



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



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This publication provides guidance to prospects, applicants, students, faculty and staff.

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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.cirramt.mcgill.ca](http://www.cirramt.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.

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## 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.

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## 3 Academic Staff

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### 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*)

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### 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

#### 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

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## 5.2 Faculty Administrative Officers

### 5.2.1 Dean's Office

#### Dean's Office

Sean Ferguson; B.Mus.(Alta.), M.Mus., D.Mus.(McG.)	<b>Dean</b>
Mary-Beth Campbell; B.Mus., M.Mus.(McG.)	<b>Faculty Administrator</b>
Valerie McConnell	<b>Personnel and Administrative Coordinator</b>
Catherine Healy	<b>Administrative Coordinator</b>
Linda Mannix; B.A.(C'dia)	<b>Secretary</b>
Kelly Rice; B.Mus., M.A.(McG.)	<b>Development Director</b>
Natacha Gauthier; M.Mus.(Montr.)	<b>Development and Alumni Relations Associate</b>
Irene Baczynsky	<b>Administrative Coordinator</b>
Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)	<b>Budget Officer</b>
Rena Raghunanan	<b>Faculty Research Account Administrator</b>
Elise Quinn; B.A.(McG.)	<b>Senior Accounting Clerk</b>

### 5.2.2 Associate Deans' Office

#### Associate Deans' Office

Sara Laimon; B.Mus.(Br.Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook)	<b>Associate Dean (Academic and Student Affairs)</b>
Julie Cumming; B.A.(Col.), M.A., Ph.D.(Calif., Berk.)	<b>Associate Dean (Research and Administration)</b>
Diana Toni Dutz; B.Mus.(W. Ont.), Grad.Dip.(C'dia)	<b>Administrative Coordinator to the Associate Deans</b>
Devyn Nicholson; B.Mus.(Ott.), M.Mus.(McG.)	<b>Technical Manager, Concerts/Recordings</b>
Alain Terriault	<b>LAN Manager</b>

### 5.2.3 Graduate Studies

#### Graduate Studies

Eleanor Stubbley; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.)	<b>Director, Graduate Studies</b>
Hélène Drouin	<b>Senior Administrative and Student Affairs Coordinator</b>
TBA	<b>Student Affairs Coordinator</b>

### 5.2.4 Academic Affairs

#### Academic Affairs

Christoph Neidhöfer; Dipl.(Musikhochschule Basel), Ph.D.(Harv.)	<b>Chair, Department of Music Research</b>
Jean Lesage; Diplôme d'études supérieures(Conservatoire de Montréal)	<b>Chair, Department of Performance</b>
Tracy Roach; B.Mus.(McG.)	<b>Administrative Assistant</b>
Ania Loboda; B.Com.(C'dia)	<b>Student Affairs Coordinator, Performance and Music Research</b>
Jennifer Stephenson; B.A.(McG.)	<b>Timetable and Scheduling Coordinator</b>
Alexis Carter; B.Mus., M.Mus.(McG.)	<b>ERM/Gig Office Administrator</b>
Kerry Wagner; C.T.T.	<b>Piano Maintenance Supervisor, Department of Performance</b>
Christopher Smythe; B.Mus., M.Mus.(McG.)	<b>Shop Coordinator</b>

### 5.2.5 Admissions

#### Admissions

Patrick O'Neill; B.A.(McG.)	<b>Admissions Officer</b>
Mary Di Stefano	<b>Admissions and Registration Clerk, Graduate</b>
Pia D'Amico	<b>Admissions and Registration Clerk, Undergraduate</b>
Danuta Pietrzak	<b>Admissions Secretary</b>
Melanie Collins; B.A.(C'dia)	<b>Recruitment and Admissions Administrator</b>
Janet Edwards; B.A.(C'dia)	<b>Marketing and Web Content Administrator</b>

