

FACULTY OF MUSIC

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1 The Faculty

1.1 Location

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

Telephone: (514) 398-4535

Fax: (514) 398-8061

Website: <http://www.music.mcgill.ca>

1.2 The Faculty Then and Now

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

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

The Marvin Duchow Music Library is located across the street on the 11th floor of 550 Sherbrooke Street West. (See Libraries in the General University Information section.)

The current student enrolment is over 500 at the undergraduate level and over 150 at the graduate level. The teaching staff includes 47 full-time and approximately 90 part-time members. Students and staff generate a lively performance activity: over 450 concerts, as well as master classes and lectures, and other public events are given annually, including presentations by the Symphony Orchestra, the Faculty Choirs, Bands, Chamber Ensembles, Jazz Bands, the Opera Studio, and recitals by staff and student soloists.

2 Staff

2.1 Dean's Office

RICHARD LAWTON, B.Mus.(McG.), M.Mus.(Ind.)

**Dean of the Faculty
Chair, Committee on Graduate Studies**

DEAN JOBIN-BEVANS, B.Bus.(Tor.), M.Mus.(McG.)

Development Officer

RUTH BENDZIUS, B.A.(C'dia)

Dean's Secretary

LOUISE OSTIGUY, B.Mus.(Montr.), C.G.E.(H.E.C.)

Administrative Assistant to the Dean

KHANDAN MOVAFEGH, Cert. in Mgmt.(McG.)

Payroll and Budget Co-ordinator

ALAIN TERRIAULT

LAN Manager

JOHN FISHER

Building Director

PETER WIGHTMAN, L.Mus., B.Mus., M.Mus.(McG.)
Assistant Building Director

NICK ZERVOS
A/V Technician

2.2 Undergraduate Student Affairs

KENNETH WOODMAN, B.Mus.(McG.)
Associate Dean (Student Affairs)

VERONICA SLOBODIAN
Admissions Officer

JOHANNE FRONCIONI
Admissions Secretary

MARIE MOSCATO
Student Records Officer

EGIDIA DE MICHELE
Student Records Secretary

OLGA MAKARIOS, Cert. in Mgmt., Cert. in Human Resources
Mgmt.(McG.)
Student Affairs Secretary

2.3 Academic Affairs

BRUCE MINORGAN, B.Mus.(U.B.C.), M.A.(Tor.)
Chair, Dept. of Theory

EUGENE PLAWUTSKY, Graduate, Conservatoire de Musique de
Québec, L.Mus., B.Mus.(McG.), M.A.(Tor.)
Chair, Dept. of Performance

MARY DiSTEFANO-PICIACCHIA, Cert. in French(McG.)
Academic Affairs Secretary

JENNIFER STEPHENSON, B.A.(McG.)
Academic Affairs Secretary

ANNE HOLLOWAY, B.A.(Lond.), B.A.(C'dia)
Secretary for Graduate Studies

KERRY WAGNER, C.T.T.
Piano Technician

2.4 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

ISOLDE LAGACÉ, B.Mus., M.Mus., Cert. in Education(Montr.),
D.E.S.S.G.O.C.(H.E.C.)
Director

HELENE DROUIN
Production Co-ordinator

DIANA TONI DUTZ, B.Mus.(W.Ont.), Grad.Dip.(C'dia)
Marketing and Communications Co-ordinator

MARIE POTHIER, B.Mus.(Montr.)
Publicity Secretary

JACQUELINE GAUTHIER
Box Office Clerk

SYLVAIN PRAIRIE
Production Stage Manager (Pollack Hall)

ALLEN HOYT, B.Mus.(McG.)
Production Stage Manager (Redpath Hall)

GILLES NEAULT, B.Mus.(McG.)
Assistant Production Technician

FRANÇOIS ROBITAILLE
Piano Technician

MARVIN DUCHOW MUSIC LIBRARY

Telephone: (514) 398-4695

CYNTHIA LEIVE, B.Mus.(Eastman), M.L.S.(SUNY, Geneseo),
M.F.A.(Carl.)
Librarian

JOHN BLACK, B.A.(McG.)
Audio Room Supervisor

MELANIE PREUSS
*Library Assistant,
Audio Room and Circulation*

GAIL YUSTER
*Library Assistant,
Circulation and Serials*

DAVID CURTIS, B.Sc.(McG.)
*Library Assistant,
Circulation and Reserves*

PERFORMANCE MATERIALS LIBRARY

Telephone: (514) 398-4553

JULIE MASON, B.A.(McG.), B.L.S.(Tor.)
Library Clerk

OPERA MCGILL

Telephone: (514) 398-5034

DIXIE ROSS-NEILL, B.Mus.(N. Carolina), M.Mus.(Texas)
Program Director

TIMOTHY VERNON, Graduate, Hochschule für Musik (Vienna),
Dip.(Academmmia Chigiana, Italy), Dip.(Mozarteum, Salzburg)
Artistic Director

EUGENE PLAWUTSKY, Graduate, Conservatoire de Musique de
Québec, L.Mus., B.Mus.(McG.), M.A.(Tor.)
Executive Director

ELECTRONIC MUSIC STUDIO

Telephone: (514) 398-4552

ALCIDES LANZA, Graduate, Instituto Torcuato Di Tella
(Buenos Aires)
Director

RICHARD MCKENZIE
Technician

RECORDING STUDIO

Telephone: (514) 398-4549

WIESLAW WOSZCZYK, M.A., Ph.D.(F. Chopin Academy of
Music, Warsaw)
Director

DANIEL KENT, B.Eng.(McG.)
Technician

COMPUTER MUSIC RESEARCH LABORATORY

Telephone: (514) 398-4548

BRUCE PENNYCOOK, B.Mus., M.Mus.(Tor.), D.M.A.(Stan.)
Director

MUSIC EDUCATION RESEARCH LABORATORY

Telephone: (514) 398-4554

JOEL WAPNICK, B.A.(N.Y.U.), M.A.(S.U.N.Y.), M.F.A.(Sarah L.),
Ed.D.(Syr.)
Director

McGILL UNIVERSITY RECORDS

Telephone: (514) 398-4537

T.B.A.
Director

McGILL CONSERVATORY OF MUSIC

Telephone: (514) 398-4543 (Downtown Campus)
(514) 398-7673 (Macdonald Campus)

RICHARD LAWTON, B.Mus.(McG.), M.Mus.(Ind.)
Director

CARL URQUHART, B.A.(U.N.B.), B.Mus.(McG.)
*Associate
Director*

NANCY SOULSBY, B.A., Dip.Ed.(McG.)
Administrative Secretary

MARIE-REINE PELLETIER
Student Affairs Secretary

2.5 Academic Staff

Abdul Al-Khabyyr, Muhammad; Instructor; Jazz Trombone.

Amirault, Steve; Dip.(St. Frances Xavier); Instructor; Jazz Piano.

Anderson, Brenda; B.A.(Sask.), B.Ed.(Alta.), Ph.D.(Illinois);
Instructor; Theatrical Co-ordinator (opera).

Anderson, Kathleen; B. Mus.(McG.); Instructor; Vocal Techniques,
Voice.

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

Baboukis, John; B.A.(Haverford), M.Mus.(S.U.N.Y.), D.Mus. (Ind.);
Assistant Professor; Choral Conducting, Early Music.

Bartlett, Dale; A.R.A.M.(Lond.), LL.D.(Leth.); Associate Professor;
Piano, Piano Accompanying, Ensemble.

Baskin, Theodore; B.Mus.(Curtis), M.Mus.(Auckland); Principal
Oboe, Montreal Symphony; Associate Professor; Oboe.

Beaudry, Pierre; Montreal Symphony; Instructor; Trombone
(On Leave 1999-2000).

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

Béluse, Pierre; Graduate, Conservatoire de Musique de Québec;
Associate Professor; Percussion, Ensemble, Orchestra.

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

Berick, Yehonatan; B.Mus., Artist Dip.(Cinn.); Assistant Professor;
Violin, Orchestra.

- Bertrand, Elizabeth; B.Mus., M.Mus.(Sher.); Instructor; Musicianship.
- Bluteau, Denis; Dip.(Conservatoire de Musique), M.Mus.(Montr.); Associate Principal, Montreal Symphony; Instructor; Flute.
- Bolduc, Remi; Instructor; Jazz Saxophone, Jazz Combo.
- Bouchard, Marie; B.Mus., L.Mus., M.Mus., (McG.); Instructor; Musicianship.
- Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik (Hamburg); Assistant Professor; Composition, Orchestration, Contemporary Music Ensemble.
- Bower, Bruce; B.Mus., M.Mus.(Mich.); Montreal Symphony; Assistant Professor; Development of Woodwind Instruments, Bassoon, Orchestra, Repertoire Class, Ensemble.
- Caplin, William; B.M.(S.Calif.), M.A., Ph.D.(Chic.); Associate Professor; Theory Area Chair; Theory and Analysis.
- Cherney, Brian; Mus.Bac., Mus.M., Ph.D.(Tor.); Professor; Composition Area Chair; Composition, Theory and Analysis, History and Literature.
- Christensen, Peter; B.Mus.(Calg.), M.Mus.(McG.); Instructor; Early Music.
- Christie, Carolyn; B.Mus.(McG.); Montreal Symphony; Assistant Professor; Flute.
- Clayton, Greg; Instructor; Jazz Combo, Jazz Guitar.
- Cook, Peter; B.Mus., M.Mus.(McG.); C.B.C.; Instructor; Sound Recording.
- Costa-Giomi, Eugenia; Profesora Superior de Musica (National Cons., Buenos Aires), Ph.D.(Ohio); Associate Professor; Music Education Area Chair; Music Education.
- Craig, Shelley; M.Mus. (McG.); Instructor; Sound Recording.
- Crowley, Robert; B.M.(Eastman), M.M.(Cleveland); Principal Clarinet, Montreal Symphony; Instructor; Clarinet.
- Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Berkeley); Associate Professor; History Area Co-Chair; History and Literature.
- 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, Keyboard Proficiency Co-ordinator.
- Dawson, Elizabeth; L.Mus.(McG.), L.R.S.M.(Lond.); Assistant Professor; Piano Pedagogy, Piano.
- Dean, Kevin; B.M.E.(Iowa), M.Mus.(Miami,Fla.); Associate Professor; Jazz Performance Practice, Jazz Improvisation, Jazz Combo, Jazz Trumpet.
- Della Pergola, Edith; Graduate, Royal Conservatory (Bucharest); Emeritus Professor.
- DeVuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Associate Principal, Montreal Symphony; Instructor; Trumpet, Ensemble.
- Di Lauro, Ron; B.Mus.(McG.); Instructor; Jazz Trumpet, Jazz Band.
- Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Instructor, Cello.
- Donato, Michel; Instructor; Jazz Combo, Jazz Bass.
- Downes, Wray; A.T.C.L., L.T.C.L., F.T.C.L.(Lond.); Instructor; Jazz Piano.
- Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony; Instructor; Clarinet, Ensembles, Orchestra.
- Edwards, Iwan; B.Mus.(U. Coll. of Wales); Associate Professor; Ensemble Area Chair; Choral Conducting.
- Epstein, Steven; Senior Executive Producer, Sony Classical; Instructor; Sound Recording.
- Ethier, Glen; B.Mus. (Acadia), M.Mus. (Alberta), Ph.D. (U.B.C.); Instructor; Theory and Analysis.
- Evans, Lucile; Dip.(Vincent d'Indy); Associate Professor; Voice.
- Evans, Robert; B.Mus.(New England Cons.), Ph.D.(Ohio); Instructor; Opera Coaching, Voice Coaching, Diction.
- Foote, Gordon; B.Sc., M.A.(Minn.); Associate Professor; Jazz Saxophone, Jazz Materials, Jazz Band.
- Forget, Normand; Instructor; Oboe.
- Francis, Jeffrey; Instructor; Sound Recording.
- Freeman, Peter; L.Mus., B.Mus., M. Mus.(McG.); Instructor; Saxophone, General Music Techniques, Ensemble.
- Gaudreault, Jean; LL.L.(Montr.), Graduate, Conservatoire de Musique de Québec; Montreal Symphony; Instructor; French Horn, Repertoire Class, Ensemble.
- Gauthier, Michael; Instructor; Jazz Combo, Jazz Guitar.
- Gibson, Robert; B.S., M.F.A., Ph.D.(Minn.); Professor; Winds and Percussion Area Chair; Trumpet.
- Grant, Kelsley; B.Mus.(McG.), M.Mus.(Manhattan); Instructor; Jazz Trombone.
- Gray, D'Arcy; B.Mus., M.Mus.(McG.); Instructor; Percussion.
- Grew, John; L.T.C.L.(Lond.), B.Mus.(Mt. All.), M.Mus.(Mich.), D.D.(U.T.C.), LL.D.(Mt.All.); University Organist; Professor; Organ Area Chair, Organ, Harpsichord.
- Gripp, Neal; B.Mus.(W.Ont.), M.Mus., D.M.A.(Julliard); Instructor; Viola.
- Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute, Early Music Ensemble.
- Hambraeus, Bengt; Fil Kand (M.A.), Fil Lic (Ph.D.)(Uppsala), Fil Dr (Hon.C.)(Uppsala); F.R.A.M.(Sweden); Emeritus Professor.
- Haynes, Bruce; D.Mus.(Montr.); Instructor; Baroque Oboe.
- Helmer, Paul; B.A.(Tor.), M.A., Ph.D.(Col.); Associate Professor; Co-ordinator, B.A.(Music) program; History and Literature.
- Howes, Heather; B.Mus., M.Mus.(McG.); Instructor; Flute, Woodwind Ensemble.
- Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D. (Prin.); Associate Professor; History and Literature (On Leave July - December, 1999).
- Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A. Hons.Mus. (Dal.); Principal Flute, Montreal Symphony; Associate Professor; Flute.
- Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip. (Berklee); Associate Professor; Jazz Composition, Jazz Area Chair; Jazz Improvisation, Jazz Combos, Jazz Piano.
- Jefferson, Kelly; B.Mus. (McG.); Instructor; Jazz Saxophone, Jazz Combo.
- Jelinkova, Sonia; L.Mus.(McG.), Graduate(Curtis); Associate Professor; Violin.
- Joachim, Walter; Associate Professor; Cello.
- Johnston, Jeffrey; Instructor; Jazz Piano.
- Jones, Kelsey; L.Mus., B.Mus.(Mt. All.), B.Mus., Mus.Doc.(Tor.); Emeritus Professor.
- Kestenberg, Abe; Associate Professor; Instrumental Techniques, Professional Musicianship, Saxophone, Clarinet, Ensemble.
- 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; Collegium, Cornetto.
- Klepko, John; B.F.A.(C'dia), M.Mus.(McG.); Assistant Professor; Sound Recording.
- Knock, Angela; B.Mus.(Bran.), M.Mus.(McG.), Graduate (Carl Orff Teachers' Cert., Man.); Instructor; Orff.
- Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Early Music Area Chair; Organ and Harpsichord Area Chair; Continuo, Harpsichord, Early Music Ensemble (On Leave 1999-2000).
- Lacelle, Diane; Instructor; Oboe.
- Laing, David; B.A.(McG.); Instructor; Jazz Drums.
- Lanza, Alcides; Graduate, Instituto Torcuato Di Tella (Buenos Aires); Professor; Director, Electronic Music Studio; Composition, Electronic Music, Theory and Analysis.
- Lawton, Richard; B.Mus.(McG.), M.Mus.(Ind.); Associate Professor; Dean of the Faculty; Chair, Committee on Graduate Studies; History and Literature.
- Lee, Rane; Instructor; Jazz Voice.
- Lee, Vivian; Montreal Symphony; Instructor; Trombone.
- Leiter, Michael; B.Mus.(Dallas); Principal Bass, Montreal Symphony; Assistant Professor; Double Bass.
- Lessard, Daniel; Instructor; Jazz Bass.
- Lévesque, Stéphane; Premier Prix(Conservatoire de Montréal), M.Mus.(Yale); Principal Basson, Montreal Symphony; Instructor; Bassoon.
- Levitz, Tamara; B.Mus.(McG.), M.A.(Technische Universität, Berlin), Ph.D.(Eastman); Associate Professor; History Area Co-Chair; History and Literature (On Leave January - June, 2000).
- Lipszyc, Reisa; B.Mus.(McG.); Instructor; Musicianship Area Chair; Musicianship.
- Lupien, Denise; B.M., M.M.(Julliard); Concertmaster, Orchestre Métropolitain; Assistant Professor; Violin, Orchestra.

