



Schulich School of Music
Programs, Courses and University Regulations
2013-2014

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1 About the Faculty

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada.

McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology. Pollack Hall (capacity: 600), Redpath Hall (capacity: 300 and housing the University organ) and Tanna Schulich Hall (capacity: 187) are among the busiest and best concert venues in Montreal. The intimate Clara Lichtenstein Hall (capacity: 80) is scheduled for renovation in the summer of 2013. In addition, facilities include the Wirth Opera Studio (an opera rehearsal room), and the Multimedia Complex Suite, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes. The three floors of the Marvin Duchow Music Library contain well over 100,000 scores, recordings, books, and periodicals; in addition, the Gertrude Whitley Performance Library has performing parts for over 6,000 titles.

Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modelling, and more. There are state-of-the-art classrooms, teaching studios, and over 100 practice rooms. The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine (www.cirmmt.mcgill.ca).

Current student enrolment is approximately 550 at the undergraduate level and approximately 250 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and devoted administrative and support staff.

2 History of the Faculty

Founded as the Conservatorium of Music in 1904, and incorporated as a Faculty in 1920, the School moved to its current location in the impressive and historic Strathcona Music Building (formerly the main section of Royal Victoria College) in 1972. It was renamed the Schulich School of Music in 2005 in honour of benefactor Seymour Schulich. During the 2004–2005 centennial season, the School added a new eight-storey building that houses the Marvin Duchow Music Library, the Gertrude Whitley Performance Library, Tanna Schulich Hall, CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology), the MMR (Multimedia Room), the Wirth Opera Studio, and administrative offices.

3 Academic Staff

3.1 Department of Music Research

Chair

Neidhöfer, Christoph

3.1.1 Composition Area

Composition

Bouliane, Denys; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik(Hamburg); Associate Professor; Composition Area Coordinator, Composition, Orchestration

Cherney, Brian; B.Mus., M.Mus., Ph.D.(Tor.); Professor; Composition, Theory and Analysis, History and Literature

Ferguson, Sean; B.Mus.(Alta.), M.Mus., D.Mus.(McG.); Associate Professor; Composition; Co-Director, Digital Composition Studios

Harman, Chris Paul; Assistant Professor; Composition

Hui, Melissa; B.Mus.(Br. Col.), M.F.A.(Calif. Inst. of Arts), D.M.A./M.M.A.(Yale); Associate Professor; Composition

Leroux, Philippe; Premier Prix(Conservatoire national supérieur de musique et de danse de Paris); Associate Professor; Composition; Co-Director, Digital Composition Studios

Composition

Lesage, Jean; Concours, Diplôme d'études supérieures(Conservatoire de Montréal); Associate Professor; Composition

Rea, John; B.Mus.(Wayne), M.Mus.(Tor.), M.F.A., Ph.D.(Princ.); Professor; Composition, Theory and Analysis

3.1.2 Music Education Area**Music Education**

Cossette, Isabelle; Premier Prix(Conservatoire du Québec); M.Mus.(McG.), D.Mus.(Montr.); Assistant Professor; Music Education

Lorenzino, Lisa; B.Mus.(Tor.), B.Ed.(Sask.), M.A.(McG.), Ph.D.(Alta); Faculty Lecturer; Music Education Area Chair; Music Education

Wapnick, Joel; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syrac.); Professor; Director, Music Education Research Lab; General Music Techniques

3.1.3 Music Theory Area**Music Theory**

Biamonte, Nicole; B.F.A.(SUNY Purchase), Ph.D., M.Phil.(Yale); Assistant Professor; Theory Area Chair, Theory and Analysis

Caplin, William; B.M.(USC), M.A., Ph.D.(Chic.); Professor; Theory and Analysis (*James McGill Professor*)

Hasegawa, Robert; B.A.(Bard.Col.), M.A.(Calif.), Ph.D.(Harv.); Assistant Professor; Theory and Analysis

Neidhöfer, Christoph; Dipl.(Musikhochschule Basel), Ph.D.(Harv.); Associate Professor; Theory and Analysis, Composition

Rusch, René; B.Mus.(Lawrence), M.A., M.Mus.(Mannes), Ph.D.(Mich.); Assistant Professor; Theory and Analysis

Schubert, Peter; B.A., M.A., Ph.D.(Col.); Professor; Theory and Analysis

Wild, Jonathan; B.Mus., M.A.(McG.), Ph.D.(Harv.); Assistant Professor; Theory and Analysis, Composition

3.1.4 Music Technology Area**Music Technology**

Depalle, Philippe; B.Sc.(Paris XI & ENS Cachan), D.E.A.(Le Mans & ENS Cachan), Ph.D.(Le Mans & IRCAM); Associate Professor; Music Technology Area Chair; Music Technology

Fujinaga, Ichiro; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.); Associate Professor; Music Technology

McAdams, Stephen; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris); Professor; Music Technology (*Canada Research Chair*)

Mulder, Axel; Drs.(Rijks Universiteit Groningen), Ph.D.(S. Fraser); Adjunct Professor

Scavone, Gary; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.); Associate Professor; Music Technology

Verge, Marc-Pierre; B.A., M.Sc.(Laval), Ph.D.(Eindhoven); Adjunct Professor

Wanderley, Marcelo; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM); Associate Professor; Music Technology, Gestural Control of Sound Synthesis; Director, CIRMMT (*William Dawson Scholar*)

3.1.5 Musicianship Area**Musicianship**

Asly, Monica; B.Mus.(McG.); Faculty Lecturer; Musicianship

Davidson, Thomas; B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L.; Assistant Professor; Musicianship Area Chair; Musicianship, Piano; Keyboard Proficiency Coordinator

Mariner, Justin; M.Mus., D.Mus.(McG.); Assistant Professor; Musicianship

3.1.6 Musicology Area

Musicology

Barg, Lisa; B.A.(Antioch), M.A., Ph.D.(SUNY, Stony Brook); Assistant Professor; Musicology Area Chair; History and Literature
Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(C'nell); Associate Professor; Fortepiano, History and Literature
Brackett, David; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(C'nell); Associate Professor; History and Literature
Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Calif., Berk.); Associate Professor; History and Literature
Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Princ.); Professor; History and Literature (*James McGill Professor*)
Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.); Associate Professor; History and Literature
Lih, Lars; B.A.(Yale), B.Phil.(Oxf.), Ph.D.(Princ.); Adjunct Professor; History and Literature
Montagnier, Jean-Paul; B.A., M.A.(Lyon), Ph.D.(Duke); Adjunct Professor; History and Literature
Stubley, Eleanor; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.); Associate Professor; History and Literature
Whitesell, Lloyd; B.A.(Minn.), M.A., Ph.D.(SUNY, Stony Brook); Associate Professor; History and Literature

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3.2.1 Brass Area

French Horn

Derome, Denys; L.Mus.(McG.); Montreal Symphony Orchestra; Instructor

Gaudreault, Jean; LL.L.(Montr.), Graduate, Conservatoire de musique du Québec; Montreal Symphony Orchestra; Assistant Professor

Zirbel, John; B.Mus.(Wisc.); Principal Horn, Montreal Symphony Orchestra; Associate Professor

Trumpet

DeVuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Assistant Professor; Associate Principal Trumpet, Montreal Symphony Orchestra; Assistant Professor

Dunn, Andrew; PCRAM, LRAM, PG Dip GSMD, M.A.(TVU); Assistant Professor; Brass Area Chair

Merkelo, Paul; B.Mus.(Eastman); Principal Trumpet, Montreal Symphony Orchestra; Instructor

Trombone

Beaudry, Pierre; Montreal Symphony Orchestra; Instructor

Box, James; M.M.(S. Methodist), M.M.(Cleveland Inst. Music); Principal Trombone, Montreal Symphony Orchestra; Assistant Professor

Dix, Trevor; M.Mus.(McG.); Instructor

Tuba/Euphonium

Cazes, Alain; Premier Prix(Conservatoire de Montréal); Associate Professor

Johnson, Sasha; Instructor

Miller, Dennis; Principal Tuba, Montreal Symphony Orchestra; Associate Professor

3.2.2 Early Music Area

Early Music

Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(C'nell); Associate Professor; Fortepiano

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

Ericsson, Hans-Ola; Mus. Dir. Exam.(Royal Swedish Academy of Music), Graduate, Hochschule für Musik(Freiburg); Associate Professor; Organ Area Chair

Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute

Jennejohn, Matthew; B.A.(Sask.), B.Mus.(Br. Col.); Instructor; Baroque Oboe

Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice

Kirk, Douglas; B.S., B.A.Mus.Hons.(Iowa), M.M.(Texas-Austin), Ph.D.(McG.); Instructor; Cornetto

Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Continuo, Harpsichord (*William Dawson Scholar*)

Lortie, Dominique; Instructor; Sackbut

Lussier, Mathieu; Instructor; Baroque Bassoon

MacMillan, Betsy; B.Mus.(W. Ont.), M.Mus.(McG.); Instructor; Viola da Gamba

Maute, Matthias; Instructor; Recorder

Michaud, Nathalie; B.A.(Ott.), Cert. of Interpretation(The Hague), M.A.(Montr.); Instructor; Recorder