### 5.2.6 Student Affairs

#### Student Affairs

Marie Moscato	<b>Senior Academic Adviser</b>
Egidia De Michele	<b>Senior Administrative and Student Affairs Coordinator</b>
Danuta Pietrzak	<b>Student Affairs Secretary</b>

### 5.2.7 Building Management

#### Building Management

Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)	<b>Building Director</b>
Katherine Simons; B.Mus.(W. Laur.)	<b>Associate Building Director</b>
Nick Zervos	<b>Electronics Technologist (A/V)</b>

### 5.2.8 Concerts and Publicity

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

#### Concerts and Publicity

Louise Ostiguy; B.Mus.(Montr.), C.G.E.(HEC)	<b>Director</b>
Kate Herzberg; B.Mus., Dip.Ed.(McG.), Dip.TEFL(Rutg.)	<b>Marketing and Publicity Supervisor</b>
Marie Pothier; B.Mus.(Montr.)	<b>Publicity Secretary</b>
Johanne Froncioni	<b>Production Supervisor</b>
Maureen Leaman	<b>Secretary</b>
Serge Filiatrault	<b>Manager, Operations and Stage</b>
Robert A. Doucet; B.A.(C'dia)	<b>Stage Manager (Redpath Hall)</b>
Michel Maher	<b>Stage Manager (Tanna Schulich Hall)</b>
Danielle Caddell-Malentant; DEC III-Professional Theatre (Tech)(John Abbott)	<b>Assistant Stage Manager (Pollack Hall)</b>
James Clemens-Seely; B.Mus.(McG.)	<b>Assistant Stage Manager (Tanna Schulich Hall)</b>
Christopher Johns; B.Mus.(Manit.), M.Mus.(McG.)	<b>Assistant Stage Manager (Pollack Hall)</b>
François Robitaille	<b>Piano Maintenance Supervisor</b>



### **Recording Studio**

Ieronim Catanescu

**Electronics Technician**

### **5.2.14 Music Technology Research Laboratories**

Fax: 514-398-2962

#### **Music Technology Research Laboratories**

Darryl Cameron

**Chief Electronics Technician**

### **5.2.15 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**

### **5.2.16 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**

### **5.2.17 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**

### **5.2.18 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**

**5.2.20 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)	<b>Director</b>
Bennett Smith	<b>Technical Manager</b>

**5.2.21 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)	<b>Director</b>
Harold Kilianski; B.Mus.(McG.)	<b>Technical Manager</b>
Sara Gomez; B.A.(McG.)	<b>Administrator</b>
Jacqueline Bednar; B.Mus.(Sur., Guildford, UK)	<b>Administrative Coordinator</b>
TBA	<b>Secretary</b>
Yves Méthot; B.Eng.(E.T.S.)	<b>Electronics Coordinator</b>
Julien Boissinot	<b>Systems Manager</b>
Fabrice Maraldola; Ph.D.(Sorbonne)	<b>Associate Director, Artistic Research</b>
Gary P. Scavone; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.)	<b>Associate Director, Scientific and Technological Research</b>

**5.2.22 Music Education Research Laboratory**

Telephone: 514-398-4554

**Music Education Research Laboratory**

Joel Wapnick; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syrac.)	<b>Director</b>
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**5.2.23 McGill University Records**

Telephone: 514-398-4537

**McGill University Records**

Joel Wapnick; B.A.(NYU), M.A.(SUNY), M.F.A.(Sarah L.), Ed.D.(Syrac.)	<b>Director</b>
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**5.2.24 McGill Conservatory, Community Program of the Schulich School of Music of McGill University**

Telephone: 514-398-4543 (Downtown campus)

Telephone: 514-398-7673 (Macdonald campus)

[www.mcgill.ca/conservatory](http://www.mcgill.ca/conservatory)**McGill Conservatory, Community Program of the Schulich School of Music of McGill University**

Clément Joubert; B.Mus.(McG.)	<b>Director</b>
Nancy Soulsby; B.A., Dip.Ed.(McG.)	<b>Administrative Assistant</b>







## 6.2 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.

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## 6.3 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](http://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.

