

10 Faculty of Music

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10.1.2 The Faculty Then and Now

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

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

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

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

10.2 Faculty Administrative Officers

10.2.1 Dean's Office

Jacqueline Gauthier **Box Office Coordinator**
 François Robitaille **Piano Technician**

MARVIN DUCHOW MUSIC LIBRARY

Telephone: (514) 398-4695

Cynthia Leive; B.Mus.(Eastman), M.L.S.(SUNY, Geneseo),
 M.F.A.(Carl.) **Librarian**

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

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

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

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

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

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

PERFORMANCE LIBRARY

Telephone: (514) 398-4553

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

OPERA MCGILL

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

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

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

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

DIGITAL COMPOSITION STUDIO

Telephone: (514) 398-4552

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

Richard McKenzie **Technician**

RECORDING STUDIO

Telephone: (514) 398-4549

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

Ieronim Catanescu **Technician**

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

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

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

DISTRIBUTED DIGITAL MUSICAL LIBRARIES LABORATORY

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

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

SOUND PROCESSING AND CONTROL LABORATORY

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

Fax: (514) 398-2962

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

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

INPUT DEVICES LABORATORY

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

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

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

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

Peter Holmes **Technical Manager**

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

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

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

MUSIC EDUCATION RESEARCH LABORATORY

Telephone: (514) 398-4554

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

MCGILL UNIVERSITY RECORDS

Telephone: (514) 398-4537

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

MCGILL CONSERVATORY OF MUSIC

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

(514) 398-7673 (Macdonald Campus)

www.mcgill.ca/conservatory

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

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

Marie-Reine Pelletier **Student Affairs Coordinator**

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

**Admissions and
 Registration Clerk**

Nancy McMahon-Laporte **Information Clerk**

10.3 General Information**10.3.1 Degrees and Diplomas Offered****DEGREE OF BACHELOR OF MUSIC (B.Mus.)**

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

Composition (Major and Honours)**Faculty Program**

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

Music History (Major and Honours)**Music Technology (Honours)****Music Theory (Major and Honours)****Performance (Major and Honours)****Performance (Church Music) (Major)****Performance (Keyboard Studies) Major****Early Music Performance (Major and Honours)****Jazz Performance (Major)**

Designated Major

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

Faculty Program

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

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10.3.5 Music Credit Options for Students in Other Faculties

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

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

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

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

For further details on these courses, please see [section 5.12.38 "Music \(MUAR\)"](#) under the Faculty of Arts. Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Faculty of Music and from the Associate Dean of their own faculty.

10.3.6 Conservatory of Music

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

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

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

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

U.S. High School Applicants

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

Fees:

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

10.4.8 Tuition Fees

General information on Tuition and Other Fees will be found in the

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NO. 1 AND NO.2 ABOVE. IN THE CASE OF OPERA MCGILL, NO ONE CAN BE EXCUSED FROM REHEARSALS DURING THE THREE (3) WEEKS PRECEDING THE OPENING NIGHT PERFORMANCE.

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

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

H. Preparation

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

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

I. Discipline

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

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

J. Withdrawal

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

K. Exemption From a Required Ensemble

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

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

4.

Music Department Office 75 TPC 2475 (500) 46 Mc Gill 453471015-1032D Clas 9srdf 0. (W91274205 accu ar/F0. such drmxrs6101 0 -e.

MUCO342	Digital Studio Composition 2	3
MUCO440D1	Composition	3
MUCO440D2	Composition	3
MUCO541	Advanced Digital Studio Composition 1	3

THEORY 17

MUCO260	Instruments of the Orchestra	2
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MUCO25511.5 -975 1g90.2622 E2 credits struments.302 Tc (Composition) Tj 157.5 0 TD 0.33 Tc 0 Tw (2) Tj -269 -9.75 TH31.725

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

10.6.2.2 B.Mus. with Honours in Composition

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

Special Requirements:

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

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

10.6.2.3 B.Mus. with Honours in Music Technology

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

Special Requirements:

1. Cumulative Grade Point Average: minimum 3.00.
- 2.

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

Group II

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

THEORY

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

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

Two of (complementary):

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

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

One of (complementary):

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

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

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

One of (complementary):

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

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

MUSICIANSHIP

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

PERFORMANCE

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

MUEN493	Choral Ensembles
MUEN494	Contemporary Music Ensemble
MUEN497	Orchestral Ensembles

COMPLEMENTARY ARTS AND SCIENCE **12**

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

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

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

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

10.6.2.6 B.Mus. with a Major in Theory

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

CREDITS**THEORY** **32**

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

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

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

* Credits exceeding 9 may be counted toward the Free Elective requirements.