Napper, Suzie; Instructor; Baroque Cello

Plouffe, Hélène; Instructor; Baroque Viola, Baroque Violin

Rémillard, Chantal; B.Mus.(Montr.); Instructor; Baroque Violin

Simons, Mark; B.Mus.(McG.); Instructor; Early Clarinet

Weman Ericsson, Lena; M.A.(Uppsala), Ph.D.(Lulea); Assistant Professor; Early Music and Harpsichord Area Chair

Ensembles

Jazz Saxophone

Bolduc, Rémi; Assistant Professor

Doxas, Chet; B.Mus., M.Mus.(McG.); Instructor

Jensen, Christine; B.Mus., M.Mus.(McG.); Instructor

Kennedy, Donny; B.Mus., M.Mus.(McG.); Instructor

Leroux, André; B.Mus.(Montr.); Instructor

Lozano, Frank; Instructor

McLean, Allan; Instructor

Miller, Joel; B.Mus.(McG.); Instructor

Turner, Dave; Instructor

Jazz Trombone

Abdul Al-Khabyr, Muhammad; Instructor

Grott, David; Instructor

Trottier, Jean-Nicolas; B.Mus., M.Mus.(McG.); Instructor

Jazz Trumpet

Couture, Jocelyn; Instructor

Dean, Kevin; B.M.E.(Iowa), M.Mus.(Miami); Professor

Di Lauro, Ron; B.Mus., M.Mus.(McG.); Instructor

Mahar, Bill; B.Mus.(McG.); Instructor

Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor; Jazz Area Chair

Jazz Vibraphone

Stevenson, François; B.Mus.(McG.); B.Ed.(Ott.); Instructor

Jazz Voice

Lee, Rane; Instructor

3.2.5 Opera Area

Opera Area

Hansen, Patrick; B.Mus.(Simpson), M.Mus.(Missouri); Associate Professor; Opera Director

3.2.6 Organ Area

Organ

Ericsson, Hans-Ola; Mus. Dir. Exam(Royal Swedish Academy of Music), Graduate, Hochschule für Musik(Freiburg); Associate Professor; Organ Area Chair

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

Porter, William; B.Mus.(Oberlin), M.M., M.M.A., D.M.A.(Yale); Associate Professor

3.2.7 Percussion Area

Percussion

Huang, Aiyun; B.A.(Tor

3.2.8 Piano Area

Piano

Davidson, Thomas; B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L; Assistant Professor
Gavrilova, Julia; M.Mus., D.Mus.(McG.); Instructor
Hashimoto, Kyoko; B.A.(Tokyo), Professional Studies(Juilliard); Associate Professor; Piano Area Chair
Laimon, Sara; B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook); Associate Professor
McMahon, Michael; B.Mus.(McG.), Graduate, Hochschule für Musik(Vienna); Associate Professor
Mdivani, Marina; Post-graduate Dip.(Moscow Cons.); Associate Professor
Poletaev, Ilya; B.Mus.(Tor.), M.Mus., M.A., D.M.A.(Yale); Assistant Professor
Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de musique du Québec; Ph.D.(Ukrainian Free University, Munich); Associate Professor

3.2.9 String Area

Violin

Fewer, Mark; B.Mus.(Tor.); Associate Professor; String Area Chair
Lupien, Denise; B.M., M.M.(Juilliard); Concertmaster, Orchestre Métropolitain; Assistant Professor
Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony Orchestra; Assistant Professor
Strauss, Axel; Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard); Associate Professor
Wan, Andrew; Instructor

Viola

Chen, Jun-Yuan (Lambert); B.Mus.(Johns Hop.), M.Mus.(New England Cons.), D.Mus.(McG.); Instructor
Marcotte, Anna-Belle; L.Mus.(McG.); Instructor
McNabney, Douglas; B.Mus.(TT(N(erlWosco)Tj1 0 0 51 939 0.5eB B.Mus. OntCons.), D.Mus(, Mphon)Tj1 0 0 1 172.03o1 0 0 1 1Cons.);

3.2.10 Voice Area

Voice

Algieri, Stefano; B.Mus., M.Mus.(Manhattan School of Music); Associate Professor
Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music, Voice Area Chair
Kolomyjec, Joanne; B.Mus.(Tor.); Assistant Professor
Popescu, Annamaria; A.Dip. (Acad. of Vocal Arts); Instructor
Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Associate Professor
Sevadjian, Thérèse; B.Mus., M.Mus.(Montr.); Associate Professor
Sylvan, Sanford; B.Mus.(Manhattan); Assistant Professor

3.2.11 Vocal Repetiteurs

Vocal Repetiteurs

Diamond, Louise; M.Mus.(McG.); Vocal Repetiteur
Godin, Olivier; Vocal Repetiteur
McLean, Pierre; Vocal Repetiteur
Nigrim, Dana; Vocal Repetiteur
Pelletier, Louise; B.Ed., M.Mus.(UQAM), M.Mus.(Montr.); Vocal Repetiteur
Scarfone, Marie-Eve; Vocal Repetiteur

3.2.12 Woodwind Area

Flute

Bluteau, Denis; M.Mus.(Montr.); Associate Principal, Montreal Symphony Orchestra; Instructor
Bourget, Danièle; Premier Prix(Conservatoire du Québec); Instructor
Christie, Carolyn; B.Mus.(McG.); Montreal Symphony Orchestra; Associate Professor
Howes, Heather; B.Mus., M.Mus.(McG.); Instructor
Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A.Hons.Mus.(Dal.); Principal Flute, Montreal Symphony Orchestra; Associate Professor
Kestenberg, Abe; Associate Professor
Shuter, Cindy; B.Mus.(Tor.); Instructor

y Orchestra;

Oboe

Baskin, Theodore; B.Mus.(Curtis), M.Mus.(Auck.); Principal Oboe, Montreal Symphony Orchestra; Associate Professor
Forget, Normand; Instructor
Leclair, Jacqueline; B.Mus.(Eastman), M.Mus., D.M.A.(SUNY, Stony Brook); Assistant Professor; Woodwind Area Chair

Clarinet

Aldrich, Simon; B.Mus., L.Mus.(McG.); Instructor
Crowley, Robert; B.M.(Eastman), M.M.(Cleve. Inst. of Music); Assistant Professor
Desgagné, Alain; Premier Prix(Conservatoire du Québec), M.Mus.(N'western); Instructor
Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony Orchestra; Instructor
Kestenberg, Abe; Associate Professor

Bassoon

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

Saxophone

Freeman, Peter; L.Mus., B.Mus., M.Mus.(McG.); Instructor
 Kestenberg, Abe; Associate Professor

4 About the Schulich School of Music (Undergraduate)

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada. The school is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology. Pollack Hall (capacity: 600), Redpath Hall (capacity: 300 and housing the University organ) and Tanna Schulich Hall (capacity: 187) are among the busiest and best concert venues in Montreal. The intimate Clara Lichtenstein Hall (capacity: 80) is scheduled for renovation in the summer of 2013. In addition, facilities include the Wirth Opera Studio (an opera rehearsal room) and the Multimedia Complex Suite, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes. The three floors of the Marvin Duchow Music Library contain well over 100,000 scores, recordings, books, and periodicals; in addition, the Gertrude Whitley Performance Library has performing parts for over 6,000 titles.

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Current student enrolment is approximately 550 at the undergraduate level and approximately 250 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and devoted administrative and support staff.

4.1 Location

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

Telephone: 514-398-4535
 Fax: 514-398-1540
 Website: www.mcgill.ca/music

4.2 Faculty Administrative Officers

4.2.1 Dean's Office

Dean's Office

Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)	Dean
Mary-Beth Campbell; B.Mus., M.Mus.(McG.)	Faculty Administrator
Valerie McConnell	Personnel and Administrative Coordinator
Catherine Healy	Administrative Coordinator
Linda Mannix; B.A.(C'dia)	Secretary
Kelly Rice; B.Mus., M.A.(McG.)	Development Director

Dean's Office

Natacha Gauthier; M.Mus.(Montr.)

Irene Baczynsky

Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)

Rena Raghunanan

Elise Quinn; B.A.(McG.)

Development and Alumni Relations Associate

Administrative Coordinator

Budget Officer

Faculty Research Account Administrator

Senior Accounting Clerk

4.2.2 Associate Deans' Office

Associate Deans' Office

Sara Laimon; B.Mus.(Br.Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook)

Julie Cumming; B.A.(Col.), M.A., Ph.D.(Calif., Berk.)

Diana Toni Dutz; B.Mus.(W. Ont.), Grad.Dip.(C'dia)

Devyn Nicholson; B.Mus.(Ott.), M.Mus.(McG.)

Alain Terriault

Associate Dean (Academic and Student Affairs)

Associate Dean (Research and Administration)

Administrative Coordinator to the Associate Deans

Technical Manager, Concerts/Recordings

LAN Manager

4.2.3 Graduate Studies

Graduate Studies

Eleanor Stuble; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.)

Hélène Drouin

TBA

Director, Graduate Studies

Senior Administrative and Student Affairs Coordinator

Student Affairs Coordinator

4.2.4 Academic Affairs

Academic Affairs

Christoph Neidhöfer; Dipl.(Musikhochschule Basel), Ph.D.(Harv.)