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## 6.4 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](http://www.mcgill.ca/summer), or by calling 514-398-5212.

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## 6.5 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 audition, to students in other faculties.

For further details on these courses, please see *Programs, Courses and University Regulations > Faculties & Schools > Faculty of Arts > Undergraduate > Academic Programs > : Music (MUAR)*. Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Schulich School of Music and from the Associate Dean of their own faculty.

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## 6.6 McGill Conservatory

The McGill Conservatory, Community Program of the Schulich School 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 McGill Conservatory offers the Little Musicians course—an introduction to music for young children; Suzuki method instrumental instruction; orchestras; children's, youth, and adult choirs; chamber music ensembles; a variety of jazz courses: improvisation, theory, history, and combos; and a summer day camp.

Instrumental examinations up to the Collegial II level and Theory and Ear Training examinations from the Secondary III to Secondary

Consult the Music Admissions website at

### **7.3.8 Special Students**

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

### **7.3.9 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.

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## **7.4 Diploma Programs**

### **7.4.1 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.

### **7.4.2 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.

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## **7.5 Music Placement Examinations**

All ne

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.

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## **7.7 Readmission**

Students in Satisfactory Standing, who have not been registered in the Schulich School of Music for one or tw

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## 8 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.

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### 8.1 Ensemble Policy and Regulations

#### 8.1.1 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 9.2: Department of Performance](#); graduate programs are in the Graduate and Postdoctoral Studies *Programs, Courses and University Regulations* publication also available at [www.mcgill.ca/study](http://www.mcgill.ca/study)).

In cases where a student studying an orchestral instrument (see [section 8.1.2: Large \(Basic\) Ensemble and Small \(Assigned\) Ensembles](#)) is registered for additional academic sessions, he/she must also register for a (Large) Basic ensemble for each additional session. (For exemptions, see [section 8.1.11: Exemption from a Required Ensemble](#).)

**Small (Assigned) Ensembles: Generally, all students registered as full-time or part-time students in a Performance Department program must audition for, and participate in, a Small (Assigned) ensemble.**



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

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

#### 8.1.2 Large (Basic) Ensemble and Small (Assigned) Ensembles

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### Small Ensembles

MUEN 585	Sonata Masterclass
MUEN 589	Woodwind Ensembles
MUEN 598	Percussion Ensembles

#### 8.1.3 Additional Ensembles

Additional ensembles chosen by students in non-performance programs to reflect their particular interests may, with Departmental approval, be applied as Music and/or Free Elective credit. Students in performance may apply a maximum of four credits as Complementary Performance Courses. Students electing an ensemble will normally be required to participate in the ensemble placement auditions and will be placed accordingly. Performance majors, as well as sufficiently advanced players and singers from other programs, are encouraged to participate in one or more Small (Assigned) ensembles that match their particular interest.

#### 8.1.4 Assignment and Auditions

All students registered as full-time or part-time students in the Department of Performance must audition for a Large (Basic) ensemble in the beginning of the school year. (If a mid-year audition is offered for a particular year or ensemble, notice will be given to students.)

Auditions for Large (Basic) and Small (Assigned) ensembles are mandatory. Information on all auditions for ensembles can be found on the ensembles website: [www.mcgill.ca/0117.4895e:drwww](http://www.mcgill.ca/0117.4895e:drwww)

*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)

### 8.1.8 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.

### 8.1.9 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 (GPA).

### 8.1.10 Withdrawal

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

### 8.1.11 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:

1. 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:
  - his or her practical teacher
  - the Area Chair
  - the Director of the ensemble

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.

### 8.1.12 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 8.1.11: 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.

### 8.1.13 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.

### 8.1.14 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.

### 8.1.15 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.

### 8.1.16 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.

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## 8.2 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.

