee, Vivian; Montreal Symphony; Instructor
 Martin, David; Montreal Symphony; Instructor
 Priddy, Michael; Instructor

Tuba/Euphonium

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

CHORAL AREA

Ingari, Robert; Assistant Professor
 Wachner, Julian; B.Mus., Mus.Doc.(Boston U.); Associate Professor; Principal Conductor, Opera McGill; Choral Area Chair

EARLY MUSIC AREA

Bergeron, Sylvain; B.Mus.(Laval); Instructor; Lute
 Brault, Olivier; Instructor; Baroque Orchestra
 Couture, Johanne; M.Mus., D.Mus. (McG.) Instructor; Continuo
 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
 Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute
 Guyon, Nancy; Instructor; Baroque Trumpet
 Haynes, Bruce; Instructor; Baroque Oboe
 Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice
 Kirk, Douglas; B.S., B.A.Mus. Hons.(Iowa), M.M.(Texas at Austin), Ph.D.(McG.); Instructor; Cornetto
 Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Early Music Area Chair; Continuo, Harpsichord
 Lortie, Dominique; Instructor; Sackbut
 Lussier, Mathieu; Instructor; Baroque Bassoon
 MacMillan, Betsy; B.Mus.(W.Ont.), M.Mus.(McG.); Instructor; Viola da Gamba
 Maute, Matthias; Instructor; Recorder
 McClain, Washington; Instructor; Baroque Oboe

Michaud, Nathalie; B.A.(Ott.), Cert. of Interpretation(The Hague), M.A.(Montr.); Instructor; Recorder
 Napper, Suzie; Instructor; Baroque Cello
 Plouffe, H  l  ne; Instructor; Baroque Viola
 R  millard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin

JAZZ AREA

Jazz Brass

Boisvert, Guy; Instructor
 Hurley, Brian; Instructor
 Lessard, Daniel; Instructor
 P  pin, Pierre; Instructor
 Walkington, Alexander; B.Mus., M.Mus.(McG.); Instructor

Jazz Drums

Laing, David; B.A.(McG.); Instructor
 Lambert, Michel; Instructor
 McCann, Chris; Instructor
 White, Andr  ; B.A.(C'dia), M.Mus.(McG.); Assistant Professor; Jazz Area Chair

Jazz Flute

Gossage, Dave; Instructor

Jazz Guitar

Amirault, Greg; B.Mus.(McG.); Instructor
 Clayton, Greg; Instructor
 Gauthier, Michael; Instructor
 Gearey, Jon; Instructor

Jazz Piano

Beaudet, Jean; Instructor
 Downes, Wray; A.T.C.L., L.T.C.L., F.T.C.L.(Lond.); Instructor
 Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip. (Berklee); Associate Professor
 Johnston, Jeffrey; Instructor
 White, Andr  ; B.A.(C'dia), M.Mus.(McG.); Assistant Professor; Jazz Area Chair

Jazz Saxophone

Bolduc, R  mi; Instructor
 Foote, Gordon; B.Sc., M.A.(Minn.); Associate Professor; Jazz Orchestra
 Leroux, Andr  ; Instructor
 Lozano, Frank; Instructor

Jazz Trombone

Abdul Al-Khabyr, Muhammad; Instructor
 Grant, Kelsley; B.Mus.(McG.), M.Mus.(Manhattan); Instructor

Jazz Trumpet

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

Jazz Voice

Lee, Rane; Instructor
 Th  riault, Madeleine; Instructor

MCGILL SYMPHONY ORCHESTRA

Hauser, Alexis; Diplom(Konservatorium der Stadt, Wien); Associate Professor

OPERA AREA

Della Pergola, Edith; Graduate, Royal Conservatory(Bucharest); Emeritus Professor
 Fajrajsl, Diana; Instructor
 Moldovan, Josefina; Instructor
 Pellegrini, Maria; Instructor
 Ross-Neill, Dixie; B.Mus.(N. Carolina), M.Mus.(Texas); Associate Professor; Program Director, Opera McGill

ORGAN AREA

Gilbert, Kenneth; D.Mus. honoris causa(McG.), O.C., F.R.S.C., HonRAM; Adjunct Professor
 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

PERCUSSION AREA

Gray, D'Arcy Philip; B.Mus., M.Mus.(McG.); Instructor
 Malashenko, Andrei; L.Mus.(McG.); Principal Timpani, Montreal Symphony; Instructor
 Mativetsky, Shawn; B.Mus., M.Mus.(McG.); Assistant Professor; Percussion Area Chair