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

10.6.2.7 B.Mus. with Honours in Theory

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

Special Requirements:

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

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

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

10.6.2.8 Faculty Program

The Faculty Program in Music has been designed to accommodate those students who are either undecided about the area of music in which they wish to specialize, or who are interested in a

Orchestral Instruments:
 Winds: Orchestra, Wind Symphony or
 Contemporary Music Ensemble
 Percussion: Orchestra, Wind Symphony or
 Contemporary Music Ensemble
 Strings: Orchestra or Contemporary Music Ensemble
 Other Instruments: Choral Ensemble

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

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

Students wishing to follow this package of prerequisite courses while registered in the Faculty Program or in any other B.Mus. program must notify the Sound Recording Area Chair of their intent to do so.

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

Faculty of Science	6
PHYS224 Physics and Psychophysics of Music	3
PHYS225 Musical Acoustics	3
TOTAL CREDITS	32

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

10.6.2.10 Minor in Music History for Performers

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

	CREDITS
HISTORY	18
MUHL570 Research Methods in Music	3
<i>plus 5 Music History complementary courses chosen freely from Groups I and II</i>	15
Group I	
MUHL220 (3) Women in Music	
MUHL377 (3) Baroque Opera	
MUHL379 (3) Solo Song 1100-1700	
MUHL380 (3) Medieval Music	
MUHL381 (3) Renaissance Music	
MUHL382 (3) Baroque Music	
MUHL395 (3) Keyboard Literature before 1750	
MUHL591D1 (1.5) Paleography	
and MUHL591D2 (1.5) Paleography	
MUPP381 (3) Topics: Performance Practice before 1800	

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

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

10.6.2.11 Minor in Music Technology

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

Enrolment in the Minor in Music Technology program is highly restricted. Application forms will be available from the Academic Affairs Office of the Faculty of Music (Room E235, Strathcona Music Building, 555 Sherbrooke Street West) from February 1, 2005 and must be completed and returned to that office by May 15, 2005. No late applications will be accepted and no students will be admitted to the Minor in January.

Students will be selected on the basis of their previous background or experience in music technology and/or sound recording, their computer programming skills, their expressed interest in the program, and their Cumulative Grade Point Average. Successful applicants will be notified June 1, 2005.

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

10.6.3 Department of Performance

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

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

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

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

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

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

		CREDITS
PERFORMANCE		36
MUEN493	Choral Ensembles (during each of the first four terms)	8
MUIN230	Performance Practical Instruction 3	4
MUIN231	Performance 1 Examination	4
MUIN330	Performance Practical Instruction 5	4
MUIN331	Performance 2 Examination	4
MUIN430	Performance Practical Instruction 7	4
MUIN431	Performance 3 Examination	4
MUIN433	Piano Techniques 3	0
MUPG541	Senior Piano Seminar 1	2
MUPG542	Senior Piano Seminar 2	2
COMPLEMENTARY PERFORMANCE		6
6 credits of ensembles from MUEN481, MUEN483, MUEN484, and MUEN485		
THEORY		12
MUTH210	Tonal Theory and Analysis 1	3
MUTH211	Tonal Theory and Analysis 2	3
MUTH310	Mid and Late 19th-Century Theory and Analysis	3
MUTH311		

Special Requirements:

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

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

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

Special Requirements:

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

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

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

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

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

MUSIC ELECTIVES**Special Requirements:**

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

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

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

Special Requirements:

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams, ensembles, and voice coaching.
2. Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN400 or ESLN401, ITAL205D1/ITAL205D2, GERM202, and FRSL207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

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

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

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

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

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

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

	CREDITS
PERFORMANCE	
Practical: Major (4 credits each term)	24
Honours Performance 2 Examination and Honours Performance 3 Examination and MUEN494 Contemporary Music Ensemble*	2
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student	min. 12
Orchestral Instruments:	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
Strings: Orchestra or Contemporary Music Ensemble	
PLUS an assigned small ensemble	min. 6
Other Instruments:	
Choral Ensemble during each of the first six terms (12 credits)	
Complementary Ensembles (6 credits)	
THEORY	14
MUTH210 Tonal Theory and Analysis 1	3
MUTH211 Tonal Theory and Analysis 2	3
MUTH327D1 19th-Century Analysis	2
MUTH327D2 19th-Century Analysis	2
MUTH427D1 20th-Century Analysis	2
MUTH427D2 20th-Century Analysis	2
MUSICIANSHIP	8
MUSP229 Music8 TD 0.63 TD /F00.33 Tc (Tc (MUSP229) QT) Tj 0 -I QT	

Ensemble Requirements:

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

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.

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

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

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

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

Special Requirements:

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.
Students majoring in Church Music are not required to perform their examinations from memory.

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

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

Instrumentalists: students must register in Collegium Musicum.