Chair, Department of Music Research

Chair, Department of P

4.2.6 Student Affairs

Student Affairs

Marie Moscato

Senior Academic Adviser

Egidia De Michele

Senior Administrative and Student Affairs Coordinator

Danuta Pietrzak

Student Affairs Secretary

4.2.7 Building Management

Building Management

Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)

Building Director

Katherine Simons; B.Mus.(W. Laur.)

Associate Building Director

Nick Zervos

Electronics Technologist (A/V)

4.2.8 Concerts and Publicity

Box Office (weekdays: 12:00 to 18:00): 514-398-4547le

Marvin Duchow Music Library

Melanie Preuss	Senior Library Clerk (Circulation)
Patrick Dupuis; B.Mus.(Montr.)	Senior Library Clerk (Scores)
Gail Youster	Senior Library Clerk (Serials)
David Curtis; B.Sc.(McG.)	Senior Reference Assistant & Cat. Editor

4.2.10 Gertrude Whitley Performance Library

Telephone: 514-398-4553

Gertrude Whitley Performance Library

Erika Kirsch; B.Mus.(Southern Methodist Univ.), M.Mus.(Eastman)	Senior Specialized Cataloguing Editor and Acquisitions Assistant
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4.2.11 Opera McGill

Telephone: 514-398-4535, ext. 0489

Opera McGill

TBA	Principal Conductor
Patrick Hansen; B.Mus.(Simpson), M.Mus.(Missouri)	Executive Director

4.2.12 Digital Composition Studio

Telephone: 514-398-4552

Digital Composition Studio

Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)	Co-Director
Philippe Leroux; Premier Prix (Conservatoire national supérieur de musique et de danse de Paris)	Co-Director
Richard McKenzie	Chief Electronics Technician

4.2.13 Recording Studio

Telephone: 514-398-4549

Recording Studio

Wieslaw Woszczyk; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw)	Director
Ieronim Catanescu	Electronics Technician

4.2.14 Music Technology Research Laboratories

Fax: 514-398-2962

Music Technology Research Laboratories

Darryl Cameron	Chief Electronics Technician
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4.2.15 Computational Acoustic Modeling Laboratory (CAML)

Telephone: 514-398-4535, ext. 094836

Computational Acoustic Modeling Laboratory

Gary P. Scavone; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.)

Director

4.2.16 Distributed Digital Music Archives and Libraries Laboratory (DDMAL)

Telephone: 514-398-4535, ext. 0300

Distributed Digital Music Archives and Libraries Laboratory

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

Director

4.2.17 Sound Processing and Control Laboratory (SPCL)

Telephone: 514-398-4535, ext. 00271

Sound Processing and Control Laboratory

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

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

4.2.18 Input Devices and Music Interaction Laboratory (IDMIL)

Telephone: 514-398-4535, ext. 094916

Input Devices and Music Interaction Laboratory

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

4.2.19 Music Perception and Cognition Laboratory (MPCL)

Telephone: 514-398-4535, ext. 094812

Music Perception and Cognition Laboratory

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

Director

Bennett Smith

Technical Manager

4.2.20 Real-Time Multimodal Laboratory (RTML)

Telephone: 514-398-4535, ext. 094837

Real-Time Multimodal Laboratory

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

Director

Bennett Smith

Technical Manager

4.2.21 Centre for Interdisciplinary Research in Music Media & Technology (CIRMMT)

Telephone: 514-398-8793

Fax: 514-398-7414

Centre for Interdisciplinary Research in Music Media & Technology

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

Director

Harold Kilianski; B.Mus.(McG.)

Technical Manager

Sara Gomez; B.A.(McG.)

Administrator

Jacqueline Bednar; B.Mus.(Sur., Guildford, UK)

Administrative Coordinator

TBA

Secretary

Yves Méthot; B.Eng.(E.T.S.)

Electronics Coordinator

Systems Manager

5 Overview of Programs

The Schulich School of Music offers degree programs leading to the B.Mus. and diploma programs leading to an L.Mus. and Artist Diploma. The Department of Music Research offers Minors in Composition, Music Education, Music History, Music Theory, and two Minors in the area of Music Technology.

The Schulich School of Music of McGill University also offers the opportunity to pursue courses that reflect your multiple interests through collaboration with McGill's other faculties and departments. You may wish to consider partnering your music studies with subjects within other faculties that w

A Minor in Marketing and a Minor in Management are available to B.Mus. students. Further information on these minors can be found under *Programs, Courses and University Regulations > Faculties & Schools > Desautels Faculty of Management > Undergraduate > Overview of Programs Offered by the Desautels Faculty of Management > : Minors for Non-Management Students.*

Minor programs in Music are also available to students in the Faculty of Arts and the Faculty of Science. Further information on these minors can be found under *Programs, Courses and University Regulations > Faculties & Schools > Faculty of Arts > Undergraduate > Academic Programs > : Music (MUAR)* and under *Programs, Courses and University Regulations > Faculties & Schools > Faculty of Science > Undergraduate > Academic Programs > : Music.*

5.1.5 M.Mus. Performance (Prerequisite courses)

Students wishing to prepare for the Master of Music in Performance should include, in their Bachelor of Music program, the courses listed under [section 8.2.15: Special Prerequisite Courses for M.Mus. in Performance.](#)

5.1.6 M.Mus. Sound Recording (Prerequisite courses)

Students wishing to prepare for the Master of Music in Sound Recording should include, in their Bachelor of Music program, the courses listed under [section 8.1.5: Special Prerequisite Courses for M.Mus. in Sound Recording.](#)

5.1.7 Licentiate in Music (L.Mus.)

The Licentiate in Music is offered in Performance and is designed for advanced instrumentalists, singers, and jazz performers 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. For more information, please see: [section 8.2.9: Licentiate in Music \(L.Mus.\) - Major Performance Piano \(93 credits\)](#); [section 8.2.10: Licentiate in Music \(L.Mus.\) - Major Performance \(All Instruments except Piano, Voice and Jazz\) \(93 credits\)](#); [section 8.2.11: Licentiate in Music \(L.Mus.\) - Major Performance Voice \(105 credits\)](#); and [section 8.2.12: Licentiate in Music \(L.Mus.\) - Major Performance Jazz \(100 credits\).](#)

5.1.8 Artist Diploma

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

5.1.9 Graduate Diploma in Professional Performance

The Graduate Diploma in Professional Performance is open to accomplished musicians, singers, or established chamber ensembles.

5.1.10 Degree of Master of Arts (M.A.)

The Master of Arts degree (M.A.) is available as a thesis option in Music Education, Music Technology, Musicology, and Theory and as a non-thesis option in Music Education, Musicology, and Theory.

5.1.11 Degree of Master of Music (M.Mus.)

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. Within the Performance option are offered specializations in: piano, guitar, orchestral instruments, organ, conducting, chamber music, orchestral training, piano accompaniment, vocal, opera, opera coaching, vocal pedagogy, early music, church music – organ, and jazz.

5.1.12 Degree of Doctor of Music (D.Mus.)

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

5.1.13 Degree of Doctor of Philosophy (Ph.D.)

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

For details of the master's and doctoral programs, please consult the *Programs, Courses and University Regulations* publication for Graduate and Postdoctoral Studies, available at www.mcgill.ca/study.

5.2 Orchestral Training

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

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

5.3 Scholarships and Financial Aid

General information on scholarships, including McGill Entrance Scholarships, and a detailed listing of all awards are available at www.mcgill.ca/studentaid/scholarships.

Schulich Scholarships valued at CAD\$5,000/year (renewable) are available to outstanding prospective students. About 70 Schulich Scholars are present in the School during any academic year. A limited number of Music Entrance Scholarships (valued at \$2,000 each) are also awarded to incoming Performance students on the basis of auditions held only in February. All instruments, including voice, are eligible. In addition, outstanding string players applying to the Schulich School of Music are encouraged to audition for the Lloyd Carr-Harris String Scholarships (valued at \$10,000 each, renewable). Application for admission must be submitted by January 15.

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

5.4 Summer Studies

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

Students may take a maximum of 18 credits during the Summer session. Those wishing to take more than 5 credits in any one month must obtain the permission of the Senior Student Adviser.

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

5.5 Music Credit Options for Students in Other Faculties

The Schulich School 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 that are part of the Schulich School 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 02.98 Tm/F0 ee2r1cquence 1vmus9ic.

6 Admission

As you plan for the next step in your education, we would be pleased to assist you in providing further information and/or assistance. Please take a few minutes to create an account on *McGill in Mind*. Here you can register for tours of the Schulich School of Music, learn about events, request publications, modify your personal profile, and receive messages from us concerning exciting developments at the School. Please note that certain materials in our packages are only available in English. (All information is confidential and will be used solely for McGill University recruiting purposes.)

6.1 Application Procedure

All inquiries regarding admission should be directed to:

Music Admissions Office
Schulich School of Music, McGill University
555 Sherbrooke Street West
Montreal, Quebec H3A 1E3

Full information, including a web-based application form, is available at www.mcgill.ca/music/future-students.