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### 8.4 Auditing

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

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### 8.5 Free/Music Electives

Unless otherwise specified, any music course that is not a required course in the student's program can be counted as a Free and/or Music Elective in the B.Mus. or Artist Diploma program subject to prerequisites and room in course. Ensemble credits accumulated above the minimum may be applied as Free and/or Music Electi

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## 8.9 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*.

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## 8.10 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.

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## 8.11 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.

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## 8.12 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.

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## 8.13 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 lower, will replace the mark originally given. Any request to have a term paper or other coursework reassessed must be made directly to the instructor concerned.

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## 8.14 Academic Standing

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

Decisions about Academic Standing in the Fall term are based only on grades that are available in January. Grades for courses in which students have deferred examinations and Fall-term grades for courses that span the Fall and Winter terms do not affect Academic Standing for the Fall term, even though they will ultimately affect students' F

#### **8.14.5 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.**

### 9.1.1 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**

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

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

**Free Electives (18 credits)**

**9.1.2 Bachelor of Music (B.Mus.) - Major Music History (124 credits)**

The Bachelor of Music (B.Mus.) - Major Music History program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-provincet-of-pro

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

**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

**Performance**

MUIN 280	(3)	BMus Practical Lessons 3 BMus Practical Lessons 4
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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)****9.1.3 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 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 (24 credits)**

24 credits of required courses selected as follows:

9 credits of Theory

6 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**

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 taken above and the following:

MUCO 462	(3)	Advanced Tonal Writing
MUCO 575	(3)	Topics in Composition
MUTH 539	(3)	Topics in Advanced Writing Techniques

### **Music History**

6 credits of courses with an MUHL or MUPP prefix.

### **Performance**

4 credits selected from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra Cappella McGill





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

### Music Electives (20 credits)

#### Non-Music Electives (3 credits)

#### Free Electives (33 credits)

### 9.1.5 Special Prerequisite Courses for M.Mus. in Sound Recording

**Revision, August 2013. Start of revision.**

For the most up-to-date information about special prerequisite courses for the M.Mus. in Sound Recording, consult the Sound Recording Program website: <http://sites.music.mcgill.ca/sr/admission>.

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.

**Revision, August 2013. End of revision.**



**Note:** Students admitted as a Special Student in the prerequisite package for Sound Recording must meet with the Sound Recording Adviser prior to registering in MUMT (Music Technology) courses. 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.

### 9.1.6 Minor Composition (18 credits)

MUCO 341 (3) Digital Studio Composition 1

**Complementary Courses (9 credits)**

9 credits selected from

MUHL 385 (3) Early Twentieth-Century Music  
MUHL 391 (3) Canadian Music  
MUHL 392 (3) Music since 1945  
MUTH 322 (3) Topics in Post-Tonal Analysis  
MUTH 539 (3) Topics in Advanced Writing Techniques

**9.1.7 Minor Music Education (18 credits)**

The Minor in Music Education is available to all students, with the exception of students in the concurrent B.Mus.; Major in Music Education/B.Ed.; Major in Music Elementary and Secondary program, subject to the approval of the Schulich School of Music. This Minor will take the place of free electives. The Minor Music Education has limited enrolment. Students must choose complementary courses from one of the three available streams.

**Required Courses**

MUGT 401 (3) Issues in Music Education

**Complementary Courses (15 credits)**

15 credits selected from one of the following three streams:

**Stream I: Studio Teaching**

6 credits selected from:

MUGT 205 (3) Psychology of Music  
MUGT 355 (3) Music in Early Childhood  
MUGT 358 (3) General Music for Adults and Teenagers

9 credits selected from courses with a prefix of MUCT, MUGT, MUIT.

**Stream II: Elementary Music**

6 credits selected from:

MUCT 235 (3) Vocal Techniques  
MUCT 315 (3) Choral Conducting 1  
MUGT 205 (3) Psychology of Music  
MUGT 354 (3) Music for Children  
MUGT 355 (3) Music in Early Childhood  
MUIT 250 (3) Guitar Techniques

9 credits selected from courses with a prefix of MUCT, MUGT, MUIT.