Keyboard players: students must normally register in Choral Ensemble but with the permission of the Area Chair may play continuo in Collegium Musicum to satisfy their Basic Ensemble requirement.

Early Music Ensemble **6**
 With the permission of the instructor and the Area Chair, students may participate in a second Basic Ensemble to fulfill the Early Music Ensemble requirement. Any extra credits earned may be applied as music electives.

THEORY 12

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

MUSICIANSHIP 8

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

COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE 9

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

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

MUSIC ELECTIVES 6

(except for Harpsichord, Organ or Voice students)

CONTINUO (for Harpsichord or Organ students only)

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

DICTION (for voice students only)

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

ARTS AND SCIENCE ELECTIVES 18

TOTAL CREDITS 95 or 97

Special Requirements:

- Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.
- Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN400 or ESLN401, ITAL205D1/ ITAL205D2, GERM202, and FRSL207, or their equivalent. This language requirement may be fulfilled by appropriate High School or CEGEP courses, or as part of the Arts and Science requirements above, or by extra University courses.

10.6.3.12 B.Mus. with Honours in Early Music Performance (BaroqueViolin, Viola, Cello,

Viola da Gamba, Flute, Recorder, Oboe, Voice, Organ and Harpsichord)

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

CREDITS

PERFORMANCE 24
 Practical: Honours (4 credits each term)

Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Continuation in the program requires a minimum grade of A- in practical instruction/exams, ensembles, and voice coaching.
3. Minimum grade of B in MUHL570 and in all History, Literature or Performance Practice courses.
4. Prior to, or concurrent with registration in the corresponding Diction courses, the Voice Major must furnish evidence of having completed ESLN400 or ESLN401, ITAL205D1/ITAL205D2, GERM202, and FRSL207, or their equivalent. This language requirement may be fulfilled by appropriate High
1 .

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

10.6.3.18 Artist Diploma (All Instruments)**Ensemble Requirement:**

1. 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 and organists may present a third recital which may

MUIT204	Percussion Techniques	3
MUIT356	Jazz Instruction: Philosophy and Techniques	3
COMPLEMENTARY MUSIC EDUCATION COURSES		9
MUIT201	String Techniques	3
or MUIT250	Guitar Techniques	
MUCT315	Choral Conducting 1	3
or MUIT315	Instrumental Conducting	
EDEA362	Movement, Music and Communication or any course with a prefix of MUIT or MUGT	3
ELECTIVE		12
PROFESSIONAL COMPONENTS		53-54
PROFESSIONAL SEMINARS		4
Required Courses		
EDEA206	1st Year Professional Seminar	1
EDEA407	Final Year Professional Seminar Music	3
FIELD EXPERIENCE		20
Required Courses		
EDFE205	First Year Field Experience (Music)	2
EDFE207	Second Year Field Experience Music	4
EDFE305	Third Year Field Experience (Music)	7
EDFE407	Fourth Year Field Experience Music	7
FOUNDATION COURSES		12
Required Courses		
EDEC215	English Language Requirement	0
EDEC247	Policy Issues in Quebec Education	3
EDEM405	Policy Issues in Quebec Education	3
EDPE300	Educational Psychology	3
EDPI309	Exceptional Students	3
Complementary Courses		3
EDER400	Philosophical Foundations of Education or EDER398 Philosophy of Catholic Education	
PEDAGOGY COURSES		6
Required Courses		
EDEA442	Elementary Music Curriculum and Instruction	3
EDEA472	Secondary Music Curriculum and Instruction	3
PEDAGOGICAL SUPPORT COURSES		11-12
one of:		3
EDEC248	Multicultural Education	
EDEE441	First Nations and Inuit Education	
one of:		2 - 3
EDEE352	Classroom Practices	
EDES350	Classroom Practices (Secondary)	
one of:		3
EDEC402	Media, Technology and Education	
EDPT200	Applications Software	
EDPT204	Educational Media 1	
EDPT341	Instructional Programming 1	
MUGT301	Technology and Media for Music Education	
one of:		3
EDPE304	Measurement and Evaluation	
EDEE355	Classroom-based Evaluation	
TOTAL CREDITS		143-144

10.7 Practical Subjects

10.7.1 Practical Assignments and Lessons

10.7.1.1 Registration/Withdrawal

Registration for practical instruction and examinations is not available on Minerva. Students are reminded to submit a Lesson Assignment Card to the Department of Performance by the speci-

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

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

10.7.1.2 Assignment of Teachers

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

It is understood that returning students will study with the same teacher unless prior arrangements have been made with the Chair of the Department in consultation with the teachers concerned.