In order to ensure proper consideration, web applications for September must be submitted by January 15. The School normally does not admit students in January. Please consult the Music Admissions Office for exceptions. Applications received after these deadlines will be considered if places are still available.

Application information should include detailed descriptions of the applicant's musical background, training, and statement of intent including photocopies of diplomas, certificates, and/or transcripts. An official up-to-date transcript must also be sent directly by the school attended. All applicants must arrange to have a Music Evaluation form submitted on their behalf. All supporting documents for undergraduate applications can be submitted online via Minerva—see www.mcgill.ca/applying/submitting-your-documents/uploadingdocuments for guidelines on how to upload documents. All screening and audition recordings should be submitted electronically directly to the Schulich School of Music: undergraduateadmissions.music@mcgill.ca.

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

6.2 Music Entrance Requirements

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

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

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

The above listing is intended only as a general guide. Admissibility to any program is determined by audition and academic record. 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 in female voice and in all jazz instruments will be required to submit screening material (audio) for preselection by January 15. Following a review of these recordings, selected applicants will be invited to attend a live audition. No live audition will be scheduled in female voice or in any jazz instrument until recordings have been received and reviewed. 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.

Consult the Music Admissions website at www.mcgill.ca/music/future-students/undergraduate for specific information on entrance audition requirements and dates.

Recorded auditions (video) are acceptable when distance prevents an applicant from attending an audition in person.

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

Music Education applicants are asked to outline reasons for wishing to enter the Music Education field in their statement of intent and have a letter of reference sent from someone attesting to his or her suitability for teaching.

All screening and audition recordings and composition samples should be submitted electronically directly to the Schulich School of Music of McGill University:

6.3.9 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.

6.4 Diploma Programs

6.4.1 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. This program is normally three years in length.

6.4.2 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 Schulich School of Music, or the equivalent, and must pass a performance audition. This program is normally two years in length.

6.5 Music Placement Examinations

All new students must sit diagnostic placement examinations in Theory, Musicianship (Ear Training), Music History, Keyboard Proficiency, and, for Jazz majors, Jazz Materials, in order to determine their course levels. General placement/Advanced Standing examinations will be given during the entire weekend prior to the beginning of classes in September. Jazz Materials and Jazz Keyboard Proficiency placement exams are given on the first day of class.

First-year students enrolled in the Bachelor of Music program who have completed the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in a Music concentration or equivalent, or students transferring from other universities or colleges, and who have completed a course in the history of Western music will be exempted from the first-year Western Musical Traditions requirement (MUHL 186).

First-year students enrolled in the Bachelor of Music program with a Major in Jazz Performance who have completed the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in a Jazz concentration or equivalent, or students transferring from other universities or colleges, and who have completed a course in the history of Jazz will be exempted from the first-year Jazz History Survey requirement (MUJZ 187).

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 Chair of the Department of Music Research, upon the advice of the instructor, reserves the right to counsel the student to undertake studies at a lower level.

6.6 Keyboard Proficiency Test (MUSP 170)

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

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

The requirements of the Keyboard Proficiency Test are as follows:

1. Sight-reading (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 Music Research.

6.7 Readmission

Students in Satisfactory Standing, who have not been registered in the Schulich School of Music for one or two terms, may return to the program in which they were previously registered upon permission of the Faculty. Those who have been out for longer than two terms may be readmitted upon permission of the Faculty, subject to the student's previous record and current Faculty limitations on enrolment, but will be required to re-audition. Students who have completed their required practical examinations and are returning to fulfil academic courses are not required to re-audition. Students who are uncertain of the re-audition regulations are urged to contact the Senior Student Adviser.

Students wishing to return in the Winter or Summer term must submit a request in writing to the Music Student Affairs Office, giving a summary of their activities during their absence. The deadline for the Winter session is Nov

7 Academic Information

Students are required to be punctual at all classes and lessons. Grades in theoretical subjects are calculated on the basis of class work and/or examinations. Students are warned that by missing examinations or class work they risk failure in the subject concerned.

7.1 Ensemble Policy and Regulations

7.1.1 Preamble

The ensemble program is designed to provide an enriched and cohesive curriculum in practical musicianship for every student. Much of this training is accomplished in ensembles (instrumental, choral ensemble, or specialized) for the duration of a student's studies.

Students are responsible for checking their program requirements carefully in order to verify and fulfil Large (Basic) and Small (Assigned) ensemble requirements; the Performance Department does not follow the particular enrolment of any student's participation in their Large (Basic) or Small (Assigned) ensembles.

For each program's Large (Basic) and Small (Assigned) ensemble requirements, a student should refer to the appropriate section of the Undergraduate *Programs, Courses and University Regulations* publication (all Undergraduate, Licentiate, and Artist Diploma requirements are found under [section](#)

reasons. The School does not want students to perform with pain or with injury. If a student is experiencing pain while playing, then he/she is permitted to sit in rehearsal in their assigned place without playing in the rehearsal.

2. An audition for a permanent professional engagement
3. A master class
4. A major competition
5. A professional engagement deemed 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 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 reasons 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.



Note: NO PERMISSION IS GIVEN TO BE EXCUSED FROM A REHEARSAL IN THE CONCERT WEEK, DRESS REHEARSAL, OR FROM A CONCERT EXCEPT FOR REASONS 1 AND 2 ABOVE.

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

1. Gigs, including orchestra engagements
2. Non-emergency medical or dental appointments. Students should request appointment times that do not conflict with rehearsals.

Absences or tardiness without an approved Ensemble Excuse Form will result in a final mark deduction as follows:

- Absences due to illness (with Medical Certificate, audition notification, or other accepted reasons) = no loss of grade
- Tardy to rehearsal, without approved Ensemble Excuse Form = loss of one grade point (i.e., B to B-)
- Absences without approval = loss of one entire letter grade (i.e., A to B)

7.1.8 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 Resource Administrator and Area Chair, who shall inform the student in writing. If, in the Director's opinion, this lack of preparation continues, further action will be taken to remedy the situation.

For any particular performance, if—after a written warning to the student(s) at least two (2) weeks prior to the performance, with copies to the Ensemble Resource Administrator, practical instruction teacher, Area Chair, and Department Chair—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 a student's participation in a performance.

7.1.9 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 Department Chair, Area Chair, and Director 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. A major of 0.0 will be assigned to students who are required to withdraw from the ensemble for disciplinary reasons.

2. have completed all program requirements except the final exam on his or her instrument, or
3. have completed all musical requirements of his or her program, having only non-music and/or free electives remaining, or
4. have a significant medical reason.



Note: Permission to not 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.

7.1.12 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:
 - have completed the minimum number of terms in the required or complementary large ensemble;
 - however, if a student does satisfy the above requirements (first bullet) under [section 7.1.11: Exemption from a Required Ensemble](#), the Director of the required or complementary large ensemble may refuse consent if the student is needed in that ensemble.
2. Keyboard and Guitar Performance majors in all programs may substitute up to two (2) terms of Studio Accompanying (MUEN 584) for two (2) terms of choral ensembles.
3. Performance majors are not permitted to substitute Large (Basic) ensemble credits for required or complementary Small (Assigned) ensemble credits.

7.1.13 Rotation in Large (Basic) Ensembles

When possible, and to help 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, along with the guidance of the Area Chairs and/or practical instruction teachers, will determine whether or not rotation is possible.

7.1.14 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 by the Schulich School of Music; determination of this experience will be approved by the Area Chair and the Department Chair. 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 Large (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 and/or Free Elective credit for students in non-performance programs. Students in performance may apply a maximum of four credits as Complementary Performance Courses.

7.1.15 Extra Large (Basic) Ensemble Credits

Large (Basic) ensemble credits accumulated above the minimum may be applied as Music and/or Free Elective credits for students in non-performance programs. Students in performance may apply a maximum of four credits as Complementary Performance courses. Participation in additional large or Small (Assigned) ensembles implies that the same policies will apply.

7.1.16 Performance Library

Students are responsible for the music that has been loaned to them for their use, and for its return in good condition to the Gertrude Whitley Performance Library. Students will be required to pay for the replacement of any music that has been lost, stolen, or damaged, and a hold on a student's Minerva account can be placed by the Performance Librarian should music or fines not be handed in to the Library.

7.2 Accompanying

Music students registered for practical instruction (including electiv

Academic Categories

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

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

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

7.4 Auditing

For information on auditing, see *Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Registration > :*

7.9 Withdrawal from Course(s)

Students are permitted to withdraw from courses other than practical instruction or ensembles after the end of the Course Change period. In such cases, the student's mark in the course will be W. Course withdrawals are also processed on Minerva, within permissible dates. For more information, see *Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Registration > : Regulations Concerning Course Withdrawal*.

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.

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 and \$97.50 per week for 1.5-hour lessons 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.

For information on the REFUND POLICY, please see *Programs, Courses and University Regulations > University Regulations and Resources > Undergraduate > Registration > : Regulations Concerning Course Withdrawal*.