**Stream III: Secondary Music**

6 credits selected from:

MUCT 235 (3) Vocal Techniques  
MUCT 315 (3) Choral Conducting 1  
MUGT 358 (3) General Music for Adults and Teenagers  
MUIT 201 (3) String Techniques

MUIT 202	(3)	Woodwind Techniques
MUIT 203	(3)	Brass Techniques
MUIT 204	(3)	Percussion Techniques
MUIT 250	(3)	Guitar Techniques
MUIT 302	(3)	Advanced Wind Techniques
MUIT 315	(3)	Instrumental Conducting
MUIT 356	(3)	Jazz Instruction: Philosophy and Techniques

9 credits selected from courses with a prefix of MUCT, MUGT, MUIT.

### 9.1.8 Minor Music History (18 credits)

**Revision, July 2013. Start of revision.**

The Minor Music History is available to all students (with the exception of students in the Major in Music History program). This option will take the place of music electives and/or free electives, as well as history, literature, and performance practice complementary courses.

#### Complementary Courses

Music History

18 credits selected from MUHL or MUPP prefix at the 300 level or higher.

**Revision, July 2013. End of revision.**

### 9.1.9 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)	Theory and Analysis 4
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 321	(3)	Topics in Tonal Analysis
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 350	(3)	Theory and Analysis 5
MUTH 426	(3)	Topics in Early Music Analysis
MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 529	(3)	Proseminar in Music Theory
MUTH 538	(3)	Mathematical Models for Musical Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques
MUTH 541	(3)	Topics in Popular Music Analysis

**9.1.10 Minor Musical Applications of Technology (18 credits)**

### 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

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## 9.2 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 Training program is one of the largest performance programs in North America. 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. McGill ensembles have performed at Carnegie Hall, *Le Grand Théâtre* [Quebec], the National



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.







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
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)

**9.2.3 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:

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.

### **9.2.4 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)**

Large Ensemble during the first four terms (2 credits x 4 semesters).

27 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 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 e





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.)

## **9.2.5 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

**Harpsichord**

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

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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
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 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

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

(May not include courses with a MUEN prefix)

**9.2.6 Bachelor of Music (B.Mus.) - Major Early Music Performance (Voice) (126 credits)**

This program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students).

126 credits selected as follows:

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

22 credits - Required Performance

12 credits - Complementary Performance

31 credits - Required Courses (Theory, Musicianship, History, Literature, or Performance Practice and Diction)

5 credits - Complementary Courses (Musicianship, Music History)

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 (22 credits)**

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
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 (12 credits)**

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

12 credits are selected as follows:

12 credits selected from:

MUEN 496	(2)	Opera Studio
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica

Song Interpretation 1 (MUEN 572) 0 0 1 221..753 596.28s9tnterpr280V1 0 043xsxsxsxsxsxe.3 Tf1 0 0 4(MUEN 572)Tj1 0 0 1 221.(2

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 Courses (5 credits)**

**Musicianship**

2 credits from:

Post-T

### **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.

### **9.2.7 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

MUSP 123	(2)	Jazz Ear Training 1
MUSP 124	(2)	Jazz Ear Training 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 (18 credits)**

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

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 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 MUEN 570 (1 credit x 6 semesters):

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

Selected as follows:

12 credits of Jazz Improvisation

12 credits of Theory

6 credits of History

**Jazz Improvisation**

12 credits

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

### 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)

## 9.2.8 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

### 9.2.9 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.
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 (52 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 333	(0)	Piano Techniques 2
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 369	(0)	Concerto
MUIN 433	(0)	Piano Techniques 3
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	L.Mus. Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination
MUPG 541	(2)	Senior Piano Seminar 1
MUPG 542	(2)	Senior Piano Seminar 2

**Complementary Performance (14 credits)**

Large Ensemble – during the first four terms (2 credits x 4 semesters).