- Lysy, Antonio; P.P.(Royal Northern Coll.), Dip.(Menuhin Academy, Gstaad), Performer's Dip.(Maastricht Conservatorium, Netherlands); Associate Professor; Cello, Chamber Music.
- MacMillan, Betsy; B.Mus.(W.Ont.), M.Mus.(McG.); Instructor; Viola da Gamba, Early Music Ensemble.
- Magadini, Peter; B.Mus.(San Francisco Cons. of Music), M.Mus.(Tor.); Instructor; Jazz Drums.
- Mahar, Bill; B.Mus.(McG.); Instructor; Jazz Trumpet.
- Massenburg, George; President and Owner, GML Inc., Instructor; Sound Recording.
- Mather, Bruce; B.Mus.(Tor.), M.A.(Stan.), Mus.Doc.(Tor.); Professor, Theory and Analysis.
- Mather, Pierrette; B.Mus.(Laval), B.A., Artist's Diploma(Tor.); Instructor; Musicianship.
- McCann, Chris; Instructor; Jazz Drums.
- McLean, Donald; Mus.Bac., M.A., Ph.D.(Tor.); Associate Professor; Theory and Analysis.
- McMahon, Michael; B.Mus.(McG.), Graduate, Hochschule für Musik (Vienna); Assistant Professor; Voice Coaching, Opera Coaching, Song Interpretation.
- McNabney, Douglas; B.Mus.(Tor.), M.M.(W.Ont.), Mus.Doc.(Montr.); Associate Professor; Chair, Library Committee; Viola, Orchestra.
- Mdivani, Marina; Post-graduate Dip.(Moscow Cons.); Associate Professor; Piano, Ensemble.
- Merkelo, Paul; B.Mus. (Eastman); Principal Trumpet, Montreal Symphony; Instructor; Trumpet.
- Michaud, Nathalie; B.A.(Ott.), Cert. of Interpretation(The Hague), M.A.(Montr.); Instructor; Recorder.
- Miller, Dennis; Principal Tuba, Montreal Symphony; Assistant Professor; Tuba, Brass Ensemble.
- Minorgan, Bruce; B.Mus.(U.B.C.), M.A.(Tor.); Associate Professor; Chair, Dept. of Theory; Chair, Computer Planning and Resources Committee; History and Literature, Music Technology.
- Morrison, Craig; B.Mus.(Vic. B.C), M.F.A.(York); Instructor; Popular Music.
- Morton, Dorothy; Graduate, Conservatoire de Musique de Québec; Emeritus Professor; Piano.
- Neill, William; B.Mus., M.Mus.(Texas at Austin); Associate Professor; Vocal Area Chair; Voice.
- Nelsen, Suzanne; B.Mus.(McG.), Dip.(Royal Cons., Holland); Montreal Symphony; Instructor; Bassoon.
- Pelletier, Louis-Philippe; Premier Prix (Conservatoire de Musique de Québec); Associate Professor; Piano, Ensemble.
- Pennycook, Bruce; B.Mus., M.Mus.(Tor.), D.M.A.(Stan.); Professor; Music Technology.
- Plaunt, Tom; B.A.(Tor.), Graduate, Nordwestdeutsche Musikakademie (Detmold, Germany); Associate Professor; Piano Area Chair; Piano, Ensemble.
- Plawutsky, Eugene; Graduate, Conservatoire de Musique de Québec, L.Mus., B.Mus.(McG.), M.A.(Tor.); Associate Professor; Chair, Dept. of Performance; Piano, Ensemble.
- Plouffe, Héléne; Instructor; Collegium Musicum, Early Music.
- Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Assistant Professor; Vocal Techniques, Voice.
- Rea, John; B.Mus.(Wayne State), M.Mus.(Tor.), M.F.A., Ph.D.(Prin.); Professor; Composition, Theory and Analysis.
- Reiner, Charles; Graduate, Conservatoire de Genève; Professor; Piano.
- Remillard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin.
- Rice, Kelly; B.Mus., M.A.(McG.); Instructor; History and Literature.
- Richard, Marie-France; Diplôme du Conservatoire de La Haye (Holland); Instructor; Baroque Oboe.
- Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony; Assistant Professor; Violin, Orchestra.
- Robinson, Brian; B.Mus.(Tor.); Montreal Symphony; Instructor; Double Bass.
- Ross-Neill, Dixie; B.Mus.(N. Carolina), M.Mus.(Texas); Assistant Professor; Program Director, Opera McGill; Opera Coaching, Voice Coaching.
- Roy, André; Montreal Symphony; Assistant Professor; Viola, Orchestra.
- Rud, Michael; B.Mus., M.A.(McG.); Instructor; Jazz Guitar.
- Russell, Gary; B.Mus.(Vic.); Instructor; Cello.
- Saint-Cyr, Marcel; B.A.(Laval), Premier Prix (Conservatoire de Musique de Québec), Concert Dip.(Hochschule für Musik, Karlsruhe); Assistant Professor; Chamber Music, Cello.
- Savoie, André Sébastien; Instructor; Voice Coaching.
- Savoie, Robert; Premier Prix(Conservatoire Giuseppe Verdi Milan); D.Mus.(Moncton); Instructor.
- Schubert, Peter; B.A., M.A., Ph.D.(Col.); Associate Professor; Theory and Analysis.
- Settel, Zack; B.F.A.(Cal. Arts); Faculty Lecturer; Music Technology.
- Sevadjian, Thérèse; B.Mus., M.Mus. (Montr.); Associate Professor; Voice.
- Sherman, Norma; B.A.(C'dia); B.Mus., M.A.(McG.); Instructor; Musicianship.
- Shuter, Cindy; B.Mus.(Tor.); Instructor; Flute, Ensemble.
- Simons, Jan; Associate Professor; Voice, Song Interpretation.
- Slapcoff, Robert; B.Mus.(McG.); Instructor; Percussion Techniques.
- Smith, Christopher; M.Mus.(Eastman); Instructor; Jazz Arranging.
- Snider, Leslie; Graduate, Conservatoire de Musique de Québec; Instructor; Cello.
- Spicer, Virginia; L.Mus.(McG.); Montreal Symphony; Instructor; Flute/Piccolo.
- Stuble, Eleanor; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Illinois); Associate Professor; Music Education.
- Sturdevant, Douglas; B.Mus.Ed., M.M.(Mich.); Principal Trumpet, National Arts Centre Orchestra; Instructor; Trumpet.
- Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Instructor; Jazz Trumpet.
- Sullivan, Peter; Principal Trombone, Montreal Symphony; Assistant Professor; Trombone (On Leave 1999-2000).
- Swartz, Jennifer; Dip. (Curtis); Principal Harp, Montreal Symphony; Instructor; Harp.
- Turgeon, Bernard; Dip.(Toronto Opera School), Dip.(R.C.M.), Dip.(Vienna Staatsoper); Associate Professor; Voice.
- Turgeon, Teresa; Instructor; Voice Coaching.
- Vernon, Timothy; Graduate, Hochschule für Musik (Vienna), Dip. (Academica Chigiana, Italy), Dip.(Mozarteum, Salzburg); Associate Professor; Conductor and Music Director, McGill Symphony Orchestra, Orchestral Conducting, Artistic Director, Opera McGill, Contemporary Music Ensemble.
- Walkington, Alexander; B.Mus., M.Mus.(McG.); Instructor; Jazz Bass.
- 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.
- Webb, Tilden; B.Mus., M.Mus.(McG.); Instructor; Jazz Piano.
- Weissler, Susan; B.A.(Boston), B.J.Ed.(Hebrew College, Boston), B.Mus.(McG.); Instructor; Musicianship, General Music Techniques.
- Welling, Joelle; B.Mus.(Wis.), M.Mus.(Col.); Faculty Lecturer; Theory and Analysis.
- White, André; B.A.(C'dia), M.Mus.(McG.); Assistant Professor; Jazz Drums, Jazz Piano, Jazz Combo (On Leave 1999-2000).
- Williams, Thomas; B.Mus.(Bran.); Associate Professor; String Area Chair; Violin (On Leave 1999-2000).
- Woodman, Kenneth; B.Mus.(McG.); Associate Professor; Associate Dean (Student Affairs) of the Faculty; Director, McGill Conservatory; Piano, Ensemble.
- Woszczyk, Wieslaw; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw); Professor; Director, Recording Studio; Sound Recording Area Chair; Sound Recording.
- Yamamoto, Takeo; B.Eng., D.Eng. (Tokyo); F.A.E.S.; Instructor; Sound Recording.
- Zirbel, Alexa; Graduate, Hochschule für Musik (Freiburg); Montreal Symphony; Instructor; Oboe, Ensemble.
- Zirbel, John; B.Mus.(Wisc.); Principal Horn, Montreal Symphony; Associate Professor; French Horn, Orchestra (On Leave 1999-2000).
- Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de Musique de Québec; Associate Professor; Piano.

3 General Information

3.1 Degrees and Diplomas Offered

DEGREE OF BACHELOR OF MUSIC (B.Mus.)

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

- Composition (Major and Honours)**
- Music Education (Major and Honours)**
available only as a component of the
Concurrent B.Ed./B.Mus. program
- Music History (Major and Honours)**
- Music History with Option in Art History (Honours)**
- Music Technology (Honours)**
- Theory (Major and Honours)**
- Performance (Major and Honours)**
- Performance (Church Music) (Major)**
- Early Music Performance (Major and Honours)**
- Jazz Performance (Major)**

In addition to the regular program in Music Theory, interdisciplinary programs are offered which combine Music Theory with studies in one of Computer Science, English, Linguistics, Mathematics, Philosophy or Psychology.

Honours programs are considered prerequisite to graduate studies.

Designated Major

Special programs of study in music may be proposed in consultation with Faculty advisers. Such special proposals must be approved by 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 programs normally require three years of study following completion of the Québec 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 all Minors can be found in Faculty of Arts [section 11.33 on page 127](#) and Faculty of Science [section 11.18 on page 392](#).

M.Mus. Performance (Prerequisite courses)

Students wishing to prepare for the Master of Music in Conducting (Orchestral, Choral, or Wind Band), Piano Accompaniment, or Jazz Performance should include, in their Bachelor of Music program, the courses listed on [page 313](#).

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 on [page 307](#).

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 highly-gifted instrumentalists and singers who demonstrate the talent and capacity for a professional performance career. This program normally requires two years of study following the completion of the Licentiate in Music.

DEGREE OF MASTER OF ARTS (M.A.)

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

DEGREE OF MASTER OF MUSIC (M.Mus.)

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

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

DEGREE OF DOCTOR OF MUSIC (D.Mus.)

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

DEGREE OF DOCTOR OF PHILOSOPHY (Ph.D.)

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

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

3.2 Orchestral Training

Orchestral Training at McGill includes all students in the B.Mus., L.Mus., Artist Diploma, and M.Mus. degrees and diplomas whose major is one of the orchestral instruments. Many of its graduates are now members of professional orchestras throughout North America, Europe, and the rest of the world. Led by full-time conductors in residence and supported by a number of full-time staff as well as many members of the top professional orchestras in and around Montreal. Orchestral Training at McGill provides for regular private practical lessons as well as performance in one or more large instrumental ensembles including a full symphonic

orchestra (approximately 100 players), chamber orchestra, a contemporary music ensemble, a percussion ensemble and a variety of small chamber music groups. It also includes regular coached orchestral sectionals and orchestral repertoire classes.

3.3 Scholarships and Financial Aid

General information on scholarships, including McGill Entrance Scholarships, as well as on financial aid, and a detailed listing of all awards is contained in the Undergraduate Scholarships and Awards Calendar available on the Admissions, Recruitment and Registrar's Office website (<http://www.aro.mcgill.ca>) or from that 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. Application for Admission forms must be returned to the Admissions Officer, Faculty of Music, by January 15.

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

3.4 Summer Studies

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

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

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

3.5 Music Credit Options for Students in Other Faculties

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

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

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

The third group of courses consists of selected music ensembles open, by audition, to students in other faculties. These ensembles include Symphony Orchestra, Wind Symphony, Jazz Ensemble, Choral Ensembles, Opera Studio and several small ensembles.

For further details on these courses, please consult the Music entry, Faculty of Arts section [section 11.33 on page 127](#). Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Faculty of Music and from the Associate Dean of their own faculty.

3.6 Conservatory of Music

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

In addition, the Conservatory offers Suzuki method instrumental instruction, a Music for Children course based on Orff/Kodaly prin-

ciples, 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.

For further information, please write to the McGill Conservatory of Music, 555 Sherbrooke Street West, Montreal, QC H3A 1E3 or phone (514) 398-4543 (Downtown Campus) or (514) 398-7673 (Macdonald Campus branch).

4 Admission

4.1 Application Procedure

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

In order to ensure proper consideration, applications for September should be returned by January 15 (for February Music Entrance Scholarship auditions) or by March 1 (for April entrance auditions). For admission in January to some programs, the application deadline is November 1 (for Canadians and permanent residents only). Applications received after these deadlines will be considered if places are still available.