7.10 Incompletes

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

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

7.11 Deferrals

Deferred examinations are permitted in the case of illness or other exceptional circumstances. Music students requesting a deferred examination in academic courses must submit the Request for a Deferred Examination form to the Senior Student Adviser. Students requesting a deferred examination in a practical music examination must submit the form to the Performance Department Chair. Supporting evidence such as an appropriate medical note is required. If the request is approved, an L (deferred) will appear in place of a grade. The grade obtained in the deferred examination will replace the grade of L (deferred) on the official transcript.

Deferred examinations in Music academic courses are given at the discretion of the instructor. A deferred examination in a Music practical examination will be held during the next examination period.

Deferred examinations in non-Music courses will be held in May for the Fall term and August for the Winter term. Examinations will follow the rules of the faculty concerned. **It is the student's responsibility to check the date, time, and place of the deferred examination.**

A mark of L (deferred) not cleared by mid-May makes the student ineligible for scholarships.

Students who are unable to write a deferred exam must contact the Music Student Affairs Office immediately to initiate a withdrawal from the deferred exam. Deferred examinations cannot be written at a later date. If the withdrawal is not approved, a final grade of J (absent) will be entered and will count as a zero in the TGPA/CGPA.

7.12 Supplementals

Supplemental examinations in Music academic courses 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.

7.13 Rereading of Examinations

A student wishing to have an examination paper reread should apply in writing to the Associate Dean (Student Affairs). The mark given in the rereading, whether higher or lo

7.14 Academic Standing

Academic Standing is based primarily on students' cumulative grade point av

7.14.5 Incomplete Standings

Standing awaits deferred exam.

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

Standing Incomplete

Students with Incomplete Standings in the Winter or Summer term may register for the Fall term, but their Standing must be resolved by the end of the Course Change Period for that term. Students whose Incomplete Standing changes to Satisfactory, Probationary, or Interim Unsatisfactory Standing may continue in the

The Department also offers a Minor in Composition, a Minor in Music Education, a Minor in Music History, and a Minor in Music Theory to students who seek to place their work in a larger context, as well as a Minor in Musical Applications of Technology and a Minor in Musical Science and Technology to Music students and to students from other faculties.

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

8.1.1 Bachelor of Music (B.Mus.) - Major Composition (124 credits)

The Bachelor of Music (B.Mus.) - Major Composition program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students).

It includes 21 credits of non-music and free elective courses so that students may pursue other academic interests outside of music.

Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Courses (60 credits)

60 credits selected as follows:

36 credits of Composition

9 credits of Theory

6 credits of Musicianship

3 credits of Music History

6 credits of Performance

Composition

MUCO 245D1	(2)	Composition 1
MUCO 245D2	(2)	Composition 1
MUCO 261	(2)	Orchestration 1
MUCO 340D1	(2)	Composition 2
MUCO 340D2	(2)	Composition 2
MUCO 341	(3)	Digital Studio Composition 1

MUCO 342	(3)	Digital Studio Composition 2
MUCO 360	(2)	Orchestration 2
MUCO 440D1	(2)	Composition 3
MUCO 440D2	(2)	Composition 3
MUCO 460	(2)	Orchestration 3
MUCO 462	(3)	Advanced Tonal Writing
MUCO 541	(3)	Advanced Digital Studio Composition 1
MUCO 542	(3)	Advanced Digital Studio Composition 2
MUCO 575	(3)	Topics in Composition

Theory

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4
MUSP 346	(2)	Post-Tonal Musicianship

Music History

MUHL 286	(3)	Critical Thinking About Music
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Performance

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

Complementary Courses (10 credits)

10 credits selected as follows:

6 credits from Music History

4 credits from Performance

Music History

MUHL 385	(3)	Early Twentieth-Century Music
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945

Performance

Jazz Vocal W

(2)

Cappella McGill

Group I

MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUPP 381	(3)	Topics in Performance Practice
MUTH 426	(3)	Topics in Early Music Analysis

Group II

MUHL 366	(3)	The Era of the Fortepiano
MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 386	(3)	Chamber Music Literature
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 389	(3)	Orchestral Literature
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 396	(3)	Era of the Modern Piano
MUHL 397	(3)	Choral Literature after 1750
MUHL 398	(3)	Wind Ensemble Literature after 1750

Group III

MUHL 314	(3)	Women in Music: A Cross-Cultural Perspective
MUHL 330	(3)	Music and Film
MUHL 342	(3)	History of Electroacoustic Music
MUHL 362	(3)	Popular Music
MUHL 375	(3)	Introduction to Ethnomusicology
MUHL 393	(3)	History of Jazz
MUHL 529	(3)	Proseminar in Musicology
MUTH 541	(3)	Topics in Popular Music Analysis

Required Courses (19 credits)

9 credits from Theory

4 credits from Musicianship

6 credits from Performance

MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Non-Music Electives (9 credits)

Free Electives (24 credits)

8.1.3 Bachelor of Music (B.Mus.) - Major Theory (124 credits)

The Bachelor of Music (B.Mus.) - Major Theory program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students).

Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, select all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advMUEN 597(2)MUEN 597(2)MUEN 597

Musicianship

6 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4
MUSP 346	(2)	Post-Tonal Musicianship

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Performance

6 credits

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

Complementary Courses (40 credits)

40 credits selected as follows:

30 credits of Theory (Complementary)

6 credits of Music History

4 credits of Performance

Theory

30 credits

6 credits selected from:

MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2

6 credits selected from:

MUTH 321	(3)	Topics in Tonal Analysis
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 426	(3)	Topics in Early Music Analysis
MUTH 541	(3)	Topics in Popular Music Analysis

6 credits selected from:

MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 529	(3)	Proseminar in Music Theory
MUTH 538	(3)	Mathematical Models for Musical Analysis

12 credits selected from courses not tak

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Courses (22 credits)

22 credits of the required courses are selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Performance

6 credits

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

Complementary Courses (12 credits)**Music History**

6 credits

(Courses with a MUHL or MUPP prefix may include MUHL 362 or MUHL 393, but not both.)

Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
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MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

Performance

4 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles

Schulich School of Music (27 credits)

MUMT 306 (3) Music and Audio Computing 1

Faculty of Science (3 credits)

PHYS 224 (3) Physics of Music

Note:

MUCT 235	(3)	Vocal Techniques
MUCT 315	(3)	Choral Conducting 1
MUGT 205	(3)	Psychology of Music
		Music for Childsf Music

MUPP 381 (3) Topics in Performance Practice

Group II

MUHL 330 (3) Music and Film
MUHL 362 (3) Popular Music
MUHL 366 (3) The Era of the Fortepiano
MUHL 372 (3) Solo Song Outside Germany and Austria
MUHL 383 (3) Classical Music
MUHL 384 (3) Romantic Music
MUHL 385 (3) Early Twentieth-Century Music
MUHL 386 (3) Chamber Music Literature
MUHL 387 (3) Opera from Mozart to Puccini
MUHL 388 (3) Opera After 1900
MUHL 389 (3) Orchestral Literature
MUHL 390 (3) The German Lied
MUHL 391 (3) Canadian Music
MUHL 392 (3) Music since 1945
MUHL 393 (3) History of Jazz
MUHL 396 (3) Era of the Modern Piano
MUHL 397 (3) Choral Literature after 1750
MUHL 398 (3) Wind Ensemble Literature after 1750

8.1.9 Minor Music Theory (18 credits)

The Minor in Theory is available to all students, with the exception of students in the Major Theory, subject to approval of the Schulich School of Music. This Minor will take the place of free electives in Music programs.

Complementary Courses

MUCO 462 (3) Advanced Tonal Writing
MUCO 575 (3) Topics in Composition
MUJZ 260 (3) Jazz Arranging 1
MUJZ 261 (3) Jazz Arranging 2
MUMT 250 (3) Music Perception and Cognition
MUTH 202 (3) Modal Counterpoint 1
MUTH 204 (3) Tonal Counterpoint 1
MUTH 251 (3) The Form and Analysis 4
MUTH 302 (3) Modal Counterpoint 2
MUTH 304 (3) Tonal Counterpoint 2
Topics in Tonal

MUTH 538

(3)

Mathematical Models for Musical Analysis

Topics in Advanced Writing T

MUMT 306	(3)	Music and Audio Computing 1
MUMT 307	(3)	Music and Audio Computing 2
MUMT 501	(3)	Digital Audio Signal Processing

Complementary Courses (3 credits)

3 credits selected from:

MUMT 402	(3)	Advanced Multimedia Development
MUMT 502	(3)	Senior Project: Music Technology
PHYS 224	(3)	Physics of Music

8.2 Department of Performance

The Department offers undergraduate and graduate degree programs leading to the B.Mus., M.Mus., and D.Mus., and diploma programs leading to the L.Mus. and Artist Diploma in all areas of musical performance and a Graduate Diploma in Professional 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, and Early Music. The Orchestral T

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

Students who have been admitted to a degree or diploma program with keyboard as their principal instrument are exempt from MUSP 170 (but not from MUSP 171); see section on Keyboard Proficiency testing for complete information.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Req 645.38 Tm(MUIN 181)Tj1 0n64 629.66 Tm((1))s 2its51

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists

Music History, Literature or P

MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

18 credits, select all the courses below:

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (18 credits)

Large Ensemble during every term of enrolment as a full-time or part-time student.

18 credits of complementary performance selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles

Assigned Small Ensemble - during every term of enrolment as a full-time or part-time student.