14 credits selected as follows:

8 credits from:

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

6 credits from:

MUEN 556	(1)	Introduction to Collaborative Piano 1
MUEN 557	(1)	Introduction to Collaborative Piano 2
MUEN 560	(1)	Chamber Music Ensemble
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 581	(1)	Piano Ensemble Seminar 1
MUEN 582	(1)	Piano Ensemble Seminar 2
MUEN 584	(1)	Studio Accompanying
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

**9.2.10 Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (93 credits)**

The Licentiate in Music (L.Mus.) Major Performance in All Instruments except Piano, Voice, and Jazz is a 93-credit program.

Ensemble Requirements:

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

Special Requirements:

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

48 credits selected as follows:

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 T42986Tj1 0 0 1 67.52 557.261 Tm(12 c3201 8EN 590)Tj1 0 21.949 429.501 Tm  
 18 credits 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 590	(2)	McGill Winds
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
		Jazz Ensembles

### **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

### **9.2.11 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 12.964 Tm(oicn1))Tj1 0 0 4on

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 Ornammentation
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
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

**9.2.12 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
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

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

### 9.2.13 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

### 9.2.14 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 Theory, Musicianship, and Music History or Performance Practice.

### Required Performance (34 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

### Complementary Performance – Orchestral Instruments (12 credits)

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

8 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 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**

**Non-Orchestral Instruments: Music Electives (4 credits)****9.2.15 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 (3) Baroque Music  
 MUHL 383 (3) Classical Music  
 MUHL 395 (3) Keyboard Literature before 1750  
 MUPP 381 (3) Topics in Performance Practice  
 MUTH 426 (3) Topics in Early Music Analysis

Fortepiano students:

MUHL 366 (3) The Era of the Fortepiano

Harpichord students; 6 credits:

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

Organ/Lute students:

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

Voice students; 6 credits of the following:

MUPG 210 (2) Italian Diction (*or equivalent*)  
 MUPG 211 (2) French Diction (*or equivalent*)  
 MUPG 212 (2) English Diction (*or equivalent*)  
 MUPG 213 (2) German Diction (*or equivalent*)

**Master of Music (M.Mus.); Performance: Orchestral Instruments and Guitar (Thesis)**

MUPD 560 (1) Intro to Research Methods in Music

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

MUPD 560 (1) Intro to Research Methods in Music

4 credits of:

MUPG 210 (2) Italian Diction  
 MUPG 211 (2) French Diction  
 MUPG 212 (2) English Diction  
 MUPG 213 (2) German Diction

6 credits of:

MUHL 372 (3) Solo Song Outside Germany and Austria  
 MUHL 377 (3) Baroque Opera  
 MUHL 387 (3) Opera from Mozart to Puccini

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

- |          |     |                  |
|----------|-----|------------------|
| 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 |
|----------|-----|------------------------------------|

**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          |

(3)M1 200.228.419.190.52 400.228 479oVt4:Tm6.(M1 28nch Diction)Tj1 0Gc2 Tm((3))Tj1 0 0 1 70.52 694.12 Tm(MUHL 4

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

MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging
MUJZ 493	(3)	Jazz Performance Practice

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

The Bachelor of Education in Music is an integrated four-year 120-/121-credit program of initial teacher training that leads to certification as a teacher in the Province of Quebec. When offered concurrently with the Bachelor of Music (Major in Music Education), the program offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after the completion of 137 credits, normally five years (170 credits or six years for out-of-province students). The Concurrent program combines academic studies in music, professional studies, and field experience. The two degrees are a

33 credits

### Prerequisite Courses

33 credits distributed as follows:

4 credits (2 credits per term) Basic Ensemble Training

6 credits of non-Music electives

and 23 credits in the following course list:

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. 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, who have successfully completed a course in the history of Western music will be exempted from the first-year Western Musical Traditions requirement (MUHL 186).