Application Forms must be accompanied by a non-refundable application fee of \$60 and a non-refundable audition fee of \$35, payable by separate certified cheques or money orders to McGill University, and a detailed description of the applicant's musical background and training including photocopies of diplomas, certificates and/or transcripts. An up-to-date transcript of the applicant's academic record must also be forwarded to the Faculty.

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

4.2 Music Entrance Requirements

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

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

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

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

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

The entrance audition dates for September 1999 admission are February 22 to 26, 1999 (for Music Entrance Scholarship consideration) and April 15 to 30, 1999.

The audition dates for September 2000 are February 21 to 25, 2000 and April 11 to 28, 2000.

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

Applicants for Composition are asked to submit samples of their work.

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 some 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 D.C.S./D.E.C. 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 Québec) 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 6 OACs. 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 3.0. 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 complemen-

tary 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 fulfil 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 not entitled to lessons in an instrument or in voice. Registration is permitted for one year only, after which time the student must apply for admission to either the B.Mus. or the L.Mus. program.

Visiting Students

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

4.4 Diploma Programs

L.Mus. (All Applicants)

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

Artist Diploma (All Applicants)

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

4.5 Music Placement Examinations

All applicants must sit diagnostic placement examinations in Music Theory, Musicianship (Ear Training), Music History, Keyboard Proficiency and, for jazz majors, Jazz Materials, in order to determine their course levels. These examinations, which may be taken only once in either late April or late August, must be taken before the student registers in the Faculty of Music. As well, the Musicianship (Ear Training) and Keyboard Proficiency examinations will be given during the February audition period.

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

4.6 Keyboard Proficiency Test (212-170)

Students entering any of the B.Mus. or L.Mus. programs should be prepared to demonstrate, in a Keyboard Proficiency Test, key-

board 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 212-170A or B until they successfully complete the course. Majors in Jazz Performance must enrol in 240-170. Students in Jazz Performance who have completed 240-170 and 240-171, and who transfer to a Department of Theory program, will be required to complete 212-171. Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from the 212-170 Test (but not from 212-171).

The requirements of the test are as follows:

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

Students will not be allowed to proceed with higher-level Musicianship or Theory studies until these requirements are met. Exact test dates are determined by the Department of Theory. Tests are generally held in conjunction with audition periods and during final examination periods.

4.7 Re-Admission

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

5 Fees

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

5.1 Tuition Fees

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

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

ENTITLEMENT		
Maximum Years of Practical Instruction at the per credit rate, 1 hour per week		
Category of Student (based on academic entrance qualifications)	B.Mus. (Perf. or Jazz Perf.)	B.Mus. (non-perf.*)
High School graduates (Gr.12) [Canadian, except Quebec; United States; Overseas]	4 years	3 years
CEGEP graduates [Holders of D.E.C. or D.C.S. in Music or a non-Music specialization]	3 years	2 years

Transfer students [from other colleges, universities or McGill faculties] or degree holders	3 years	2 years
Mature Students [without above academic qualifications but who are 21 years old as of Sept.1]	3 years	2 years

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

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

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

N.B. 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 for 13 one-hour lessons, in addition to the per-credit fees, as will all other students taking instruction in a **second practical subject**.

Voice Coaching (253-300A/B) 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.

5.2 Student Fees

Students who do not return Faculty keys and/or instruments by the last day of the April exam period will be assessed the Music Summer Practice Fee (see Other Fees in the General University Information section of this Calendar). This fee will have to be paid before students may register, graduate or obtain transcripts.

6 Academic Information

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

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

6.1 Ensemble Policy and Regulations

A. Preamble

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

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

N.B. 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 L.)

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 Church Music and 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 (221-235, 221-335, 223-201, 223-202, 223-203, 223-204, 223-301, 223-302) and in choral and instrumental conducting classes (221-315, 221-415, 223-315, 223-415) who are required to participate in Music Education ensemble labs. STUDENTS IN THESE LABS MUST FILL OUT REQUEST FORMS FOR ALL ABSENCES, INCLUDING ALL FIELD TRIPS IN WHICH THEY MAY PARTICIPATE. These forms should be returned to the Chair of the Music Education Area, *not to the Ensemble Committee*; students should consult the Chair of the Music Education Area for further details.

N.B. 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. Basic Ensembles for any of the non-performance degree programs are any 2-credit ensemble.

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

243-480	Early Music Ensemble
243-485	Mixed Ensemble
243-489	Woodwind Ensemble
243-491	Brass Ensemble
243-498	Percussion Ensemble
243-499	String Ensemble

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 re-

quired to audition and will be placed accordingly, by the Ensemble Committee.

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 who play woodwind and brass instruments are reminded that auditions for major ensembles are mandatory. Students who do not take the auditions cannot be assigned to any major ensembles, and they would have to make up the credit at a later time.

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

1. At any time during a term, a student may challenge for a position in a Jazz Ensemble.
2. The challenger must speak to the band directors involved, specifying the chair being challenged.
3. The challenger will have a private audition with not less than two directors who will offer a non-binding recommendation to the student as to whether or not to proceed with the challenge.
4. Should the challenger wish to proceed, the student being challenged will be notified by the Co-ordinator of the Jazz Ensembles.
5. The challenge will take the form of an audition of both the regular member of the ensemble and the challenger in a full band rehearsal, following which the directors will make a decision.

E. Commitment

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

F. Failing Grade

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

G. Request to be Excused from a Rehearsal

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

Students are required to submit a completed copy of this form to the Department of Performance office (E222) at least eight (8) days prior to the rehearsal or coaching session which will be

missed, stating the reason for the request. Students who have missed a rehearsal or coaching session due to illness must submit one of these forms within three (3) days of returning to school. **In such cases a doctor's certificate or statement from the Student Health Service must be attached to the form.**

Ensemble Committee meets every Friday 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 4:00 PM on the Friday 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. Probation

Performance majors who do not satisfy the Basic Ensemble Training requirements of their program are placed in probationary standing.

L. 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 (243-497A,B or 243-697A,B) 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.

M. 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 L.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 (243-484A,B) 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.

N. 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.

O. 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.*

P. 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.

Q. Extra Basic Ensemble Training Credits

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

R. Performance Music Library

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

6.2 Accompanying

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

6.3 Academic Category

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

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

Honours: A more intensive program than a major, B.Mus. students may choose one or more honours programs as described in Section 7. Generally, an honours degree in the appropriate field is prerequisite to graduate study.

Faculty Program: A general B.Mus. program (see [section 7](#)).

[blank]: Students in diploma programs (L.Mus., Artist Dip.) do not have an academic category.

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

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

6.4 Auditing

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

6.5 Music Electives

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

6.6 Arts and Science Electives

In all B.Mus. programs, students are required to complete a minimum of 18 elective credits from courses offered by the Faculties of Arts or Science (or other faculties, with the approval of the student's Departmental Chair). Students admitted from high schools outside Québec, not holding a D.C.S., must complete an additional 6 credits of Arts and Science electives for a total of 24. Students holding a D.C.S. 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 6 credits in English as a Second Language as an Arts elective in the B.Mus. program. These credits may be taken in the Faculty of Arts at the Intermediate or Advanced level OR they may be taken at the Centre for Continuing Education at level 4 or above.

6.7 Course Changes

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

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

6.8 Withdrawal from Course(s)

Students are permitted to withdraw from courses other than practical instruction or ensembles after the end of the Course Change Period. In such cases the student's mark in the course will be W. Course withdrawals are also processed by touch-tone telephone, 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.

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

For information on the REFUND POLICY, please refer to Regulations Concerning Withdrawal in the General University Information section.

6.9 Incompletes

At the discretion of the instructor, a mark of K (Incomplete) may be given to a student who, due to extenuating circumstances, has not finished the course work on time. The deadline for completion and submission of the required work shall be set by the instructor but may not be later than 4 months after the K was given. A special form for incompletes, available from the Student Affairs Office, must be signed by the student and the instructor by the last day of lectures. If the "Incomplete" is not removed by this time, the mark will be changed to KF (Incomplete Failed), unless an extension has been granted (K*). Completion of the course will cause the K to be replaced on official transcripts by the mark earned. A mark of K not cleared by mid-May makes the student ineligible for scholarships.

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

6.10 Deferrals

Deferred examinations are permitted in case of illness or other exceptional circumstances. A written request for the deferment of an Arts or Science examination must be submitted to the Associate Dean; a music examination, to the appropriate Departmental Chair. A deferred examination will be entered as L which will be replaced on official transcripts by the actual mark when the examination is written. A mark of L not cleared by mid-May makes the student ineligible for scholarships.

6.11 Supplementals

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

6.12 Re-Reading of Examinations

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

6.13 Special Codes

When appropriate, courses are identified by the following codes:

G or I – Credit granted for Continuing Education course.

T – Credit by examination only.

X – Extra course, excluded from GPAs.

Y – Not for credit, excluded from GPAs.

6.14 Academic Standing

Satisfactory Standing

To achieve Satisfactory Standing in a degree or diploma program, students must maintain a sessional GPA of 2.00 or better. Students in Performance must also attain a grade of A- or B- (depending on the program) for their instrument as well as satisfy the Basic Ensemble Training requirements of their program and/or Special Requirements (see Section 7, Programs of Study). Students in satisfactory standing wishing to register for more than 18 credits per term must obtain the permission of their Departmental Chair.

Probationary Standing

A student whose GPA drops to between 1.5 and 1.99 is placed in probationary standing. Students in probationary standing must return to satisfactory standing within one year by obtaining a GPA of 2.5 or both a CGPA and a GPA of 2.0, otherwise they will be placed in unsatisfactory standing.

Performance Majors who do not satisfy the Special Requirements and/or the Basic Ensemble Training requirements of their program are placed in probationary standing.

Students in probationary standing may not register for more than 15 credits per term.

Unsatisfactory Standing

A GPA of less than 1.5 places a student in unsatisfactory standing. Students in unsatisfactory standing will be required to withdraw. Upon appeal to the Faculty, they may be readmitted to probationary standing. Students in unsatisfactory standing for a second time will be required to withdraw permanently.

Incomplete Standing

A student whose record in any year shows a mark of K, K*, L, L*, or && will have no GPA or CGPA calculated for that year, and the record will show that the standing is incomplete. After completing the appropriate course requirements the GPA and CGPA will be calculated and the student's standing determined as described above.

Students whose standing is still "Incomplete" at the time of registration for the next academic year must obtain a Letter of Permission to Register from the appropriate Departmental Chair.

6.15 Graduation Requirements

1. Completion of all courses and proficiency requirements specified in the candidate's program. Students registered in two programs must fulfil all requirements for both programs. A 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 2.0.
3. Completion of a minimum of credits in residence at McGill University (B.Mus: 60 cr., L.Mus: 48 cr., Artist Dip: 32 cr.)

6.16 Graduation with Distinction

Students with a CGPA of 3.6 will be graduated with *Distinction*; with a CGPA of 3.8, with *High Distinction*.

Students majoring in Performance who obtain a grade of A- in their final performance examination will graduate with *Distinction* in their instrument; a grade of A will confer *High Distinction*.

7 Programs of Study

7.1 Four-Year Program (Prerequisite Courses)

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

All students take:		CREDITS
211-110	Melody and Counterpoint	3
211-111	Elementary Harmony and Analysis	3
212-129	Musicianship	2
212-131	Musicianship	2
214-184	Hist. Survey (Medieval, Renaiss., Baroq.)	3
214-185	Hist. Survey (Class., Romantic, 20th-C.)	3
	Basic Ensemble Training	4
	Arts/Science Elective	6
Credits taken by all students		26
Additional courses for Non-Jazz/Non-Performance Majors:		
212-170	Keyboard Proficiency	1
212-171	Keyboard Lab	1
	Practical Study	4
Total for students other than Jazz or Performance Majors		32
Additional courses for Performance Majors:		
212-170	Keyboard Proficiency	1
212-171	Keyboard Lab	1
242-100	Intro to Life as a Professional Musician	1
	Practical Study	8
Total for Performance Majors		37
Additional courses for Jazz Majors:		
240-160	Jazz Materials I	3
240-161	Jazz Materials II	3
240-170	Jazz Keyboard Proficiency I	1
240-171	Jazz Keyboard Proficiency II	1
243-470	Combo	2
242-100	Intro to 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, jazz ensemble and/or large ensemble participation from another college or university for the extra credits required of non-Québec applicants.

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

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

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

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

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

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

B.Mus. WITH A MAJOR IN COMPOSITION

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS	
COMPOSITION	28	
213-240D	Composition	6
213-245D	Composition	4
213-340D	Composition	6
213-341A	Digital Studio Composition I	3
213-342B	Digital Studio Composition II	3
213-440D	Composition	6
COMPUTER APPLICATIONS	3	
216-202A	Fundamentals of New Media	3
THEORY	17	
213-260A	Instruments of the Orchestra	2
213-261B	Elementary Orchestration	2
211-310A	Mid & Late 19th-C. Theory & Analysis	3
211-427D	20th-Century Analysis	4
<i>Two of (complementary):</i>		6
211-301A	(3) Modal Counterpoint I	
211-302B	(3) Modal Counterpoint II	
211-303A	(3) Tonal Counterpoint I	
211-304B	(3) Tonal Counterpoint II	

MUSICIANSHIP	8	
212-229A or B	Musicianship	2
212-231A or B	Musicianship	2
212-329A or B	Musicianship	2
212-331A or B	Musicianship	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	

PERFORMANCE	8
Practical Concentration: 2 credits per term.	8
Completion of Concentration II Examination	8
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
Other Instruments: Choral Ensemble	

ARTS AND SCIENCE ELECTIVES **18**
TOTAL CREDITS **96**

Special Requirements:

Minimum grade of C in Concentration II Examination.

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

B.Mus. WITH HONOURS IN COMPOSITION

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
COMPOSITION	28
213-240D Composition	6
213-245D Composition	4
213-340D Composition	6
213-341A Digital Studio Composition I	3
213-342B Digital Studio Composition II	3
213-440D Composition	6
COMPUTER APPLICATIONS	3
216-202A Fundamentals of New Media	3
THEORY	22
213-260A Instruments of the Orchestra	2
213-261B Elementary Orchestration	2
211-427D 20th-Century Analysis	4
213-460D Orchestration	4
<i>A minimum of 10 complementary credits from the following:</i>	10
211-301A (3) Modal Counterpoint I	
211-302B (3) Modal Counterpoint II	
211-303A (3) Tonal Counterpoint I	
211-304B (3) Tonal Counterpoint II	
211-327D (4) 19th-Century Analysis	
211-522D (6) Advanced Counterpoint	
211-523D (6) Advanced Harmony	

MUSICIANSHIP	10
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
212-432B Dictation	2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	

PERFORMANCE	8
Practical Concentration: 2 credits per term.	
Completion of Concentration II Examination	
8	Basic Ensemble Training: minimum of 4 credits per year for 2 years*
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
Other Instruments: Choral Ensemble	

ARTS AND SCIENCE ELECTIVES **18**
TOTAL CREDITS **103**

Special Requirements:

Cumulative Grade Point Average: minimum 3.00
 All COMPOSITION courses – grade of A or B in each.
 Minimum grade of C in Concentration II Examination.