6 credits (1 credit per term) from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 562	(1)	Guitar Ensemble
MUEN 580	(1)	Early Music Ensemble

Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory
4 credits of Musicianship
3 credits of Music History

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Complementary Courses (8 credits)

Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

Music History, Literature or Performance Practice

6 credits

(Courses with a MUHL or MUPP prefix)

Music Electives

Guitars: 9 credits of Music Electives

Harpichord majors must include the following:

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 372D1	(1)	Continuo
MUPG 372D2	(1)	Continuo

Plus 3 credits of Music Electives

Organ majors must include the following:

MUPG 272D1	(2)	Continuo
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MUPG 272D2 (2) Continuo

Plus 5 credits of Music Electives

Non-Music Electives (3 credits)

Free Electives (18 credits)

(May not include courses with a MUEN prefix)

8.2.3 Bachelor of Music (B.Mus.) - Major Performance Voice (123 credits)

The Bachelor of Music (B.Mus.) - Major Performance Voice program requires 90 credits (plus 33 credits for the Freshman requirement for out-of-province students).

123 credits are selected as follows:

33 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

21 credits - Complementary Performance

25 credits - Required Courses (Theory, Musicianship, Music History, and Diction)

8 credits - Complementary Musicianship and History/Literature

3 credits - Non-Music Electives

15 credits - Free Electives

Special Requirements:

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

Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

MUIN 280 (3) BMus Practical Lessons 3

MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (21 credits)

Ensemble - during every term of enrolment as a full-time or part-time student

12 credits of complementary performance selected from:

MUEN 496	(2)	Opera Studio
MUEN 554	(2)	Opera Excerpts
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

9 credits of complementary performance selected from:

MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUPG 296	(1)	Acting for Voice
MUPG 297	(1)	Movement for Voice
MUPG 309	(1)	Advanced Diction
MUPG 353	(2)	Song Repertoire Class
MUPG 380	(2)	Oratorio Class
MUPG 453	(2)	Contemporary Repertoire for Voice

MUEN courses at the 400 or 500 level (maximum 4 credits)

Required Courses (25 credits)

Selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

9 credits of Diction

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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Diction

9 credits

MUPG 209	(1)	Introduction to Lyric Diction
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

Complementary Courses (8 credits)**Musicianship**

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

History/Literature

6 credits from:

MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 377	(3)	Baroque Opera
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied

Electives (18 credits)

3 credits of non-Music Electives

15 credits of Free Electives (may not include courses with a MUEN prefix)

Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed English Second Language courses, ITAL 205D1/ITAL 205D2, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate high school or CEGEP courses, or as part of the non-music and/or free elective requirements above, or by extra university courses.

8.2.4 Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance (Orchestral Instruments) program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

27 credits - Complementary Performance

16 credits - Required Courses (Theory, Musicianship, and Music History)

8 credits - Complementary Courses (Musicianship and Music History, Literature, or Performance Practice)

18 credits - Free Electives

3 credits - Non-Music Electives

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:

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

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

18 credits, select all the courses below:

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1

MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (27 credits)

MUPG 329	(1)	Traditional Drumming 2: Hand Drumming
MUPG 330	(2)	Orchestral Excerpts Woodwind 2
MUPG 331	(2)	Introduction to Woodwind Pedagogy
MUPG 335	(2)	Orchestral Excerpts Brass 2
MUPG 336	(2)	Introduction to Brass Pedagogy
MUPG 424	(2)	Orchestral Excerpts Strings 3
MUPG 425	(2)	Extended Techniques - Strings
MUPG 429	(2)	Percussion Seminar
MUPG 430	(2)	Orchestral Excerpts Woodwind 3
MUPG 431	(2)	Extended Techniques - Woodwinds
	(2)	Extended Techniques - Brass

MUSP 355 (2) Musicianship for Percussion

Music History, Literature, or Performance Practice

6 credits

(Courses with a MUHL or MUPP prefix)

Percussionists must include:

MUHL 392 (3) Music since 1945

Non-Music Electives (3 credits)

Free Electives (18 credits)

(May not include courses with a MUEN prefix.)

8.2.5 Bachelor of Music (B.Mus.) - Major Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Organ, Harpsichord and Early Brass Instruments) (125 credits)

This program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

24 credits - Complementary Performance

22 credits - Required Courses (Theory, Musicianship and Music History, Literature, or Performance Practice)

5 credits - Complementary

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

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

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

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

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1

MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

Required Performance (18 credits)

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (24 credits)

Large Ensemble - during every term of enrolment as a full-time or part-time student.

24 credits are selected as follows:

12 credits selected from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Assigned small ensemble - during every term of enrolment as a full-time or part-time student.

6 credits (1 credit x 6 semesters) of:

MUEN 580	(1)	Early Music Ensemble
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6 credits from:

Baroque

MUEN prefix - maximum 4 credits

MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

Harpichord

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 372D1	(1)	Continuo
MUPG 372D2	(1)	Continuo

Organ

MUEN prefix - maximum 2 credits

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

Required Courses (22 credits)

22 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature, or Performance Practice

Theory

12 credits

MUTH 250	(3)	Theory and Analysis 3
	and	Theory and Analysis 4

MUSP 381

(2)

Singing Renaissance Notation

Music History, Literature, or Performance

MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1

12 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5
MUTH 426	(3)	Topics in Early Music Analysis

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History, Literature or Performance Practice

6 credits

MUHL 286	(3)	Critical Thinking About Music
MUPP 381	(3)	Topics in Performance Practice

Diction

9 credits

MUPG 209	(1)	Introduction to Lyric Diction
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

Complementary Cour

Non-Music Electives* (3 credits)

Free Electives* (18 credits)

(May not include courses with a MUEN prefix)

* Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed English Second Language courses, ITAL 205D1/ITAL 205D, GERM 202, and FRSL 207, or their equivalent. This language requirement may be fulfilled by appropriate high school or CEGEP courses, or as part of the non-music and/or free elective requirements above, or by extra university courses.

8.2.7 Bachelor of Music (B.Mus.) - Major Performance Jazz (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice) (126 credits)

The Bachelor of Music (B.Mus.) - Major Jazz Performance (Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice) program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students).

126 credits are selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

18 credits - Complementary Performance

30 credits - Required Courses (Jazz improvisation, Theory and History)

4 credits - Complementary Music

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

1. Students majoring in Jazz Performance must achieve a minimum grade of B- in all Jazz courses and Practical Instruction/Exams, including Jazz Combo and Ensembles, excluding 100-level courses with the subject code of MUJZ.
2. Non-Quebec jazz students must take four credits of non-jazz Basic Ensemble in the prerequisite year.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

25 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

25 credits, all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses listed below, will be exempt from them and may proceed to more advanced courses.

Incoming jazz guitarists and pianists are automatically exempt from MUJZ 170 and MUJZ 171.

First-year students who have completed the Quebec Diploma of Collegial Studies (Diplôme d'études collégiales) in a Jazz concentration or equivalent, or students transferring from other universities or colleges, and have completed a course in the history of Jazz will be exempted from the first-year Jazz History Survey requirement (MUJZ 187).

Note: Jazz Combo MUEN 570 is taken in each term (1 credit + 1 credit)

MUEN 570	(1)	Jazz Combo
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUJZ 160	(3)	Jazz Materials 1
MUJZ 161	(3)	Jazz Materials 2
MUJZ 170	(1)	Jazz Keyboard Proficiency 1
MUJZ 171	(1)	Jazz Keyboard Proficiency 2
MUJZ 187	(3)	Jazz History Survey
MUPD 135	(1)	Music as a Profession 1

MUJZ 423	(3)	Jazz Improvisation/Musicianship 3
MUJZ 424	(3)	Jazz Improvisation/Musicianship 4

Theory

12 credits

MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUJZ 340	(3)	Jazz Composition 1
MUJZ 341	(3)	Jazz Composition 2

History

6 credits

MUHL 286	(3)	Critical Thinking About Music
MUJZ 493	(3)	Jazz Performance Practice

Complementary Music (4 credits)

One of the following pairs:

Select MUJZ 440D1 and MUJZ 440D2 OR MUJZ 461D1 and MUJZ 461D2.

MUJZ 440D1	(2)	Advanced Jazz Composition
MUJZ 440D2	(2)	Advanced Jazz Composition
MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging

Non-Music Electives (3 credits)**Free Electives (18 credits)**

(May not include courses with a MUEN prefix)

8.2.8 Minor Early Music Performance (18 credits)

The Minor in Early Music Performance offers an opportunity for B.Mus. students to learn the elements of early music performance practice, and to play an early music instrument or to sing early music.