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 Music Components (49 credits)

49 credits of required Music courses distributed as follows:

25 credits of Music Education

11 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

### Music Education

25 credits:

MUCT 235	(3)	Vocal Techniques
MUGT 215	(1)	Basic Conducting Techniques
MUGT 354	(3)	Music for Children
MUGT 358	(3)	General Music for Adults and Teenagers
MUGT 401	(3)	Issues in Music Education
MUIT 202	(3)	Woodwind Techniques
MUIT 203	(3)	Brass Techniques
MUIT 204	(3)	Percussion Techniques
MUIT 356	(3)	Jazz Instruction: Philosophy and Techniques

### Theory

11 credits:





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)

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 Exam for Teacher Certification
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)
EDPE 300	(3)	Educational Psychology
EDPE 304*	(3)	Measurement and Evaluation
EDPI 341	(3)	Instruction in Inclusive Schools

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

**Complementary Education Courses (10 credits)**

10 credits distributed as follows:

3 credits from:

EDEC 233	(3)	First Nations and Inuit Education
EDEC 248	(3)	Multicultural Education
EDEC 249	(3)	Global Education and Social Justice

1 credit from:

Second Professional Seminar (Kinderg Tm((3))Tal Seminar (Kinder



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 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 a

## 10.2 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 Study, Licentiate Study, Postgraduate Study, and Elective Study.

### 10.2.1 Concentration Study

A student in the Faculty program or specializing in Composition, Music Education, Music History, Music Technology, or Theory is obliged to present one examination in order to fulfil the practical requirement of these programs: the Concentration Final Examination (MUIN 283).

The sequence would normally be:

#### Concentration Study Sequence

MUIN 180	BMus Practical Lessons 1
MUIN 181	BMus Practical Lessons 2
MUIN 280	BMus Practical Lessons 3
MUIN 281	BMus Practical Lessons 4
MUIN 283	BMus Concentration Final Examination

#### BMus Concentration Final Examination (MUIN 283)

*Purpose:* To determine that the student is sufficiently accomplished to qualify for the degree of Bachelor of Music. In the event that the student is inadequately prepared, 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 be permitted to redo the examination.

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

*Distribution of Marks:* For students registered in practical lessons through the Schulich School 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. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons through the Schulich School of Music, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

### 10.2.2 Major 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.

#### 10.2.2.1 B.Mus. Major in Performance, Major in Early Music Performance, and Major in Jazz Performance

The sequence would normally be:

MUIN 180	BMus Practical Lessons 1
MUIN 181	BMus Practical Lessons 2
MUIN 280	BMus Practical Lessons 3
MUIN 281	BMus Practical Lessons 4
MUIN 282	BMus Performance Examination 1
MUIN 380	BMus Practical Lessons 5
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:* 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.

MUIN 451	L.Mus. Practical Instruction 6
MUIN 452	L.Mus. Performance 3 Examination
MUIN 369	Concerto (mandatory test for pianists)

#### **L.Mus. Performance 1 Examination (MUIN 252)**

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

#### **L.Mus. Performance 2 Examination (MUIN 352)**

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

#### **L.Mus. Performance 3 Examination (MUIN 452)**

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

### **10.2.4 Postgraduate Study**

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

**M.Mus.** candidates should consult *Programs, Courses and University Regulations > Faculties & Schools > Schulich School of Music > Grconcer46T86.7Tm(in 6 67.5229*



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)

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

#### Artist Diploma Recital 2 (MUIN 562)

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

*Panel:* The panel consists of the Chair of the Department of Performance 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. This grade will also be entered in the student's current or most recent term of practical instruction.

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

*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 Chair of the Department of Performance or delegate, as well as two staff members from the area concerned.

*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 (MUIN 469)

*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 (MUIN 569)

*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.

### 10.2.5 Elective Study

Students may elect to pursue further practical stud(abilticaladdiwithoe a)TjTjnt oicularires thequireF5Elective Studoice requires the cadepenuepenuep4v0 8.6 Tuep4v0

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## 11 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.

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### 11.1 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.

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**Withdrawal Deadlines**