PIANO AREA

Hashimoto, Kyoko; B.A.(Tokyo); Associate Professor
 Laimon, Sara; B.Mus.(U.B.C.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook); Associate Professor; Piano Area Chair
 McMahon, Michael; B.Mus.(McG.), Graduate, Hochschule f  r Musik (Vienna); Associate Professor
 Mdivani, Marina; Post-graduate Dip.(Moscow Cons.); Associate Professor
 Morton, Dorothy; Graduate, Conservatoire de Musique de Qu  bec; Emeritus Professor
 Plaunt, Tom; B.A.(Tor.), Graduate, Nordwestdeutsche Musikakademie(Detmold, Germany); Associate Professor
 Raymond, Richard; Premier Prix(Conservatoire de Montr  al), M.Mus.(Montr.); Associate Professor
 Sylvestre, St  phan; Instructor
 Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de Musique de Qu  bec; Associate Professor

STRING AREA

Violin

Jewett, Ellen; B.Mus.(Ind.), M.Mus.(SUNY, Stony Brook); Assistant Professor
 Lupien, Denise; B.M., M.M.(Juilliard); Concertmaster, Orchestre M  tropolitain; Assistant Professor
 Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony; Assistant Professor
 Williams, Thomas; B.Mus.(Bran.); Associate Professor

Viola

Gripp, Neal; B.Mus.(W.Ont.), M.Mus., D.M.A.(Juilliard); Montreal Symphony; Instructor
 Hay, Gregory; B.Mus.(Brandon), M.Mus.(McG.); Instructor
 Roy, Andr  ; B.Mus.(Curtis); Montreal Symphony; Assistant Professor; String Area Chair

Cello

Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Assistant Professor
 Dyachkov, Yegor; Instructor
 Haimovitz, Matt; B.A.(Harv.); Associate Professor
 Manker, Brian; Principal Cello, Montreal Symphony; Instructor
 Saint-Cyr, Marcel; B.A.(Laval), Premier Prix(Conservatoire de Musique de Qu  bec), Concert Dip.(Hochschule f  r Musik, Karlsruhe); Associate Professor

Double Bass

Chappell, Eric; B.Mus.(McG.); Montreal Symphony; Instructor
 Denis, Marc; Instructor
 P  pin, Pierre; Instructor
 Robinson, Brian; B.Mus.(Tor.); Montreal Symphony; Instructor

Guitar

Antonio, Garry; B.Mus., M.Mus.(McG.), D.Mus.(Montr.), D.I.A.(C'dia); Instructor; Guitar Area Chair
 Cumming, Danielle; B.Mus., M.Mus.(Tor.); Instructor

Harp

Swartz, Jennifer; Dip.(Curtis); Principal Harp, Montreal Symphony;
Instructor

VOICE AREA

Algieri, Stefano; Assistant Professor
Evans, Lucile; Dip.(Vincent d'Indy); Associate Professor
Ewashko, Laurence; B.Mus.(Ott.); Instructor
Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music,
Voice Area Chair
Kolomyjec, Joanne; B.Mus.(Tor.); Assistant Professor
Meraw, Michael; B.Mus., M.Mus.(McG.); Instructor
Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Assistant
Professor
Sevadjian, Thérèse; B.Mus., M.Mus.(Montr.); Associate Professor
Simons, Jan; Associate Professor

VOCAL COACHING

Evans, Robert; B.Mus.(New England Cons.), Ph.D.(Ohio);
Instructor
McLean, Pierre; Vocal Repetiteur
Nigrim, Dana; Vocal Repetiteur
Pelletier, Louise; B.Ed., M.Mus.(UQAM), M.Mus.(Montr.); Vocal
Repetiteur
Roy, Dominique; B.Mus., M.Mus.(McG); Vocal Repetiteur

WOODWIND AREA**Flute**

Christie, Carolyn; B.Mus.(McG.); Montreal Symphony; Assistant
Professor
Howes, Heather; B.Mus., M.Mus.(McG.); Instructor
Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A. Hons.Mus.
(Dal.); Principal Flute, Montreal Symphony; Associate
Professor
Kestenberg, Abe; Associate Professor; Woodwind Area Chair
Shuter, Cindy; B.Mus.(Tor.); Instructor

Oboe

Baskin, Theodore; B.Mus.(Curtis), M.Mus.(Auckland); Principal
Oboe, Montreal Symphony; Associate Professor
Forget, Normand; Instructor
Zirbel, Alexa; Graduate, Hochschule für Musik(Freiburg); Montreal
Symphony; Instructor

Clarinet

Aldrich, Simon; Instructor
Crowley, Robert; B.M.(Eastman), M.M.(Cleveland); Principal
Clarinet, Montreal Symphony; Assistant Professor
Desgagné, Alain; Instructor
Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony;
Instructor
Freedman, Lori; Instructor
Freeman, Peter; L.Mus., B.Mus., M. Mus.(McG.); Instructor
Kestenberg, Abe; Associate Professor; Woodwind Area Chair

Bassoon

Harel, Mathieu; Montreal Symphony; Instructor
Lévesque, Stéphane; Premier Prix(Conservatoire de Montréal),
M.Mus.(Yale); Principal Bassoon, Montreal Symphony;
Assistant Professor
Mangrum, Martin; Montreal Symphony; Instructor