Required Courses (3 credits)

MUIN 272	(0)	Performance Minor Examination 1
MUPP 381	(3)	Topics in Performance Practice

Complementary Courses (15 credits)

6 credits from the following:

MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 580	(1)	Early Music Ensemble
MUPD 560	(1)	Introduction to Research Methods in Music
MUPG 272D1*	(2)	Continuo
MUPG 272D2*	(2)	Continuo

* must be taken by Harpsichord students

3 credits from the following:

MUHL 366	(3)	The Era of the Fortepiano
MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 426	(3)	Topics in Early Music Analysis

6 credits from the following (for Voice students only):

MUIN 302	(1.5)	Early Music Minor Repertoire Coaching 1
MUIN 303	(1.5)	Early Music Minor Repertoire Coaching 2
MUIN 304	(1.5)	Early Music Minor Repertoire Coaching 3
MUIN 305	(1.5)	Early Music Minor Repertoire Coaching 4

OR

6 credits from the following (for Instrumental students only):

MUIN 270	(3)	Practical Lessons Performance Minor 1
MUIN 271	(3)	Practical Lessons Performance Minor 2
MUIN 273	(1.5)	Practical Lessons Performance Minor 3
MUIN 274	(1.5)	Practical Lessons Performance Minor 4
MUIN 275	(1.5)	Practical Lessons Performance Minor 5
MUIN 276	(1.5)	Practical Lessons Performance Minor 6
MUIN 302	(1.5)	Early Music Minor Repertoire Coaching 1
MUIN 303	(1.5)	Early Music Minor Repertoire Coaching 2
MUIN 304	(1.5)	Early Music Minor Repertoire Coaching 3
MUIN 305	(1.5)	Early Music Minor Repertoire Coaching 4

8.2.9 Licentiate in Music (L.Mus.) - Major Performance Piano (93 credits)

The Licentiate in Music (L.Mus.) Major Performance Piano is a 93-credit program.

Special Requirements:

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

MUEN 585 (1) Sonata Masterclass

Complementary Musicianship (2 credits)

2 credits from:

MUSP 346 (2) Post-Tonal Musicianship
MUSP 350 (2) Musicianship for Pianists

Required Courses (25 credits)

25 credits of required courses selected as follows:

9 credits of Theory

10 credits of Musicianship

6 credits of History

Theory

MUTH 150 (3) Theory and Analysis 1
MUTH 151 (3) Theory and Analysis 2
MUTH 250 (3) Theory and Analysis 3

Musicianship

MUSP 140 (2) Musicianship Training 1
MUSP 141 (2) Musicianship Training 2
MUSP 170 (1) Musicianship (Keyboard) 1
MUSP 171 (1) Musicianship (Keyboard) 2
MUSP 240 (2) Musicianship Training 3
MUSP 241 (2) Musicianship Training 4

History

MUHL 186 (3) Western Musical Traditions
MUHL 286 (3) Critical Thinking About Music

Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, V

MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	L.Mus. Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	L.Mus. Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination

Complementary Performance (18 credits)

Large Ensemble Training – during every term of enrolment as a full-time or part-time student.

18 credits selected as folloy0e

MUTH 250 (3) Theory and Analysis 3

Musicianship

MUSP 140 (2) Musicianship Training 1
 MUSP 141 (2) Musicianship Training 2
 MUSP 170 (1) Musicianship (Keyboard) 1
 MUSP 171 (1) Musicianship (Keyboard) 2
 MUSP 240 (2) Musicianship Training 3
 MUSP 241 (2) Musicianship Training 4

History

MUHL 186 (3) Western Musical Traditions
 MUHL 286 (3) Critical Thinking About Music

Complementary Musicianship

2 credits from:

MUSP 324 (2) Musicianship for Strings
 MUSP 330 (2) Musicianship for Woodwinds
 MUSP 335 (2) Musicianship for Brass
 MUSP 346 (2) Post-Tonal Musicianship
 MUSP 354 (2) Introduction to Improvisation and Ornamentation
 MUSP 355 (2) Musicianship for Percussion
 MUSP 381 (2) Singing Renaissance Notation

8.2.11 Licentiate in Music (L.Mus.) - Major Performance Voice (105 credits)

The Licentiate in Music (L.Mus.) Major Performance Voice is a 105-credit program.

Special Requirements:

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

Required Performance (48 credits)

MUIN 250 (8) L.Mus. Practical Instruction 1
 MUIN 251 (8) L.Mus. Practical Instruction 2
 MUIN 252 (0) L.Mus. Performance 1 Examination
 MUIN 350 (8) L.Mus. Practical Instruction 3
 MUIN 351 (8) L.Mus. Practical Instruction 4
 MUIN 352 (0) L.Mus. Performance 2 Examination
 MUIN 450 (8) L.Mus. Practical Instruction 5
 MUIN 451 (8) L.Mus. Practical Instruction 6
 MUIN 452 (0) L.Mus. Performance 3 Examination

Complementary Performance (21 credits)

Large Ensemble Training – during every term of enrolment as a full-time or part-time student.

12 credits from:

MUEN 496	(2)	Opera Studio
MUEN 554	(2)	Opera Excerpts
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

9 credits from:

MUEN courses at the 400 or 500 level (maximum 4 credits).

MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUPG 296	(1)	Acting for Voice
MUPG 297	(1)	Movement for Voice
MUPG 309	(1)	Advanced Diction
MUPG 353	(2)	Song Repertoire Class
MUPG 380	(2)	Oratorio Class
MUPG 453	(2)	Contemporary Repertoire for Voice

Complementary Musicianship (2 credits)

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

Required Courses (34 credits)

Diction (9 credits)

MUPG 209	(1)	Introduction to Lyric Diction
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

Theory (9 credits)

MUTH 150	(3)	Theory and Analysis 1
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MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

Musicianship (10 credits)

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

History (6 credits)

MUHL 186	(3)	Western Musical Traditions
MUHL 286	(3)	Critical Thinking About Music

8.2.12 Licentiate in Music (L.Mus.) - Major Performance Jazz (100 credits)

The Licentiate in Music (L.Mus.) Major Performance Jazz is a 100-credit program with options in various instruments.

Special Requirements:

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

Required Performance (48 credits)

All of the following courses:

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	L.Mus. Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	L.Mus. Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination

Complementary Performance (18 credits)

Large Ensemble Training – during every term of enrolment as a full-time or part-time student.

18 credits selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica Baroque Orchestra

MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

6 credits, select Jazz Combo Training - during every term of enrolment as a full-time or part-time student. MUEN 570 Jazz Combo (1 credit x 6 semesters).

MUEN 570	(1)	Jazz Combo
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Required Courses (30 credits)

30 credits selected as follows:

12 credits of Theory

12 credits of Improvisation/Musicianship

6 credits of History

Theory

MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUJZ 340	(3)	Jazz Composition 1
MUJZ 341	(3)	Jazz Composition 2

Improvisation/Musicianship

MUJZ 223	(3)	Jazz Improvisation/Musicianship 1
MUJZ 224	(3)	Jazz Improvisation/Musicianship 2
MUJZ 423	(3)	Jazz Improvisation/Musicianship 3
MUJZ 424	(3)	Jazz Improvisation/Musicianship 4

History

MUJZ 187	(3)	Jazz History Survey
MUJZ 493	(3)	Jazz Performance Practice

Complementary Courses

4 credits from the following:

Note: Students select EITHER MUJZ 440D1 and MUJZ 440D2 OR MUJZ 461D1 and MUJZ 461D2.

MUJZ 440D1	(2)	Advanced Jazz Composition
MUJZ 440D2	(2)	Advanced Jazz Composition
MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging

8.2.13 Artist Diploma - Major Performance Voice (65 credits)

The Artist Diploma Major Performance Voice is a 65-credit program.

Special Requirements:

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

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

Required Performance (41 credits)

MUIN 460	(8)	Artist Diploma Practical Instruction 1
MUIN 461	(8)	Artist Diploma Practical Instruction 2
MUIN 462	(0)	Artist Diploma Recital 1
MUIN 469	(1)	Artist Diploma Concerto 1
MUIN 560	(8)	Artist Diploma Practical Instruction 3
MUIN 561	(8)	Artist Diploma Practical Instruction 4
MUIN 562	(0)	Artist Diploma Recital 2
MUIN 569	(1)	Artist Diploma Concerto 2
MUIN 600	(2)	Vocal Repertoire Coaching 1
MUIN 601	(2)	Vocal Repertoire Coaching 2
MUPG 590	(3)	Vocal Styles and Conventions

Complementary Performance (8 credits)

Large Ensemble Training - during every term of enrolment as a full-time or part-time student.

8 credits from:

MUEN 496	(2)	Opera Studio
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

Required Courses (8 credits)**Theory**

MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

MUSP 241	(2)	Musicianship Training 4
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Complementary Courses (8 credits)

2 credits from Musicianship;

6 credits from Music History, Literature, or Performance Practice

Musicianship

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

Music History, Literature, or Performance

6 credits selected from:

MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 377	(3)	Baroque Opera
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied

8.2.14 Artist Diploma - Major Performance (All Instruments) (62 credits)

The Artist Diploma is a 62-credit program offered in all areas of musical performance.

Ensemble Requirement:

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

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
2. Guitarists may present a third recital, which may be counted as a substitute for 4 credits of ensemble. Organists may present a third recital or Concerto 1 and 2, which may be counted as a substitute for 4 credits of ensemble. For concerto requirements, refer to the "Postgraduate Study" section.

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

MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	Orchestral Ensembles

Assigned Small Ensemble – during every term of enrolment as a full-time or part-time student.