However, those students who do not return the Lesson Assignment Card (including Voice Coaching) by the specified deadline cannot be guaranteed the teacher of their choice, and they will be assessed a late fee of \$25. Teacher assignments will be made soon after the period of enrolment and posted on the notice boards during the first week of classes. Following this assignment, it is the students' responsibility to contact their teachers and arrange lesson times.

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

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

10.7.1.3 Credit Weights for Practical Study

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

10.7.2 Examinations and Goals in Practical Subjects

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

In general there are five categories of practical study: Concentration Study, Major and Honours Study, Licentiate Study, Postgraduate Study, and Elective Study.

10.7.2.1 Concentration Study

A student in the Faculty Program or specializing in Composition, Music Education, Music History, Music Technology, or Theory is obliged to present two examinations in order to fulfill the practical requirement of these programs. These are: the Concentration 1 Examination MUIN221 and the Concentration 2 Examination MUIN321.

The sequence would normally be:

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

Concentration 1 Examination (MUIN221)

Purpose: To assess the student's progress in the practical area and make recommendations for further study. The panel may recommend to the Department in which the student is registered that: a) the student be asked to withdraw from the program; or b) the student, having made sufficient progress, may proceed to the Concentration 2 Exam.

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

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

Concentration 2 Examination (MUIN321)

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

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

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

10.7.2.2 Major and Honours Study

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

Any U1 Performance Major (except Jazz Performance) may indicate an intention to pursue an Honours program but admission becomes final only after the results of the Major Performance 1 Exam are available. Admission to the Honours program requires a grade of A- or better in the Performance 1 Exam (or most recent exam), a GPA of 3.00 or better, the approval of the student's teacher and the examining panel. Following the Major Performance 1 Exam, Honours students must present the Honours Performance 2 Exam and the Honours Performance 3 Exam.

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

The sequence would normally be:

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

Performance 1 Examination (MUIN231)

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

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

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

Performance 2 Examination (MUIN331)

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

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

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

Performance 3 Examination (MUIN431)

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

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

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

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

The sequence would normally be:

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

Performance 1 Examination (MUIN231)

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

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

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

Honours Performance 2 Examination (MUIN341)

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

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

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

Honours Performance 3 Examination (MUIN441)

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

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

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

10.7.2.3 Licentiate Study

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

L.MUS. PERFORMANCE

The sequence would normally be:

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

L.Mus. Performance 1 Examination (MUIN251)

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

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

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

L.Mus. Performance 2 Examination (MUIN351)

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

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

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

L.Mus. Performance 3 Examination (MUIN451)

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

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

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

10.7.2.4 Postgraduate Study

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

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

ARTIST DIPLOMA

The sequence would normally be:

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

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

- MUIN469 Artist Diploma Concerto 1
- MUIN569 Artist Diploma Concerto 2

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

Artist Diploma Recital 1 (MUIN461)

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

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

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

Artist Diploma Recital 2 (MUIN561)

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

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

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

Artist Diploma Recital 3 (MUIN562)

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

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

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

Artist Diploma Concerto 1 (MUIN469)

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

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

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

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

Artist Diploma Concerto 2 (MUIN569)

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

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

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

10.7.2.5 Elective Study

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

Other Examinations:

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

10.7.3 Practical Examinations

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

Normally, students are required to sit a practical exam at the end of the Winter term. Students should check on Minerva to verify that they have been registered for an exam course number (e.g., MUIN221 Concentration 1 Examination). Students who have entered the University in January, and those who are given permission to defer, may sit the practical exam in the December examination period. Students must submit an exam application by the deadlines stated below.

10.7.3.1 Withdrawal from Practical Examinations

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

JAZZ AREA

Jazz Brass

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

Jazz Drums

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

Jazz Flute

Gossage, Dave; Instructor

Jazz Guitar

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

Jazz Piano

McG2814 Tc -0.1164 Tw (Clayt7e, Dave; Instructor)LozTf orFrank /F1 7.5 Tf 0.2208 Tc -0.0558 Tw (Jazz 494Suzie; In844 TD /F0 7.5TromboneTf 0.2718
M . A . 8 u t e M . A . 3 0 1 u t e JAZZ36nute

Harp

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

VOICE AREA

Algieri, Stefano; Assistant Professor

Evans, Lucile; Dip.(Vincent d'Indy); Associate Professor

Ewashko, Laurence; B.Mus.(Ott.); Instructor

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

Kolomyjec, Joanne; B.Mus.(Tor.); Assistant Professor

Meraw, Michael; B.Mus., M.Mus.(McG.); Instructor

Purdy, Winston; B.Mus.(McG.), M.M.(Eastman); Assistant
Professor

Sevadjian, Thérèse; B.Mus., M.Mus.(Montr.); Associate Professor

Simons, Jan; Associate Professor