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

B.Mus. WITH HONOURS IN MUSIC TECHNOLOGY

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
COMPUTER APPLICATIONS	18
216-202A Fundamentals of New Media	3
216-203B Introduction to Digital Audio	3
216-306A Music and Audio Computing I	3
216-307B Music and Audio Computing II	3
216-402A or B Advanced Multimedia Development	3
216-502A or B Senior Project in Music Technology	3
THEORY	14
211-210A or B Tonal Theory and Analysis I	3
211-211A or B Tonal Theory and Analysis II	3
211-327D 19th-Century Analysis	4
211-427D 20th-Century Analysis	4
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	
PERFORMANCE	8
Practical Concentration: 2 credits per term.	
Completion of Concentration II Examination	
8	Basic Ensemble Training: minimum of 4 credits per year for 2 years*
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
Other Instruments: Choral Ensemble	
SCIENCE	21
198-224A Physics and Psychophysics of Music	3
198-225B Musical Acoustics	3
308-250A Introduction to Computer Science	3
308-251A or B Data Structures & Algorithms	3
Nine credits of complementary courses in the School of Computer Science	9
COMPLEMENTARY MUSIC AND SCIENCE	18
18 credits from the following**:	
213-260A (2) Instruments of the Orchestra	
213-261B (2) Elementary Orchestration	
213-230D (4) The Art of Composition	
216-232A or B (3) Introduction to Electronics	
216-300D (6) Introduction to Music Recording	
216-339A or B (3) Introduction to Electroacoustics	
222-205A or B (3) Psychology of Music	
198-131A (4) Mechanics and Waves	
204-100A (3) Introduction to Psychology	
204-212A or B (3) Perception	
204-213A or B (3) Cognition	
TOTAL CREDITS	101

Special Requirements:

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

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

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

B.Mus. WITH A MAJOR IN MUSIC HISTORY

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
HISTORY	24
214-570A or B Research Methods in Music	3
<i>plus 7 complementary courses from Groups I and II, with a minimum of two from each group</i>	21
Group I	
214-220A or B (3) Women in Music	
214-377A or B (3) Baroque Opera	
214-379A or B (3) Solo Song 1100-1700	
214-380A or B (3) Medieval Music	
214-381A or B (3) Renaissance Music	
214-382A or B (3) Baroque Music	
214-395A or B (3) Keyboard Literature before 1750	
214-591D (3) Paleography	
215-381A or B (3) Topics in Perf. Practice before 1800	
Group II	
214-362A or B (3) Popular Music	
214-372A or B (3) Solo Song outside Germany & Austria	
214-366A or B (3) Era of the Fortepiano	
214-383A or B (3) Classical Music	
214-384A or B (3) Romantic Music	
214-385A or B (3) Early Twentieth-Century Music	
214-386A or B (3) Chamber Music Literature	
214-387A or B (3) Opera from Mozart to Puccini	
214-388A or B (3) Twentieth-Century Opera	
214-389A or B (3) Orchestral Literature	
214-390A or B (3) The German Lied	
214-391A or B (3) Canadian Music	
214-392A or B (3) Music since 1945	
214-393A or B (3) History of Jazz	
214-396A or B (3) Era of the Modern Piano	
214-397A or B (3) Choral Literature after 1750	
214-398A or B (3) Wind Ensemble Literature after 1750	
215-385A or B (3) Topics in Perf. Practice after 1800	
THEORY	12
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-310A Mid & Late 19th-C. Theory & Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
FREE ELECTIVES	14
PERFORMANCE	
Practical Concentration: 2 credits per term.	8
Completion of Concentration II Examination	

Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
Other Instruments: Choral Ensemble	

ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	92

Special Requirements:

Minimum grade of C in Concentration II Examination.

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

B.Mus. WITH HONOURS IN MUSIC HISTORY

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
HISTORY	33
214-570A or B Research Methods in Music	3
214-591D Paleography	3
<i>plus 9 complementary courses from Groups I and II, with a minimum of three from each group</i>	27
Group I	
214-220A or B (3) Women in Music	
214-377A or B (3) Baroque Opera	
214-379A or B (3) Solo Song 1100-1700	
214-380A or B (3) Medieval Music	
214-381A or B (3) Renaissance Music	
214-382A or B (3) Baroque Music	
214-395A or B (3) Keyboard Literature before 1750	
215-381A or B (3) Topics in Perf. Practice before 1800	
Group II	
214-362A or B (3) Popular Music	
214-372A or B (3) Solo Song outside Germany & Austria	
214-366A or B (3) Era of the Fortepiano	
214-383A or B (3) Classical Music	
214-384A or B (3) Romantic Music	
214-385A or B (3) Early Twentieth-Century Music	
214-386A or B (3) Chamber Music Literature	
214-387A or B (3) Opera from Mozart to Puccini	
214-388A or B (3) Twentieth-Century Opera	
214-389A or B (3) Orchestral Literature	
214-390A or B (3) The German Lied	
214-391A or B (3) Canadian Music	
214-392A or B (3) Music since 1945	
214-393A or B (3) History of Jazz	
214-396A or B (3) Era of the Modern Piano	
214-397A or B (3) Choral Literature after 1750	
214-398A or B (3) Wind Ensemble Literature after 1750	
215-385A or B (3) Topics in Perf. Practice after 1800	
THEORY	20 or 21
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
plus one of the following options:	14 or 15
(a) 211-327D (4) 19th-Century Analysis	
211-427D (4) 20th-Century Analysis	
<i>Two of (complementary):</i>	
211-301A (3) Modal Counterpoint I	

211-302B	(3)	Modal Counterpoint II	
211-303A	(3)	Tonal Counterpoint I	
211-304B	(3)	Tonal Counterpoint II	
(b) 211-327D	(4)	19th-Century Analysis	
211-426A or B	(3)	Analysis of Early Music	
211-427D	(4)	20th-Century Analysis	
<i>One of (complementary):</i>			
211-301A	(3)	Modal Counterpoint I	
211-302B	(3)	Modal Counterpoint II	
211-303A	(3)	Tonal Counterpoint I	
211-304B	(3)	Tonal Counterpoint II	
(c) 211-310A	(3)	Mid & Late 19th-C. Theory & Analysis	
211-311B	(3)	20th-Century Theory & Analysis	
211-426A or B	(3)	Analysis of Early Music	
<i>One of (complementary):</i>			
211-301A	(3)	Modal Counterpoint I	
and 211-302B	(3)	Modal Counterpoint II	
or 211-303A	(3)	Tonal Counterpoint I	
and 211-304B	(3)	Tonal Counterpoint II	

MUSICIANSHIP	8	
212-229A or B Musicianship	2	
212-231A or B Musicianship	2	
212-329A or B Musicianship	2	
212-331A or B Musicianship	2	

PERFORMANCE	8	
Practical Concentration: 2 credits per term.		
Completion of Concentration II Examination		
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8	
Orchestral Instruments:		
Winds: Orchestra and Chamber Winds, or Wind Symphony		
Percussion: Orchestra or Chamber Winds or Wind Symphony		
Strings: Orchestra		
Other Instruments: Choral Ensemble		

COMPLEMENTARY ARTS AND SCIENCE	12	
Must include German (6 credits), European History (6 credits), with Departmental approval		

ARTS AND SCIENCE ELECTIVES	6	
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TOTAL CREDITS	95 or 96	
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Special Requirements:
 Cumulative Grade Point Average: minimum 3.00
 All HISTORY courses – grade of A or B in each.
 Minimum grade of C in Concentration II Examination.

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

B.Mus. WITH HONOURS IN MUSIC HISTORY and OPTION IN ART HISTORY

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS	21
HISTORY		
214-570A or B Research Methods in Music	3	
plus 6 complementary courses from Groups I and II, with a minimum of two from each group	18	

Group I	
214-220A or B (3) Women in Music	
214-377A or B (3) Baroque Opera	
214-379A or B (3) Solo Song 1100-1700	
214-380A or B (3) Medieval Music	

214-381A or B (3) Renaissance Music	
214-382A or B (3) Baroque Music	
214-395A or B (3) Keyboard Literature before 1750	
214-591D (3) Paleography	
215-381A or B (3) Topics in Perf. Practice before 1800	

Group II	
214-362A or B (3) Popular Music	
214-372A or B (3) Solo Song outside Germany & Austria	
214-366A or B (3) Era of the Fortepiano	
214-383A or B (3) Classical Music	
214-384A or B (3) Romantic Music	
214-385A or B (3) Early Twentieth-Century Music	
214-386A or B (3) Chamber Music Literature	
214-387A or B (3) Opera from Mozart to Puccini	
214-388A or B (3) Twentieth-Century Opera	
214-389A or B (3) Orchestral Literature	
214-390A or B (3) The German Lied	
214-391A or B (3) Canadian Music	
214-392A or B (3) Music since 1945	
214-393A or B (3) History of Jazz	
214-396A or B (3) Era of the Modern Piano	
214-397A or B (3) Choral Literature after 1750	
214-398A or B (3) Wind Ensemble Literature after 1750	
215-385A or B (3) Topics in Perf. Practice after 1800	

THEORY	20 or 21
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3

plus one of the following options: 14 or 15

(a) 211-327D (4) 19th-Century Analysis	
211-427D (4) 20th-Century Analysis	
<i>Two of (complementary):</i>	
211-301A (3) Modal Counterpoint I	
211-302B (3) Modal Counterpoint II	
211-303A (3) Tonal Counterpoint I	
211-304B (3) Tonal Counterpoint II	
(b) 211-327D (4) 19th-Century Analysis	
211-426A or B (3) Analysis of Early Music	
211-427D (4) 20th-Century Analysis	
<i>One of (complementary):</i>	
211-301A (3) Modal Counterpoint I	
211-302B (3) Modal Counterpoint II	
211-303A (3) Tonal Counterpoint I	
211-304B (3) Tonal Counterpoint II	
(c) 211-310A (3) Mid & Late 19th-C. Theory & Analysis	
211-311B (3) 20th-Century Theory & Analysis	
211-426A or B (3) Analysis of Early Music	
<i>One of (complementary):</i>	
211-301A (3) Modal Counterpoint I	
and 211-302B (3) Modal Counterpoint II	
or 211-303A (3) Tonal Counterpoint I	
and 211-304B (3) Tonal Counterpoint II	

MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2

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

Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8	Basic Ensemble Training: minimum of 4 credits per year for 2 years**	8
Orchestral Instruments:		Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony		Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony		Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra		Strings: Orchestra	
Other Instruments: Choral Ensemble		Other Instruments: Choral Ensemble	
OPTION		ARTS AND SCIENCE ELECTIVES	18
Complementary German	6	TOTAL CREDITS	92
Complementary courses in Art History, approved by the Department of Theory, in consultation with the Department of Art History	30	Special Requirements:	
TOTAL CREDITS	101 or 102	Minimum grade of C in Concentration II Examination.	
Special Requirements:			
Cumulative Grade Point Average: minimum 3.00		* Credits exceeding 9 may be counted toward the Free Elective requirements.	
All HISTORY and OPTION courses – grade of A or B in each.		** A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.	
Minimum grade of C in Concentration II Examination.			
*A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.			
B.Mus. WITH A MAJOR IN THEORY		B.Mus. WITH HONOURS IN THEORY	
For prerequisite requirements for this program, see section 7.1 on page 301 .		For prerequisite requirements for this program, see section 7.1 on page 301 .	
THEORY	CREDITS	THEORY	CREDITS
211-210A or B Tonal Theory and Analysis I	3	211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory and Analysis II	3	211-211A or B Tonal Theory & Analysis II	3
211-327D 19th-Century Analysis	4	211-327D 19th-Century Analysis	4
211-427D 20th-Century Analysis	4	211-427D 20th-Century Analysis	4
214-570A or B Research Methods in Music	3	211-528A or B Schenkerian Techniques	3
<i>Two of (complementary):</i>	6	211-529A or B Proseminar in Music Theory	3
211-301A (3) Modal Counterpoint I		211-538A or B Mathematical Models for Musical Analysis	3
211-302B (3) Modal Counterpoint II		214-570A or B Research Methods in Music	3
211-303A (3) Tonal Counterpoint I		<i>One of (complementary):</i>	3
211-304B (3) Tonal Counterpoint II		198-224A (3) Physics and Psychophysics of Music	
<i>A minimum of 9 complementary credits from the following* (may include 6 credits of counterpoint courses not taken in the category above)</i>	9	222-205A or B (3) Psychology of Music	
211-522D (6) Advanced Counterpoint		<i>Three of (complementary):</i>	9
211-523D (6) Advanced Harmony		211-301A (3) Modal Counterpoint I	
211-528A or B (3) Schenkerian Techniques		211-302B (3) Modal Counterpoint II	
211-529A or B (3) Proseminar in Music Theory		211-303A (3) Tonal Counterpoint I	
211-538A or B (3) Mathematical Models for Musical Analysis		211-304B (3) Tonal Counterpoint II	
213-230D (4) The Art of Composition		MUSICIANSHIP	8
214-489A (3) History of Music Theory		212-229A or B Musicianship	2
MUSICIANSHIP	8	212-231A or B Musicianship	2
212-229A or B Musicianship	2	212-329A or B Musicianship	2
212-231A or B Musicianship	2	212-331A or B Musicianship	2
212-329A or B Musicianship	2	COMPLEMENTARY HISTORY	6
212-331A or B Musicianship	2	Music History, Literature Or Performance Practice (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	3
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6	<i>Plus one of:</i>	3
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)		214-380A or B (3) Medieval Music	
FREE ELECTIVES	12	214-381A or B (3) Renaissance Music	
PERFORMANCE		214-382A or B (3) Baroque Music	
Practical Concentration: 2 credits per term.	8	214-383A or B (3) Classical Music	
Completion of Concentration II Examination		214-384A or B (3) Romantic Music	
		214-385A or B (3) Early Twentieth-Century Music	
		214-392A or B (3) Music since 1945	
		MUSIC ELECTIVES (with Departmental Approval)	12
		PERFORMANCE	8
		Practical Concentration: 2 credits per term.	8
		Completion of Concentration II Examination	

Basic Ensemble Training: minimum of 4 credits per year for 2 years* **8**
 Orchestral Instruments:
 Winds: Orchestra and Chamber Winds, or Wind Symphony
 Percussion: Orchestra or Chamber Winds or Wind Symphony
 Strings: Orchestra
 Other Instruments: Choral Ensemble

ARTS AND SCIENCE ELECTIVES 18

TOTAL CREDITS 98

Special Requirements:

Cumulative Grade Point Average: minimum 3.00

All THEORY courses – grade of A or B in each.