4 credits from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 562	(1)	Guitar Ensemble
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 585	(1)	Sonata Masterclass
MUEN 589	(1)	Woodwind Ensembles
MUEN 591	(1)	Brass Consort
MUEN 598	(1)	Percussion Ensembles

Non-Orchestral Instruments (8 credits)

Complementary ensembles, to be approved by the Department (minimum of two 1-credit ensembles per term for four terms).

Required Courses (8 credits)

Theory

MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

MUSP 241	(2)	Musicianship Training 4
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Complementary Courses (8 credits)

Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

Music History, Literature, or Performance Practice

6 credits selected from courses with a MUHL or MUPP prefix.

Non-Orchestral Instruments: Music Electives (4 credits)

8.2.15 Special Prerequisite Courses for M.Mus. in Performance

Master of Music (M.Mus.); Performance: Early Music (Thesis)

MUPD 560 (1) Intro to Research Methods in Music

3 credits from the following:

MUHL 377 (3) Baroque Opera

MUHL 380 (3) Medieval Music

MUHL 381 (3) Renaissance Music

MUHL 382

MUHL 383

MUHL 395

MUPP 381

MUTH 426 (3) The Fortepiano

Fortepiano students:

MUHL 366 (3) The Era of the Fortepiano

Harpsichord students; 6 credits:

MUPG 272D1 (2) Continuo

MUPG 272D2 (2) Continuo

MUPG 372D1 (1) Continuo

MUPG 372D2 657val7.8D 560 (1) Continuo

Master of Music (M.Mus.); Performance: Collaborative Piano (Thesis)

MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 377	(3)	Baroque Opera
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied

Master of Music (M.Mus.); Performance: Piano (Thesis)

MUPD 560	(1)	Intro to Research Methods in Music
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Master of Music (M.Mus.); Performance: Opera and Voice (Thesis)

MUPD 560	(1)	Intro to Research Methods in Music
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction
One of:		
MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 377	(3)	Baroque Opera
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied

Master of Music (M.Mus.); Performance: Organ and Church Music (Thesis)

MUPD 560	(1)	Intro to Research Methods in Music
MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo

Master of Music (M.Mus.); Performance: Conducting (Thesis)

MUPD 560	(1)	Intro to Research Methods in Music
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
Choral Conducting:		
MUCT 235	(3)	Vocal Techniques
MUCO 261	(2)	Orchestration 1
MUHL 397	(3)	Choral Literature after 1750
Orchestral and Wind Conducting:		
4 credits of:		
MUCO 261	(2)	Orchestration 1
MUCO 360	(2)	Orchestration 2
MUCO 460	(2)	Orchestration 3
and:		
MUHL 389	(3)	Orchestral Literature
or MUHL 398	(3)	Wind Ensemble Literature after 1750

3 non-Music elective credits

Program Prerequisites - Freshman Program

33 credits

Prerequisite Courses

Theory

11 credits:

MUTH 250

(3)

Theory and Analysis 3

Theory and

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

Music History

6 credits of courses with a MUHL or a MUPP prefix.

Performance

4 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 597	(2)	Orchestral Ensembles

Electives (12 credits)

9 credits of free electives

3 credits of non-Music electives

Required Education Courses (45 credits)

* Note: Students take either EDEE 355 or EDPE 304, but not both.

EDEA 206	(1)	1st Year Professional Seminar
EDEA 407	(3)	Final Year Professional Seminar Music
EDEA 442	(3)	Methods in Music Education 1
EDEA 472	(3)	Methods in Music Education 2
EDEC 215	(0)	English Language Requirement
EDEC 247	(3)	Policy Issues in Quebec Education
EDEE 355*	(3)	Classroom-based Evaluation
EDES 350	(3)	Classroom Practices (Secondary)
EDFE 205	(2)	First Field Experience (Music)
EDFE 208	(3)	Second Field Experience (Music)
EDFE 308	(8)	Third Field Experience (Music)
EDFE 407	(7)	Fourth Field Experience (Music)

3 credits selected from:

MGCR 211	(3)	Introduction to Financial Accounting
MGCR 341*	(3)	Finance 1

Category B

9 credits selected from:

MGCR 222	(3)	Introduction to Organizational Behaviour
MGCR 271**	(3)	Business Statistics
MGCR 293***	(3)	Managerial Economics
MGCR 331	(3)	Information Systems
MGCR 352	(3)	Marketing Management 1
MGCR 382	(3)	International Business
MGCR 472*	(3)	Operations Management

Category C

6 credits selected from:

3-6 credits from any 300- or 400-level Management courses for which prerequisites have been met.

0-3 credits may be from a specifically designated course by the student's home faculty.

* Prerequisite: MGCR 271, Business Statistics, or another equivalent Statistics course approved by the Program Adviser.

** 3 credits of statistics: Students who have taken an equivalent Statistics course in another faculty may not count those credits towards the Minor; an additional 3-credit complementary course must be chosen from the course list above.

*** Students who have taken an equivalent Economics course in another faculty may not count those credits toward the Minor; an additional 3-credit complementary course must be chosen from the course list above.

Note: Students should select their Statistics course only after consulting the "Course Overlap" section in the Faculty of Arts, the "Course Overlap" section in the Faculty of Science, and the "Course Overlap" section in the Desautels Faculty of Management to avoid overlapping Statistics courses.

8.4.2 Minor Marketing (For Non-Management Students) (18 credits)

The Minor Marketing consists of 18 credits of Management courses and is currently offered to non-Management students in the Faculties of Arts, Engineering, Science, and the Schulich School of Music.

This Minor is designed to provide students with an understanding of the fundamental concepts in marketing and a framework for applying marketing in a decision-making context. Students will be introduced to the basic concepts in marketing. The use of marketing theory and concepts for decision making will be covered. Marketing research methods for marketing decisions is introduced. Subsequently, students will be able to specialize by choosing from the list of complementary courses.

Required Courses (9 credits)

MGCR 352	(3)	Marketing Management 1
MRKT 354	(3)	Marketing Management 2
MRKT 451	(3)	Marketing Research

Complementary Courses (9 credits)

3 credits selected from:

MGCR 271*	(3)	Business Statistics
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MRKT 438	(3)	Brand Management
MRKT 452	(3)	Consumer Behaviour
MRKT 453	(3)	Advertising Management
MRKT 455	(3)	Sales Management
MRKT 459	(3)	Retail Management
MRKT 483	(3)	International Marketing Management

or other appropriate 300- or 400-level MRKT courses with the approval of the Program Adviser.

* Students who have taken an equivalent Statistics course in another faculty may not count those credits toward the Minor; an additional 3-credit complementary course must be chosen from the course list above.

Note: Students should select their Statistics course only after consulting the "Course Ov

Credit Weights

Artist Diploma	8 credits per term
Elective Lessons	2 credits per term

9.2 Examinations and Goals in Practical Subjects

Different levels of achiev

MUIN 333	Piano Techniques 2 (pianists only)
MUIN 381	BMus Practical Lessons 6
MUIN 382	BMus Performance Examination 2

MUIN 480	BMus Practical Lessons 7
MUIN 433	Piano Techniques 3 (pianists only)
MUIN 481	BMus Practical Lessons 8
MUIN 482	BMus Performance Examination 3

MUIN 369	Concerto (mandatory test for pianists)
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BMus Performance Examination 1 (MUIN 282)

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

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. This grade will also be entered in the student's current or most recent term of practical instruction.

BMus Performance Examination 2 (MUIN 382)

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

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

Distribution of Marks: Each member of the panel submits a mark for the examination, with the final mark being the average. This grade will also be entered in the student's current or most recent term of practical instruction.

BMus Performance Examination 3 (MUIN 482)

Purpose:

MUIN 352

L.Mus. Performance 2 Examination

MUIN 450

L.Mus. Practical Instruction 5

Piano T

MUIN 562	Artist Diploma Recital 2
MUIN 563	Artist Diploma Recital 3 (guitar and organ only)

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

MUIN 469	Artist Diploma Concerto 1
MUIN 569	Artist Diploma Concerto 2

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

Artist Diploma Recital 1 (MUIN 462)

9.2.5 Elective Study

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

10 Practical Examinations

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

10.1 Application for Examination

Examinations and recitals must be presented in one of the examination periods. When a student and his/her teacher agree to present a required practical examination, **the student must make an application by the deadline specified below**. Permission to withdraw from a practical examination will normally be granted only in the case of illness. A medical certificate must be submitted to the Department of Performance Office 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 Chair of the Department of Performance.

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

Examination Period	Application Deadline*	Withdrawal Deadlines
September 7–11, 2013**	June 1***	August 1
Specific dates for the Fall Examination Period are available at www.mcgill.ca/importantdates	October 5	November 15
Specific dates for the Winter Examination Period are available at www.mcgill.ca/importantdates	February 3	March 3

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

** The September examination period is available only for Summer graduands. No supplemental examinations will be given at this time.

*** It is recommended that students planning to take an examination in September 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 Chair of the Department of Performance, and on payment of a \$50 late application fee.

10.2 Examination Marking

Normally, the final mark for any practical examination is the average of all the marks submitted by the individual examinees. Only marks accepted on or before the deadline will be accepted.