198-224A Physics and Psychophysics of Music – minimum grade of C.

Minimum grade of C in Concentration II Examination.

As 211-528 and 211-529 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.

B.Mus. WITH HONOURS IN THEORY AND OPTION

Options available in Computer Science, English, Linguistics, Mathematics, Philosophy and Psychology.

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
THEORY	32
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-327D 19th-Century Analysis	4
211-427D 20th-Century Analysis	4
211-529A or B Proseminar in Music Theory	3
214-570A or B Research Methods in Music	3
<i>Two of (complementary):</i>	6
211-301A (3) Modal Counterpoint I	
211-302B (3) Modal Counterpoint II	
211-303A (3) Tonal Counterpoint I	
211-304B (3) Tonal Counterpoint II	
<i>A minimum of 6 complementary credits from the following (may include 6 credits of counterpoint courses not taken in the category above):</i>	6
211-522D (6) Advanced Counterpoint	
211-523D (6) Advanced Harmony	
211-528A or B (3) Schenkerian Techniques	
211-538A or B (3) Mathematical Models for Musical Analysis	
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
HISTORY	6
214-489A History of Music Theory	3
Music History, Literature or Performance Practice Complementary (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	3
PERFORMANCE	8
Practical Concentration: 2 credits per term.	
Completion of Concentration II Examination	

Basic Ensemble Training: minimum of 4 credits per year for 2 years* **8**
 Orchestral Instruments:
 Winds: Orchestra and Chamber Winds, or Wind Symphony
 Percussion: Orchestra or Chamber Winds or Wind Symphony
 Strings: Orchestra
 Other Instruments: Choral Ensemble

OPTION 36

Complementary courses approved by the Department of Theory in consultation with the other department concerned.

TOTAL CREDITS 98

Special Requirements:

Cumulative Grade Point Average: minimum 3.00

All THEORY and OPTION courses – grade of A or B in each.

Minimum grade of C in Concentration II Examination.

As 211-528, 211-529 and 214-489 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.

FACULTY PROGRAM

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

BACHELOR OF MUSIC DEGREE (B.Mus.)

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
THEORY	12
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-310A Mid & Late 19th-C. Theory & Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	
PERFORMANCE	8
Practical Concentration: 2 credits per term.	
Completion of Concentration II Examination	

Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
Other Instruments: Choral Ensemble	

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

Special Requirements:

Minimum grade of C in Concentration II Examination.

SPECIAL PREREQUISITE COURSES FOR M.Mus. IN SOUND RECORDING

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

	CREDITS
Faculty of Music	26
213-260A Instruments of the Orchestra	2
216-202A Fundamentals of New Media	3
216-203B Introduction to Digital Audio	3
216-232A or B Introduction to Electronics	3
216-300D Introduction to Music Recording	6
216-301A or B Music and the Internet	3
216-339A or B Introduction to Electroacoustics	3
<i>One of (complementary):</i>	3
216-302A (3) New Media Production I	
216-306A (3) Music and Audio Computing I	
Faculty of Science	6
198-224A Physics and Psychophysics of Music	3
198-225B Musical Acoustics	3
TOTAL CREDITS	32

N.B. 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.

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
214-570A or B Research Methods in Music	3
<i>plus 5 Music History complementary courses chosen freely from Groups I and II</i>	15
Group I	
214-220A or B (3) Women in Music	
214-377A or B (3) Baroque Opera	
214-379A or B (3) Solo Song 1100-1700	
214-380A or B (3) Medieval Music	
214-381A or B (3) Renaissance Music	
214-382A or B (3) Baroque Music	
214-395A or B (3) Keyboard Literature before 1750	
214-591D (3) Paleography	

215-381A or B (3) Topics in Perf. Practice before 1800	
Group II	
214-362A or B (3) Popular Music	
214-372A or B (3) Solo Song outside Germany & Austria	
214-366A or B (3) Era of the Fortepiano	
214-383A or B (3) Classical Music	
214-384A or B (3) Romantic Music	
214-385A or B (3) Early Twentieth-Century Music	
214-386A or B (3) Chamber Music Literature	
214-387A or B (3) Opera from Mozart to Puccini	
214-388A or B (3) Twentieth-Century Opera	
214-389A or B (3) Orchestral Literature	
214-390A or B (3) The German Lied	
214-391A or B (3) Canadian Music	
214-392A or B (3) Music since 1945	
214-393A or B (3) History of Jazz	
214-396A or B (3) Era of the Modern Piano	
214-397A or B (3) Choral Literature after 1750	
214-398A or B (3) Wind Ensemble Literature after 1750	
215-385A or B (3) Topics in Perf. Practice after 1800	

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.

	CREDITS
198-224A Physics and Psychophysics of Music	3
198-225B Musical Acoustics	3
214-342A or B History of Electroacoustic Music	3
216-202A Fundamentals of New Media	3
216-203B Introduction to Digital Audio	3
216-301A or B Music and the Internet	3
216-302A New Media Production I	3
216-303B New Media Production II	3
TOTAL CREDITS	24

7.3 Department of Performance

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

Performance Specialization is available in: Violin, Viola, Cello, Double Bass, Viola da Gamba, Guitar, Harp, Recorder, Flute, Oboe, Clarinet, Saxophone, Bassoon, French Horn, Trumpet, Trombone, Tuba, Percussion, Piano, Organ, Harpsichord, Voice, Baroque Instruments (Violin, Viola, Cello, Flute, Oboe). Perform-

ance Programs are also available in Church Music, Early Music, and Jazz.

The course 242-100A Intro to Life as a Professional Musician is a requirement for all Performance students to be completed within the first year of study.

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

B.Mus. WITH A MAJOR IN PERFORMANCE (Piano, Organ, Harpsichord, Guitar, Baroque Instruments)

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance III Examination (public recital)	
Performance Technique Test III (Pianists only) 250-444A or B	0 cr.
Basic Ensemble Training: Choral Ensemble during each of the first six terms	12
Complementary Ensembles	6
THEORY	12
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-310A Mid & Late 19th-C.Theory & Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	
MUSIC ELECTIVES	10
(except Harpsichord and Organ Majors)	
COMPLEMENTARY MUSIC	10
(for Harpsichord and Organ Majors)	
Must include the following:	
1. Harpsichord:	
242-272D Continuo	
and 242-372D Continuo	
2. Organ:	
242-272D Continuo	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	96

Special Requirements:

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

B.Mus. WITH A MAJOR IN KEYBOARD STUDIES (Piano, Organ, Harpsichord, with senior level studies in a second keyboard instrument, Jazz Piano)

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
PERFORMANCE	
Practical: Keyboard, First Study (Piano, Organ, Harpsichord) (4 credits each term).	
Performance II Examination	

Performance Technique Test III (Pianists only) 250-444A or B
Keyboard, Second Study (Piano, Organ, Harpsichord, Jazz Piano, Keyboard Technology)
Basic Ensemble Training:

Choral Ensemble during each of the first six terms
Complementary Ensembles

THEORY		12
211-210A or B Tonal Theory & Analysis I	3	
211-211A or B Tonal Theory & Analysis II	3	
211-310A Mid & Late 19th-C.Theory & Analysis	3	
211-311B 20th-Century Theory & Analysis	3	

MUSICIANSHIP		8
212-229A or B Musicianship	2	
212-231A or B Musicianship	2	
212-329A or B Musicianship	2	
212-331A or B Musicianship	2	

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE		6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)		

MUSIC ELECTIVES		10 - 12
Jazz Second Study students must include as part of their elective requirements 240-160A/240-161B Jazz Materials, and 240-223A/240-224B Jazz Improvisation I, II		
Organ/Harpsichord Majors (First Study) are required to include 242-272D Continuo.		

ARTS AND SCIENCE ELECTIVES		18
TOTAL CREDITS		96 - 98

B.Mus. WITH A MAJOR IN PERFORMANCE (Voice)

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance III Examination (public recital)	
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
243-472A,B Cappella Antica	
243-475A,B Opera Workshop	
243-479A,B Song Interpretation	
243-480A,B Early Music Ensemble	
243-487A,B Cappella McGill	
243-493A,B Choral Ensemble	
243-494A,B Contemporary Music Ensemble	
243-496A,B Opera Studio	

DICTION		8
242-210A Italian Diction	2	
242-211B French Diction	2	
242-212A English Diction	2	
242-213B German Diction	2	

THEORY		12
211-210A or B Tonal Theory & Analysis I	3	
211-211A or B Tonal Theory & Analysis II	3	
211-310A Mid & Late 19th-C.Theory & Analysis	3	
211-311B 20th-Century Theory & Analysis	3	

MUSICIANSHIP		8
212-229A or B Musicianship	2	
212-231A or B Musicianship	2	
212-329A or B Musicianship	2	
212-331A or B Musicianship	2	

COMPLEMENTARY HISTORY/LITERATURE 6*Two of:*

- 214-372A or B (3) Solo Song outside Germany & Austria
 214-387A or B (3) Opera from Mozart to Puccini
 214-388A or B (3) Twentieth-Century Opera
 214-390A or B (3) The German Lied

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

- Continuation in the program requires that a minimum grade of B- be maintained in Voice practical study.
- Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed English as a Second Language 128-400A,B, or 128-401A,B, Italian 132-205D, German 129-202D, and French 127-207D, 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.

B.Mus. WITH A MAJOR IN PERFORMANCE (Orchestral Instruments)

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

PERFORMANCE 24

Practical: Major (4 credits each term)
 Performance III Examination (public recital)
 Basic Ensemble Training: during every term of enrolment as a full-time or part-time student
 Orchestral Instruments:
 Winds*: Orchestra and Chamber Winds, or Wind Symphony
 Percussion: Orchestra or Chamber Winds or Wind Symphony
 Strings: Orchestra
 PLUS an assigned small ensemble

THEORY 12

211-210A or B Tonal Theory & Analysis I 3
 211-211A or B Tonal Theory & Analysis II 3
 211-310A Mid & Late 19th-C. Theory & Analysis 3
 211-311B 20th-Century Theory & Analysis 3

MUSICIANSHIP 8

212-229A or B Musicianship 2
 212-231A or B Musicianship 2
 212-329A or B Musicianship 2
 212-331A or B Musicianship 2

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE 6

(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)

MUSIC ELECTIVES 10**ARTS AND SCIENCE ELECTIVES 18****TOTAL CREDITS 96****Ensemble Requirements:**

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

Special Requirements:

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

* Wind players who perform in both Orchestra and Chamber Winds should apply the Chamber Winds credits to the Music Elective requirements of their program.

B.Mus. WITH HONOURS IN PERFORMANCE (Voice)

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

PERFORMANCE

Practical: Honours (4 credits each term) **24**
 Honours Performance II Examination (public half recital)
 and Honours Performance III Examination (public recital)
 253-300A and B Voice Repertoire Coaching **4**
 253-305A Vocal Musical Practices **2**
 Basic Ensemble Training: during every term of enrolment as a full-time or part-time student
a minimum of 12 complementary credits from **min. 12**
 243-472A,B Cappella Antica
 243-475A,B Opera Workshop
 243-479A,B Song Interpretation
 243-480A,B Early Music Ensemble
 243-487A,B Cappella McGill
 243-493A,B Choral Ensemble
 243-494A,B Contemporary Music Ensemble
 243-496A,B Opera Studio

DICTION 8

242-210A Italian Diction 2
 242-211B French Diction 2
 242-212A English Diction 2
 242-213B German Diction 2

THEORY 14

211-210A or B Tonal Theory & Analysis I 3
 211-211A or B Tonal Theory & Analysis II 3
 211-327D 19th-Century Analysis 4
 211-427D 20th-Century Analysis 4

MUSICIANSHIP 8

212-229A or B Musicianship 2
 212-231A or B Musicianship 2
 212-329A or B Musicianship 2
 212-331A or B Musicianship 2

COMPLEMENTARY HISTORY/LITERATURE 9*Three of:*

- 214-372A or B (3) Solo Song outside Germany & Austria
 214-387A or B (3) Opera from Mozart to Puccini
 214-388A or B (3) Twentieth-Century Opera
 214-390A or B (3) The German Lied

ARTS AND SCIENCE ELECTIVES 18**TOTAL CREDITS 99****Special Requirements:**

- Cumulative Grade Point Average of 3.00 or better.
- Continuation in the program requires that a minimum grade of A- be maintained in Voice practical study.
- Prior to, or concurrent with registration in the corresponding Diction courses, the Honours Voice student must furnish evidence of having completed English as a Second Language 128-400A,B or 128-401A,B, Italian 132-205D, German 129-202D, and French 127-207D, 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.

**B.Mus. WITH HONOURS IN PERFORMANCE
(All Instruments except Voice)**

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Honours Performance II Examination (public half recital) and Honours Performance III Examination (public recital)	
Performance Technique Test III (Pianists only) 250-444A or B	0 cr.
243-494A,B 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 and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
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
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-327D 19th-Century Analysis	4
211-427D 20th-Century Analysis	4
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
COMPLEMENTARY MUSIC HISTORY OR LITERATURE	6
Must include the following:	
1. Organ/ Harpsichord:	
214-395 Keyboard Literature before 1750	
2. Piano:	
214-366 Era of the Fortepiano	
and 214-396 Era of the Modern Piano	
3. Orchestral Instruments:	
214-389 Orchestral Literature	
PERFORMANCE PRACTICE ELECTIVE	3
MUSIC ELECTIVES (with Departmental Approval) (except Harpsichord and Organ students)	6
COMPLEMENTARY MUSIC (for Organ students only)	6
Must include Continuo 242-272D	
CONTINUO (for Harpsichord students only)	
242-272D Continuo	4
242-372D Continuo	$\frac{2}{6}$
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. Grade of A- in practical subject during each term of enrolment.

* Wind players who perform in both Orchestra and Chamber Winds should apply the Chamber Winds credits to the Music Elective requirements of their program.

** Harpsichord and viola da gamba students will take 215-381 (Topics in Perf. Practice before 1800) instead of Contemporary Music Ensemble.

B.Mus. WITH A MAJOR IN PERFORMANCE (Church Music)

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
PERFORMANCE	
Practical: Organ Major (4 credits each term)	24
Performance III Examination (public recital)	
Basic Ensemble Training: Choral Ensemble during each of the first six terms	12
242-272D Continuo	4
THEORY	12
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-310A Mid & Late 19th-C. Theory & Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
HISTORY	6
214-399A or B Church Music	3
Music History, Literature or Performance Practice Complementary (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	3
MUSIC EDUCATION	9
221-235A Vocal Techniques	3
221-315A Choral Conducting I	3
221-415B Choral Conducting II	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:

Students majoring in Performance must achieve at least a B- in their Performance I Examination, and in each subsequent term. Students majoring in Church Music are not required to perform their examinations from memory.

**B.Mus. WITH A MAJOR IN EARLY MUSIC PERFORMANCE
(Baroque Violin, Viola, Cello, Viola da Gamba, Flute,
Recorder, Oboe, Voice, Organ and Harpsichord)**

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Performance III Examination (public recital)	
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 freely among Cappella Antica, Collegium Musicum, and Medieval & Renaissance Music Workshop to make up the total of 12 credits.	

Instrumentalists: students must register in one of Medieval & Renaissance Music Workshop, Collegium Musicum or 18th-Century Philharmonia.			CREDITS
Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum, 18th-Century Philharmonia or Sinfonietta to satisfy their Basic Ensemble requirement.			
Early Music Ensemble	6		
With the permission of the instructor and the Area Chair, students may participate in a second Basic Ensemble to fulfill the Early Music Ensemble requirement. Any extra credits earned may be applied as music electives.			
THEORY	12		
211-210A or B Tonal Theory & Analysis I	3		
211-211A or B Tonal Theory & Analysis II	3		
211-310A Mid & Late 19th-C.Theory & Analysis	3		
211-311B 20th-Century Theory & Analysis	3		
MUSICIANSHIP	8		
212-229A or B Musicianship	2		
212-231A or B Musicianship	2		
212-329A or B Musicianship	2		
212-331A or B Musicianship	2		
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	9		
215-381A or B Topics in Perf. Practice before 1800	3		
<i>plus 6 complementary credits from the following with at least one course from each group</i>	6		
(a) 214-380A or B (3) Medieval Music			
214-381A or B (3) Renaissance Music			
214-382A or B (3) Baroque Music			
214-383A or B (3) Classical Music			
(b) 214-395A or B Keyboard Literature before 1750			
214-570A or B (3) Research Methods in Music			
214-489A (3) History of Music Theory			
214-591D (3) Paleography			
MUSIC ELECTIVES	6		
(except for Harpsichord, Organ or Voice students)			
CONTINUO (for Harpsichord or Organ students only)			
242-272D Continuo	4		
242-372D Continuo	<u>2</u>		
	6		
DICTION (for voice students only)			
242-210A Italian Diction	2		
242-211B French Diction	2		
242-212A English Diction	2		
242-213B German Diction	<u>2</u>		
	8		
ARTS AND SCIENCE ELECTIVES	18		
TOTAL CREDITS	95 or 97		
Special Requirements:			
Grade of B- in practical subject during each term of enrolment.			
B.Mus. WITH HONOURS IN EARLY MUSIC PERFORMANCE (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)			
For prerequisite requirements for this program, see section 7.1 on page 301			
PERFORMANCE			
Practical: Honours (4 credits each term)			24
Honours Performance II Examination (public half recital) and Honours Performance III Examination (public recital)			
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 freely among Cappella Antica, Collegium Musicum, and Medieval & Renaissance Music Workshop to make up the total of 12 credits.			
Instrumentalists: students must register in one of Medieval & Renaissance Music Workshop, Collegium Musicum or 18th-Century Philharmonia.			
Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum, 18th-Century Philharmonia or Sinfonietta 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
211-210A or B Tonal Theory & Analysis I	3		
211-211A or B Tonal Theory & Analysis II	3		
211-310A Mid & Late 19th-C.Theory & Analysis	3		
211-311B 20th-Century Theory & Analysis	3		
211-426A or B Analysis of Early Music	3		
MUSICIANSHIP			8
212-229A or B Musicianship	2		
212-231A or B Musicianship	2		
212-329A or B Musicianship	2		
212-331A or B Musicianship	2		
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE			12
214-570A or B Research Methods in Music	3		
215-381A or B Topics in Perf. Practice before 1800	3		
<i>plus 6 complementary credits from the following with at least one course from each group</i>	6		
(a) 214-380A or B (3) Medieval Music			
214-381A or B (3) Renaissance Music			
214-382A or B (3) Baroque Music			
214-383A or B (3) Classical Music			
(b) 214-377A or B (3) Baroque Opera			
214-379A or B (3) Solo Song 1100-1700			
214-395A or B (3) Keyboard Literature before 1750			
214-489A (3) History of Music Theory			
214-591D (3) Paleography			
MUSIC ELECTIVES			6
(except for Harpsichord, Organ or Voice students)			
CONTINUO (for Harpsichord or Organ students only)			
242-272D Continuo	4		
242-372D Continuo	<u>2</u>		
	6		
DICTION (for Voice students only)			
242-210A Italian Diction	2		
242-211B French Diction	2		
242-212A English Diction	2		
242-213B German Diction	<u>2</u>		
	8		
ARTS AND SCIENCE ELECTIVES			18
TOTAL CREDITS			101 or 103

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical subject during each term of enrolment.
3. Grade of A or B in 214-370A and in all History, Literature or Performance Practice courses.

**B.Mus. WITH A MAJOR IN JAZZ PERFORMANCE
(Saxophone, Trumpet, Trombone, Drums, Piano, Guitar,
Bass, Voice)**

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
PERFORMANCE	
Practical: Jazz Major (4 credits each term)	24
Completion of Performance III Examination	
Basic Ensemble Training: 4 credits per year for 1 year	4
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, Wind Symphony or University Band	
Bass: Orchestra	
Other Instruments: Choral Ensemble or Vocal Jazz Workshop	
243-470A,B Jazz Combo	4
243-495A,B Jazz Ensemble	8
240-223A Jazz Improvisation/Musicianship I	3
240-224B Jazz Improvisation/Musicianship II	3
240-423A Jazz Improvisation/Musicianship III	3
240-424B Jazz Improvisation/Musicianship IV	<u>3</u>
	12
THEORY	18
211-312A or B 19th-C. Theory & Analysis (Jazz Majors)	3
211-313A or B 20th-C. Theory & Analysis (Jazz Majors)	3
240-261D Jazz Arranging	6
240-340D Jazz Composition	6
HISTORY	6
214-393A or B History of Jazz	3
240-493A or B Jazz Performance Practice	3
PEDAGOGY	3
240-356A or B Jazz Pedagogy	3
COMPLEMENTARY MUSIC	4
<i>One of:</i>	
240-461D (4) Advanced Jazz Arranging	
240-440D (4) Advanced Jazz Composition	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	101

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum of B- in all Jazz courses and Practical study, including Jazz Combo and Jazz Ensemble, excluding 240-1xx courses.
2. Prior to graduation, all woodwind Jazz Performance Majors (saxophone, clarinet, flute) will be required to pass a non-credit Doubling Proficiency test (two of: 230-181, 232-181, and/or 233-181) on their two non-major instruments.

Note: 223-356 may be substituted by graduate pedagogy course (240-601).

LICENTIATE IN MUSIC (L.Mus.) (All Instruments and Voice)

	CREDITS
PERFORMANCE	
Practical: Major (8 credits each term for 6 terms)	48
L.Mus. Performance II Examination (public half recital) and L.Mus. Performance III Examination (public recital)	
Performance Technique Test III (Pianists only) 250-444A or B	0 cr.
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
PLUS an assigned small ensemble	min. 6
Other Instruments: Choral Ensemble during each of the first six terms (12 credits)	
Complementary Ensembles (6 credits)	
Basic Ensemble Training for Voice students:	12
<i>12 complementary credits to be selected from</i>	
243-472A,B Cappella Antica	
243-475A,B Opera Workshop	
243-479A,B Song Interpretation	
243-487A,B Cappella McGill	
243-493A,B Choral Ensemble	
243-494A,B Contemporary Music Ensemble	
243-496A,B Opera Studio	
243-579A,B Song Interpretation Before 1800	
THEORY	12
211-110A or B Melody and Counterpoint	3
211-111A or B Elementary Harmony and Analysis	3
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
MUSICIANSHIP	10
212-129A or B Musicianship	2
212-131A or B Musicianship	2
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-170A or B Keyboard Proficiency	1
212-171A or B Keyboard Lab	1
HISTORY	6
214-184A Music History Survey	3
214-185B Music History Survey	3
DICTION (for Voice Students only)	8
242-210A Italian Diction	2
242-211B French Diction	2
242-212A English Diction	2
242-213B German Diction	2
PERFORMANCE (for Voice students only)	4
253-300A and B Voice Repertoire Coaching	4
TOTAL CREDITS	94 or 100

Ensemble Requirements:

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

Special Requirements:

1. Continuation in the program requires that a grade of A- be maintained in the major field.
2. Candidates must take the L.Mus. Performance I Examination at the end of their first year of study and the L.Mus. Performance II and III Examinations in each of the next two years if they hope to complete the program in the normal length of time.

ARTIST DIPLOMA (Voice)

	CREDITS
PERFORMANCE	
Practical: Graduate Major (8 credits each term for 4 terms)	32
Three public recitals and two concertos	
253-690A or B Vocal Styles and Conventions	3
253-600A Vocal Repertoire Coaching and 253-601B	4
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student – minimum of 8 complementary credits from:	min. 8
243-472A,B Cappella Antica	
243-479A,B Song Interpretation	
243-480A,B Early Music Ensemble	
243-487A,B Cappella McGill	
243-493A,B Choral Ensemble	
243-494A,B Contemporary Music Ensemble	
243-496A,B Opera Studio	
243-579A,B Song Interpretation Before 1800	
243-696A,B Opera Theatre	
THEORY	6
211-310A Mid & Late 19th-C. Theory & Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	4
212-329A or B Musicianship	2
212-331A or B Musicianship	2
COMPLEMENTARY MUSIC HISTORY OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	—
TOTAL CREDITS	63

Special Requirements:

- Continuation in the program requires a grade of A- in the major field.
- 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.

N.B. 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.

ARTIST DIPLOMA (All Instruments)

	CREDITS
PERFORMANCE	
Practical: Graduate Major (8 credits each term for 4 terms)	32
Two public recitals and two concertos	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
PLUS an assigned small ensemble	min. 12
Other Instruments: Complementary Ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for 4 terms)	min. 8
THEORY	6

211-310A Mid & Late 19th-C. Theory & Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	4
212-329A or B Musicianship	2
212-331A or B Musicianship	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	
MUSIC ELECTIVES (for non-orchestral instruments)	4
TOTAL CREDITS	60

Ensemble Requirement:

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

Special Requirements:

- Continuation in the program requires a grade of A- in the major field.
- Guitarists are required to present three recitals while only two are demanded of keyboard and orchestral players. This third recital may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to [page 328](#).

N.B. 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.

SPECIAL PREREQUISITE COURSES FOR M.Mus. IN PERFORMANCE

	CREDITS
Piano Accompaniment	7
(major: Piano)	
<i>One of:</i>	
214-372A or B (3) Solo Song outside Germany & Austria	
214-390A or B (3) The German Lied	
<i>Two of:</i>	
242-210A (2) Italian Diction (or equivalent)	
242-211B (2) French Diction (or equivalent)	
242-212A (2) English Diction (or equivalent)	
242-213B (2) German Diction (or equivalent)	

Orchestral Conducting	27
213-260A Instruments of the Orchestra	2
213-261B Elementary Orchestration	2
213-460D Orchestration	4
214-389A or B Orchestral Literature	3
223-201A String Techniques	3
223-202A Woodwind Techniques	3
223-203A or B Brass Techniques	3
223-204A or B Percussion Techniques	3
242-315D Introduction to Orchestral Conducting (or equivalent)	4
Choral Conducting	20
129-202D German	6
213-260A Instruments of the Orchestra	2
213-261B Elementary Orchestration	2
214-397A or B Choral Literature after 1750	3
221-415B Choral Conducting II (or equivalent)	3
253-130A & B Voice Concentration	4
Wind Band Conducting	19
(An undergraduate major in Wind or Percussion instruments.)	
213-260A Instruments of the Orchestra	2

213-261B	Elementary Orchestration	2
214-398A or B	Wind Ensemble Literature after 1750	3
223-202A	Woodwind Techniques	3
223-203A or B	Brass Techniques	3
223-204A or B	Percussion Techniques	3
223-415B	Advanced Instrumental Conducting (or equivalent)	3
Jazz Performance		14
214-393A or B	History of Jazz	3
240-440D	Advanced Jazz Composition	4
240-461D	Advanced Jazz Arranging	4
240-493A or B	Jazz Performance Practice	3

7.4 Designated Major Program

B.Mus. WITH A DESIGNATED MAJOR

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

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
DESIGNATED MAJOR AREA*	32
THEORY	12
211-210A or B Tonal Theory & Analysis I	3
211-211A or B Tonal Theory & Analysis II	3
211-310A Mid & Late 19th-C. Theory & Analysis	3
211-311B 20th-Century Theory & Analysis	3
MUSICIANSHIP	8
212-229A or B Musicianship	2
212-231A or B Musicianship	2
212-329A or B Musicianship	2
212-331A or B Musicianship	2
COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE	6
(courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both))	
PERFORMANCE	
Practical Concentration: 2 credits per term.	8
Completion of Concentration II Examination	
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
Other Instruments: Choral Ensemble	
ARTS AND SCIENCE ELECTIVES	18
TOTAL CREDITS	92

Special Requirements:

Minimum grade of C in Concentration II Examination.

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

7.5 B.Ed./B.Mus. Bachelor of Education and Bachelor of Music Concurrent Program (157 credits)

The Faculty of Music, in cooperation with the Faculty of Education, has designed a concurrent B.Ed./B.Mus.(Music Education) degree program which will become operational in the Fall of 1999. This exciting new program integrates musical and pedagogical training and incorporates teacher training in a second teaching subject. In the program students are placed in the classroom in their very first year. The Bachelor of Education in Music is an integrated 4-year, 120-credit program of initial teacher training that leads to certification as a teacher in the province of Québec. Offered concurrently with the Bachelor of Music (Major in Music Education), the program combines academic studies in music and a second teachable subject, professional studies, and field experience in each year and offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after 157 credits of study. The two degrees will be awarded at two different convocations but during the same convocation period.

No new students will be accepted into the B.Mus. (Major in Music Education) or the B.Mus. (Honours in Music Education) which are being phased out. Students presently registered in either of these two programs may choose to continue in the program or change to the Concurrent program. Those who choose to continue in the B.Mus. with Major or Honours in Education should refer to the program as printed in the 1998-99 Undergraduate Programs Calendar. The Calendar can be found on the Admissions, Recruitment and Registrar's Office website (<http://www.aro.mcgill.ca>).

To be admitted to the Concurrent program, students must satisfy the regular admission requirements of the Faculty of Music and the Faculty of Education. Normally, students will be admitted to both components of the Concurrent program simultaneously. Applicants who already hold a Bachelor of Music degree may apply for advanced standing. 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 are to be made to the Admissions Office of the Faculty of Music.

Bachelor of Music degree programs in Music Education are designed to prepare students both for continued study in teacher education programs that lead to professional certification as well as for careers in studio teaching, coaching, conducting, arranging, and research. 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 157-credit Bachelor of Education in Music/ Bachelor of Music (Music Education) are as follows:

- 78 Music academic credits
- 21 credits in a second academic subject
- 55 professional credits (Faculty of Education)
- 3 elective credits

Students who have successfully completed the first two years of the Concurrent program have the option of completing only the Bachelor of Music, Faculty Program or only the Bachelor of Education in Music. All credits taken during the first two years of the Concurrent Program can be applied towards the Bachelor of Music, Faculty Program.

**CONCURRENT BACHELOR OF EDUCATION IN MUSIC
AND BACHELOR OF MUSIC (MUSIC EDUCATION)
PROGRAM (157 credits)**

For prerequisite requirements for this program, see [section 7.1 on page 301](#).

	CREDITS
ACADEMIC COMPONENTS	78
THEORY COURSES	14
211-210 Tonal Theory and Analysis I	3
211-211 Tonal Theory and Analysis II	3
211-310 Middle & Late 19th-C. Theory & Analysis	3
211-311 20th-Century Theory and Analysis	3
211-461 Arranging I	2
MUSICIANSHIP COURSES	8
212-229 Musicianship	2
212-231 Musicianship	2
212-329 Musicianship	2
212-331 Musicianship	2
PERFORMANCE COURSES	16
Practical Concentration: 2 credits per term.	8
Completion of Concentration II Examination	8
Basic Ensemble Training: 4 credits per year in Year 1 and in Year 4	8
Orchestral Instruments:	
Winds: Orchestra and Chamber Winds, or Wind Symphony	
Percussion: Orchestra or Chamber Winds or Wind Symphony	
Strings: Orchestra	
Other Instruments: Choral Ensemble	
COMPLEMENTARY MUSIC HISTORY	6
Music History, Literature or Performance Practice elective (courses with a 214- or 215- prefix, may include 214-362 Popular Music or 214-393 History of Jazz, but not both)	3
and one of:	3
214-389 Orchestral Literature	
214-397 Choral Literature after 1750	
214-398 Wind Ensemble Literature after 1750	
MUSIC EDUCATION COURSES	25
223-201 String Techniques	3
or 223-250 Guitar Techniques	
223-202 Woodwind Techniques	3
223-203 Brass Techniques	3
223-204 Percussion Techniques	3
221-235 Vocal Techniques	3
222-215 Basic Conducting Techniques	1
222-356 Music for Children I: Philosophy & Tech.	3
222-401 Issues in Music Education	3
221-315 Choral Conducting I	3
or 223-315 Instrumental Conducting	
<i>Music Education Electives</i>	6
<i>Music Elective</i>	3
Chosen from Faculty of Music offerings	
SECOND SUBJECT	21
Appropriately sequenced courses chosen from one of the following subject areas: Biology, Chemistry, General Science, Geography, History, Moral Education, Physics, Religious Education (Catholic, Jewish, and Protestant).	
ELECTIVE	3
PROFESSIONAL COMPONENTS	55
PROFESSIONAL SEMINARS	6
Required Courses	
429-206 First Year Professional Seminar Music	1
429-207 Second Year Professional Seminar Music	1
429-306 Third Year Professional Seminar Music	2
429-406 Fourth Year Professional Seminar Music	2
FIELD EXPERIENCES	19
Required Courses	
435-205 First Year Field Experience Music	2
435-206 Second Year Field Experience Music	2
435-305 Third Year Field Experience Music	7
435-405 Fourth Year Field Experience Music	8
FOUNDATION COURSES	9
Required Courses	
411-405 Policy Issues in Quebec Education	3
416-300 Educational Psychology	3
Complementary Courses	
one of:	3
423-400 Philosophical Foundations	
415-398 Philosophy of Catholic Education	
PEDAGOGY COURSES	12
Required Courses	
429-442 Elementary Music Curriculum & Instruction	3
429-472 Secondary Music Curriculum & Instruction	3
414-309 Exceptional Children	3
Second subject Curriculum & Instruction	3
PEDAGOGICAL SUPPORT COURSES	9
Required Courses	
222-301 Technology and Media for Music Educators	3
416-304 Measurement & Evaluation	3
Complementary Courses	
one of:	3
423-464 Intercultural Education	
455-410 Multi-cultured/Multi-racial Class.	
433-441 First Nations and Inuit Education	

8 Courses

● Denotes courses not offered in 1999-2000

□ Denotes limited enrolment

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

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

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

8.1 Theory (211-)

● Denotes courses not offered in 1999-2000

□ Denotes limited enrolment

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

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

Professor Schubert (Co-ordinator) and Staff

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

Professor Caplin (Co-ordinator) and Staff

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

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

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

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

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

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

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

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

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

211-311B 20TH-CENTURY THEORY AND ANALYSIS. (3) (3 hours) (Prerequisite: 211-310) Exploration of 20th-Century systems of pitch organization and attitudes toward counterpoint (e.g., polyto-

nality, modal systems, neo-classical tonality, serialism, linear counterpoint, etc.). Examination of the relationship of these systems to earlier practices. Development of written and analytical skills for the purpose of gaining insight into 20th-Century principles and techniques. **Ms. Welling (Co-ordinator) and Staff**

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

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

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

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

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

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

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

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

□ **211-523D ADVANCED HARMONY.** (6) (3 hours) (Prerequisites: 211-304 and 211-327 OR 213-240.) An investigation of pitch systems from the late 19th Century to the present with special reference to Fauré, Mahler, Berg, Scriabin, Delius and Messiaen. The students' work will consist equally of analysis and short written exercises. **Professor Mather**

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

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

8.2 Musicianship (212-)

● Denotes courses not offered in 1999-2000

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

Ms. Lipszyc (Co-ordinator)

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

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

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

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

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

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

212-329A,B MUSICIANSHIP. (2) (2 hours) (Prerequisite: 212-231. Corequisite: 211-310 or 211-327D.) Rhythm (mixed divisions, basic polyrhythms); Isolated Sonorities (dominant ninths, thirteenth, diminished sevenths, augmented sixths); chromaticism, mixture, enharmonicism in 19th-century Tonal Melodic Structures;

Atonal Structures (extended melodies with basic cells); instrumental-texture Multipart Structures; Harmonic Progression with early-19th-century uses of chromatic chords; Score Reading (19th-century repertoire). **Professor McLean and Staff**

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

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

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

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

* **212-431A SOLFEGE (FIXED DOH).** (2) (2 hours) (Prerequisite: 212-331)

* **212-432B DICTATION.** (2) (2 hours) (Prerequisite: 212-331)

8.3 Composition (213-)

□ Denotes limited enrolment

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

213-245D COMPOSITION. (4) (2 hours) (Prerequisites: 211-110 and 211-111. Corequisites: 212-229 and 212-231 AND 212-170 and 212-171. Open only to students in Composition.) 20th Century

techniques and approaches. Basic dimensions such as pitch, rhythm and timbre, and their inter-relationship at all structural levels. Notation and score preparation. Performance practice. Analysis of selected 20th Century scores. Writing of short pieces for solo instruments and small ensembles, including voice.

Professor Bouliane

213-260A INSTRUMENTS OF THE ORCHESTRA. (2) (2 hours) (Prerequisite: 211-111 or equivalent.) An introductory study of the instruments of string, woodwind and brass families, elementary acoustics of the instruments. Techniques of playing including embouchure, fingering, bowing, hand-stopping, transposing instruments. Evolution of the instruments, their technique and their music from the 18th century to the present. **Professor Bouliane**

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

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

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

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

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

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

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

8.4 History and Literature (214-, 215-)

● Denotes courses not offered in 1999-2000.

□ Denotes limited enrolment

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

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

214-185B HIST. SURVEY (CLASS., ROMANTIC, 20TH-C.). (3) (3 hours) (Corequisites: 211-111 and 212-131 OR permission of in-

structor.) Historical and stylistic investigation of music and musical life from circa 1750 to the present, i.e., the transition to the Classical period, the period of C.P.E. Bach and the Mannheim, Berlin, and Viennese symphonists, to recent developments, including electronic and music technology. **Professor Huebner**

214-220B WOMEN IN MUSIC. (3) (3 hours) (Prerequisite: none.) Case studies in contributions of selected women to various areas of music (including composition, teaching, performance, and patronage), in Europe and North America, chosen mainly from 19th and 20th centuries. Topics include: women as amateurs and professionals; past restrictions; movement for full acceptance into "musical mainstream" especially during twentieth century. **Professor Levitz**

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

IMPORTANT NOTE: Not all upper-level history courses listed below will be offered in 1999-2000; for an up-to-date listing, please consult the final 1999-2000 Faculty of Music timetable. As 214- and 215- courses are cycled every two or three years, and specific courses are required in certain programs, students are expected to check with their advisers to ensure that all required and complementary courses are taken by the time of graduation.

* **214-342A OR B HISTORY OF ELECTROACOUSTIC MUSIC.** (3) (3 hours) (Open to non-music students by permission of instructor.)

214-362A POPULAR MUSIC. (3) (3 hours) History, criticism, and analysis of twentieth-century repertoires of popular musics. Detailed examination of special topics. These include genre and style in 1970s rock and soul, history of the Broadway musical, approaches to the transcription of pop music, and/or constructions of race and gender in music video. **TBA**

214-366A OR B ERA OF THE FORTEPIANO. (3) (3 hours) Survey of the repertoire for keyboard 1750-1850: the instruments, Empfindsamkeit, galant style, London, Paris, Vienna, the Czech school, Haydn, Mozart, Beethoven, sonatas, variations, character pieces, "high" and "low" salon music, virtuosos and the virtuoso repertoire, Schubert, Chopin, Schumann, Mendelssohn, early Liszt. **Professor Helmer**

214-372A OR B SOLO SONG OUTSIDE GERMANY & AUSTRIA. (3) (3 hours) Topics in American and European non-German song repertoire from the eighteenth century to the present. Issues discussed may include the role of song in national music culture, art song and folk song, national styles and poetic traditions, text-music relationships, and performance practice. **Dr. Evans**

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

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

* **214-377A OR B BAROQUE OPERA.** (3) (3 hours)

214-379A OR B SOLO SONG 1100-1700. (3) (3 hours) Development of solo song in the twelfth century: troubadour, trouvère, and Minnesang, devotional songs, the Burgundian chanson, Elizabethan lute songs, air de cour, Italian and English continuo songs, the German Lied in the sixteenth and seventeenth centuries. Stylistic features, poetic and musical forms, and performance practice. **Professor Helmer**

* **214-380A MEDIEVAL MUSIC.** (3) (3 hours) (Corequisites: 211-210 and 212-229)

214-381A OR B RENAISSANCE MUSIC. (3) (3 hours) (Corequisites: 211-210 and 212-229) Sacred and secular musical genres of the 15th and 16th Centuries. Various phases of imitative practice, cantus firmus and parody techniques. The emergence of homophonic textures in peripheral areas of the repertoire. Selected problems in the fields of theory, bibliography and aesthetics. **Professor Cumming**

214-382B BAROQUE MUSIC. (3) (3 hours) A detailed examination of several selected areas of Baroque music. Topics will be drawn

from different geographical regions (e.g., Italy, France, Germany, etc.) and encompass church, chamber and theatre music, as well as performance practice. Each topic will be related to general musical developments of the period. **Professor Minorgan**

214-383A OR B CLASSICAL MUSIC. (3) (3 hours) The period covered will be from approximately 1740-1828, from the schools of the Italian keyboard composers, opera buffa and seria, and composers centered at Mannheim, Paris, London, Berlin and Vienna, through the Viennese Classic period of Haydn, Mozart and Beethoven, to the death of Schubert.

* **214-384A ROMANTIC MUSIC.** (3) (3 hours)

214-385A OR B EARLY TWENTIETH-CENTURY MUSIC. (3) (3 hours) Development of European, Russian, and American music from the 1890s until the early 1940s, tracing its roots in late 19th-century Romanticism and following its evolution in central Europe, France, and the United States. The music of major innovators such as Debussy, Stravinsky, Schoenberg, Ives, and Varèse will be discussed. **Professor Levitz**

214-386B CHAMBER MUSIC LITERATURE. (3) (3 hours) The course will concentrate on the forms and media for chamber ensembles during the 18th, 19th and 20th centuries: accompanied sonatas, duos, trios, quartets, quintets, sextets, divertimenti, and works for small chamber orchestra. Major works of the most representative composers will be discussed. **Professor Levitz**

* **214-387A OR B OPERA FROM MOZART TO PUCCINI.** (3) (3 hours)

214-388A OR B TWENTIETH-CENTURY OPERA. (3) (3 hours) Major early twentieth-century works by Debussy, Strauss, Schreker, Bartók, Stravinsky and Schoenberg. Opera in Europe between the Wars including operas of Berg, Milhaud, Krenek, Hindemith and Weill. Politics, sociology, and literature in relationship to musical style. Approaches since 1945 in selected works by Britten, Henze, Zimmermann, Ligeti, Somers and Glass. **Professor Levitz**

214-389A OR B ORCHESTRAL LITERATURE. (3) (3 hours) Study of the literature for orchestra alone, composed since the early 18th Century. The material will be divided as follows: 1) orchestral music to the time of Beethoven; 2) orchestral music from 1800 to 1860; 3) orchestral music from 1860 to 1900; 4) orchestral music of the 20th Century. **Professor Huebner**

* **214-390A THE GERMAN LIED.** (3) (3 hours)

* **214-392B MUSIC SINCE 1945.** (3) (3 hours)

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

* **214-395A OR B KEYBOARD LITERATURE BEFORE 1750.** (3) (3 hours)

214-396A ERA OF THE MODERN PIANO. (3) (3 hours) Survey of keyboard repertoire from 1850 to the present: instruments, the crisis at mid-century, character pieces, Brahms, late Liszt, national schools, commercialization – the concert hall, music for the bourgeois – salon music, Scriabin, the Second Viennese School, Impressionism, Neo-Classicism, Neo-Romanticism, serialism, the sonata in the 20th-century, North American composers. **Professor Helmer**

* **214-397B CHORAL LITERATURE AFTER 1750.** (3) (3 hours)

* **214-398A WIND ENSEMBLE LITERATURE AFTER 1750.** (3) (3 hours)

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

214-529A OR B PROSEMINAR IN MUSICOLOGY. (3) (3 hours) (Prerequisite: open to all students in a Major or Honours program in Music History, and to students in other programs by permission of instructor.) Study of selected methodologies in musicology through

critical examination of significant texts. Topics may include approaches to historiography, biography, editing and source studies, as well as aesthetics, literary criticism, semiology, feminist musicology, and ideology critique. Works by Adler, Adorno, Dahlhaus, Kerman, McClary, Meyer, Nattiez, and Subotnik, among others, will be addressed. **Professor Levitz**

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

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

* **215-381A OR B TOPICS IN PERF. PRACTICE BEFORE 1800.**

(3) (3 hours) (Enrolment limited to 20. May not be taken by students who have had 215-381, 215-382, or 215-384, except by permission of instructor.)

215-385A OR B TOPICS IN PERF. PRACTICE AFTER 1800. (3) (3 hours) (Enrolment limited to 20.) Nineteenth- and twentieth-century performance traditions, as found in a variety of sources (documents, editions, and recordings.) Special attention is given to how traditions change, and how this is reflected in repertoires and among composers in different generations. **Professor Helmer**

8.5 Music Technology (216-)

● Denotes courses not offered in 1999-2000

Denotes limited enrolment

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

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

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

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

music skills development, technology-enhanced learning, music productivity, and promotion of music and musicians. Evaluation of Internet music resources. **Staff**

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

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

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

□ **216-307B MUSIC & AUDIO COMPUTING II.** (3) (3 hours) (Prerequisite: 216-306A) Advanced programming techniques for the development of music and audio software, and system components (plugins). Development of audio and control systems. Advanced data structures, object-oriented programming, optimization of source code for DSP, debugging techniques. Projects will involve the development of various musical and audio software applications and plugins. **Mr. Settel**

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

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

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

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

8.6 Sound Recording (Qualifying courses)

For a complete list of qualifying courses, see Special Prerequisite Courses on [page 307](#). Complete descriptions of the Mathematics and Physics courses listed below can be found in the Faculty of Science section.

□ Denotes limited enrolment

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

(frequency levels, distortion). Emphasis will be placed on electronics applied to audio.

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

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

Professor Klepko

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

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

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

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

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

● Denotes courses not offered in 1999-2000

□ Denotes limited enrolment

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

Choral Techniques (221-)

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

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

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

□ **221-415B CHORAL CONDUCTING II.** (3) (3 hours and 2 hours lab) (Prerequisite: 221-315. Interested students should register for

section 49 and selection will take place at the first class.) Advanced techniques of choral conducting with emphasis on expressive gestures and phrasal conducting, interpretation and chironomy of chant, recitative conducting, repertoire selection, score preparation and conducting of choral-instrumental works.

Professor Baboukis

IMPORTANT NOTE: Not all 222- and 223- courses listed below will be offered in 1999-2000; for an up-to-date listing, please consult the final 1999-2000 Faculty of Music timetable.

General Music Techniques (222-)

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

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

Professor Wapnick

□ **222-305A OR B INTRODUCTION TO MUSIC THERAPY.** (3) (3 hours) (Prerequisites: 211-210 and 212-229.) Introduction to basic principles and techniques of music therapy. Topics will include: definitions of music therapy; identifying and developing an understanding of the individual's special needs; simple social, emotional, and physiological therapeutic applications; and music as a motivational tool. Will include limited field observation.

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

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

Professor Costa-Giomi

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

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

Professors Costa-Giomi, Stuble and Wapnick

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

Staff

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

Instrumental Techniques (223-)

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

Ms. Corman

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

Mr. Freeman

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

Professor Gibson

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

Mr. Slapcoff

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

Dr. Antonio

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

Ms. Corman

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

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

technique, score analysis, and rehearsal procedures; conducting materials are selected from representative orchestral works.

Professor Stublely

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

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

Professor Stublely

8.8 Jazz Studies (240-)

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

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

Professor Foote

240-161B JAZZ MATERIALS II. (3) (4 hours) (Prerequisite: 240-160A. Open to non-jazz majors, space permitting, but not for elective credit in B.Mus. or Artist Diploma programs.) Simple and advanced substitution, borrowed chords, reharmonisation, modes of harmonic minor and melodic minor diatonic systems, unresolved tensions, odd and infrequent modulations, mixed two-five-ones, introduction to polychords, slashchords and non-functional harmony.

Professor Foote

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

Staff

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

Staff

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

Professor White

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

Professor White

240-423A JAZZ IMPROVISATION/MUSICIANSHIP III. (3) (3 hours) (Prerequisite: 240-224. Corequisite: 240-340. Open only to Jazz Performance Majors.) Refinement of improvisational concepts in conjunction with ear training, leading towards the establishment of a personal style of playing. Complex forms and harmonies, and

contemporary techniques. Memorization of large and varied repertoire is stressed. The ability to identify, transcribe and perform various melodies, rhythms, and complex harmonies by ear will be stressed.

Professor White

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

Professor White

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

Mr. Smith

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

Professor Jarczyk

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

Professor Foote

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

Professor Jarczyk

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

Mr. J. Sullivan

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

Professor Foote

8.9 Ensembles (243-)

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

● Denotes courses not offered in 1999-2000

□ Denotes limited enrolment

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

**Mr. Clayton
(Co-ordinator)**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Chamber Singers: a group of approximately 24 mixed voices which explores the a capella repertoire of all periods as well as works with chamber accompaniment. **Section 01**

Concert Choir: an ensemble of approximately 60 voices (S.A.T.B.) which performs the repertoire from all periods appropriate to a group of this size. **Section 02**

University Chorus: a mixed chorus of approximately 100 which performs a variety of choral material including both traditional and popular selections. **Section 03**

Women's Chorale: an ensemble of approximately 40 women stressing the fundamentals of singing and ensemble participation. Works are chosen from the substantial repertoire available for women's voices. **Section 04**

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

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

243-496A,B OPERA STUDIO. (4 - 4 credits) (3-6 hours) (Prerequisite: 243-475 or equivalent. Open to Voice Performance students by audition and with practical teacher's approval; open to others by special permission; may be repeated for credit.) Basic techniques in stage movement and deportment, acting, role preparation, make-up, theatrical production; possibility of leading or supporting roles (by audition). **Professors Ross-Neill, Vernon and Staff**

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

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

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

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

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

8.10 Performance Courses

- Denotes courses not offered in 1999-2000
- Denotes limited enrolment

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

Professor Kestenberg

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

Dr. Evans

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

Dr. Evans

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

Dr. Evans

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

Dr. Evans

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

Dr. Evans

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

Professors Edwards and Vernon

□ **242-272D CONTINUO.** (4) (2 hours) (Prerequisites: 211-111 AND permission of instructor. Enrolment limited to 6.) An historically-oriented study of the principles of figured-bass. The student will realize at sight elementary bass patterns. Standard idioms from historical treatises will be introduced.

Professor Knox

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

Professors Jarczyk and Plaunt

242-371B KEYBOARD IMPROVISATION II. (2) (2 hours) (Prerequisite: 242-370) Free improvisation within extended formal structures. Assignments based on skills acquired in 242-370.

Considerations and imitations of various classical periods, jazz, and popular music, with the characteristic forms of each, are the course's main focus. Recordings and published materials used to support individual development.

Professors Jarczyk and Plaunt

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

Professor Knox

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

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

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

Professors McMahon and Ross-Neill, Dr. Evans and Ms. Turgeon

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

Dr. Evans

8.11 Practical Subjects

TEACHING STAFF

Brass (Chair: Prof. Robert Gibson):

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

Early Music (Chair: Prof. Hank Knox):

Mr. Sylvain Bergeron, *lute*
Prof. John Grew, *organ, harpsichord*
Ms. Claire Guimond, *baroque flute*
Mr. Bruce Haynes, *baroque oboe*
Ms. Valerie Kinslow, *voice*
Mr. Douglas Kirk, *cornetto*
Prof. Hank Knox, *harpsichord*
Ms. Betsy MacMillan, *viola da gamba*
Ms. Nathalie Michaud, *recorder*
Ms. Chantal Remillard, *baroque violin*
Ms. Marie-France Richard, *baroque oboe*

Guitar (Chair: Dr. Garry Antonio):

Dr. Garry Antonio

Harp:

Ms. Jennifer Swartz

Jazz (Chair: Prof. André White):

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

Mr. Tilden Webb, *piano*
 Prof. André White, *drums, piano*

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

Percussion (Chair: Prof. Robert Gibson):
 Prof. Pierre Béluse
 Mr. D'Arcy Gray

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

Strings (Chair: Prof. Thomas Williams):
 Prof. Yehonatan Berick, *violin*
 Ms. Elizabeth Dolin, *cello*
 Mr. Neal Gripp, *viola*
 Prof. Sonia Jelinkova, *violin*
 Prof. Walter Joachim, *cello*
 Prof. Michael Leiter, *double bass*
 Prof. Denise Lupien, *violin*
 Prof. Antonio Lysy, *cello*
 Prof. Douglas McNabney, *viola*
 Mr. Pierre Pépin, *double bass*
 Prof. Richard Roberts, *violin*
 Mr. Brian Robinson, *double bass*
 Prof. André Roy, *viola*
 Mr. Gary Russell, *cello*
 Prof. Marcel Saint-Cyr, *cello*
 Mr. Leslie Snider, *cello*
 Prof. Thomas Williams, *violin*

Voice (Chair: Prof. William Neill):
 Ms. Kathleen Anderson
 Prof. Lucile Evans
 Ms. Valerie Kinslow
 Prof. William Neill
 Prof. Winston Purdy
 Mr. Robert Savoie
 Ms. Thérèse Sevadjian
 Prof. Jan Simons
 Prof. Bernard Turgeon

Woodwinds (Chair: Prof. Robert Gibson):
 Prof. Theodore Baskin, *oboe*
 Mr. Denis Bluteau, *flute*
 Prof. Bruce Bower, *bassoon*
 Prof. Carolyn Christie, *flute*
 Mr. Robert Crowley, *clarinet*
 Mr. Michael Dumouchel, *clarinet*
 Mr. Normand Forget, *oboe*
 Mr. Peter Freeman, *saxophone*
 Mr. Mathieu Harel, *bassoon*
 Ms. Heather Howes, *flute*
 Prof. Timothy Hutchins, *flute*
 Prof. Abe Kestenber, *saxophone, clarinet*
 Ms. Diane Lacelle, *oboe*
 Mr. Stéphane Lévesque, *bassoon*
 Ms. Suzanne Nelsen, *bassoon*
 Ms. Cindy Shuter, *flute*
 Ms. Virginia Spicer, *flute*
 Ms. Alexa Zirbel, *oboe*

PRACTICAL ASSIGNMENTS AND LESSONS

The assignment of students to teachers for private lessons is the responsibility of the Chair of the Department of Performance. Student requests for specific teachers will be taken into consideration where possible. In general, **students will be assigned on a first**

priority basis to study with full-time members of the teaching staff.

It is understood that returning students will study with the same teacher unless prior arrangements have been made with the Chair of the Department in consultation with the teachers concerned. **However, those students who do not return the Lesson Assignment Card by the specified deadline cannot be guaranteed the teacher of their choice. Students cannot assume that they will be automatically assigned their teacher of the previous year.** Teacher assignments will be made soon after the period of enrolment and posted on the notice boards during the first week of classes. Following this assignment, it is the students' responsibility to contact their teachers and arrange lesson times.

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

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

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

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

CREDIT WEIGHTS FOR PRACTICAL STUDY

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

COURSE NUMBERING (PRACTICAL SUBJECTS)

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

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

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

The fourth digit indicates the level of study:

Practical Major and Honours	Practical Concentration
1.	Intermediate
2. Intermediate	Final
3. Semi-Final	
4. Final	
5. Postgraduate study (undergraduate students)	
6. Postgraduate study	

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

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

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

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

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

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

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

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

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

EXAMINATIONS AND GOALS IN PRACTICAL SUBJECTS

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

Elective Study:

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

Concentration Study:

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

Major and Honours Study:

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

Any U1 Performance Major may indicate an intention to pursue an Honours program but admission becomes final only in the U2

year after the results of the Major Performance I Exam are available. Admission to the Honours program requires a grade of A- or better in the Performance I examination (or most recent exam), a GPA of 3.0 or better, the approval of the student's teacher and the examining panel. Following the Major Performance I Examination, Honours students must present the Honours Performance II Examination (public half recital) and the Honours Performance III Examination (public recital).

Post-Graduate Study:

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

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

APPLICATION FOR EXAMINATIONS

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

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

<i>Examination Period</i>	<i>Application Deadline*</i>	<i>Deadline for Cancellations</i>
Sept. 13 - 17, 1999**	July 2***	Aug. 20
Dec. 7 - 21, 1999	Sept. 24	Oct. 22
Apr. 12 - 28, 2000	Feb. 5	Mar. 3
Sept. 18 - 22, 2000**	July 2***	Aug. 11

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

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

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

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

APPLICATION FOR RECITAL EXAMINATIONS AND CONCERTO HEARINGS

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

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

MANDATORY EXAMINATIONS

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

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

Other Examinations:

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

GENERAL DESCRIPTION OF PRACTICAL EXAMINATIONS

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

Examination Marking:

Normally, the final mark for any practical examination is the average of all the marks submitted by the individual examiners. In addition, however, at least half of the examiners on the panel must pass the student in order for him or her to continue to the next level of examination. (N.B. The passing grade in the Honours, L.Mus. and Artist Diploma programs is A-; in the Major Performance programs, it is B-.) In instances where the average mark is a passing grade but a majority of the panel has failed the student, the final mark will be the letter grade immediately below the required passing grade.

All practical examinations will be graded by letter grades only. These letter grades are defined as follows:

A	Exceptional (High Distinction)	4.0
A-	Excellent (Distinction)	3.7
B+	Very Good	3.3
B	Good	3.0

B-	Fair	2.7
C+	Satisfactory	2.3
C	Pass	2.0
D	Non-continuation pass	1.0
F	Fail	0

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

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

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

1. -132A/B: Concentration I Examination

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

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

Distribution of Marks: For students registered in practical lessons through the Faculty of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation

will nevertheless be equal to 50% of the final mark awarded. When a student is not registered for lessons through the Faculty of Music, the final mark will be the average of the marks submitted by the examination panel.

2. -233A/B: Concentration II Examination

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

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

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

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

Purpose: To assess the student's progress in the practical area and determine whether or not the student may continue in the program. The panel may recommend to the Department that the student be: a) asked to withdraw from the program; b) placed in probationary standing until the examination is repeated satisfactorily; c) permitted to continue to the Performance II Examination; d) admitted to the Performance Honours program. For the L.Mus. examination, a minimum grade of A- is required to pass.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

8. Postgraduate Recitals

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

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

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

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