



## 1 The Faculty

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### 1.1 Location

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

Telephone: (514) 398-4535  
Fax: (514) 398-8061  
Website: [www.music.mcgill.ca](http://www.music.mcgill.ca)

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### 1.2 The Faculty Then and Now

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

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

The Marvin Duchow Music Library is located across the street on the 11th floor of 550 Sherbrooke Street West. (For more information, refer to the Libraries Website [www.library.mcgill.ca](http://www.library.mcgill.ca).)

The Centre for Interdisciplinary Research in Music Media and



Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Instructor, Cello  
 Downes, Wray; A.T.C.L., L.T.C.L., F.T.C.L.(Lond.); Instructor;  
 Jazz Piano  
 Dumouchel, Michael; B.Mus.(Eastman); Montreal Symphony;  
 Instructor; Clarinet, Ensembles, Orchestra  
 Dupuis, André; Instructor, Percussion  
 Epstein, Steven; Senior Executive Producer, Sony Classical;  
 Instructor; Sound Recording  
 Evans, Lucile; Dip.(Vincent d'Indy); Associate Professor; Voice  
 Evans, Robert; B.Mus.(New England Cons.); Ph.D.(Ohio);  
 Instructor; Voice Coaching  
 Ewashko, Laurence; B.Mus.(Ott.); Instructor; Voice  
 Ferguson, Sean; B.Mus.(Alta.), M.Mus., D.Mus.(McG.); Instructor;  
 Composition  
 Foote, Gordon; B.Sc., M.A.(Minn.); Associate Professor; Chair,  
 Dept. of Performance; Jazz Saxophone, Jazz Materials, Jazz  
 Band  
 Forget, Normand; Instructor; Oboe  
 Freeman, Peter; L.Mus., B.Mus., M. Mus.(McG.); Instructor;  
 Saxophone, General Music Techniques, Ensemble  
 Freedman, Lori; Instructor; Bass Clarinet  
 Fujinaga, Ichiro; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.);  
 Assistant Professor; Music Technology Area Chair  
 Gaudreault, Jean; LL.L.(Montr.), Graduate, Conservatoire de  
 Musique de Québec; Montreal Symphony; Assistant Professor;  
 French Horn, Orchestra, Ensemble  
 Gauthier, Michael; Instructor; Jazz Combo, Jazz Guitar  
 Gavrilova, Julia; M.Mus., D.Mus.(McG.); Instructor; Piano,  
 Musicianship  
 Gearey, Jon; Instructor; Jazz Guitar  
 Gibson, Robert; B.S., M.F.A., Ph.D.(Minn.); Professor; Winds and  
 Percussion Area Chair; Trumpet  
 Gilbert, Kenneth; D.Mus. honoris causa(McG.), O.C., F.R.S.C.,  
 HonRAM; Adjunct Professor; Organ, Harpsichord  
 Gossage, Dave; Instructor; Jazz Flute  
 Grant, Kelsley; B.Mus.(McG.), M.Mus.(Manhattan); Instructor;  
 Jazz Trombone, Jazz Combo  
 Gray, D'Arcy Philip; B.Mus., M.Mus.(McG.); Instructor; Percussion  
 Grew, John; L.T.C.L.(Lond.), B.Mus.(Mt. All.), M.Mus.(Mich.),  
 D.D.(U.T.C.), LL.D.(Mt.All.); University Organist; Professor;  
 Organ Area Chair, Organ, Harpsichord  
 Gripp, Neal; B.Mus.(W.Ont.), M.Mus., D.M.A.(Juilliard); Montreal  
 Symphony; Instructor; Viola  
 Guimond, Claire; B.Mus.(McG.); Instructor; Baroque Flute, Early  
 Music Ensemble  
 Harel, Mathieu; Montreal Symphony; Instructor; Bassoon  
 Hashimoto, Kyoko; B.A.(Tokyo); Associate Professor; Piano  
 Hauser, Alexis; Associate Professor; Orchestra, Orchestra  
 Conducting  
 Howes, Heather; B.Mus., M.Mus.(McG.); Instructor; Flute,  
 Ensemble  
 Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.  
 (Prin.); Professor; History and Literature  
 Hurley, Brian; Instructor; Jazz Bass, Jazz Combo  
 Hutchins, Timothy; Dip. L.G.S.M.(Guildhall), B.A. Hons.Mus.  
 (Dal.); Principal Flute, Montreal Symphony; Associate  
 Professor; Flute  
 Ingari, Robert; Instructor; Choral Ensemble  
 Jarczyk, Jan; B.A., M.A.(Academy of Music, Cracow), Dip.  
 (Berklee); Associate Professor; Jazz Composition; Jazz  
 Improvisation, Jazz Combo, Jazz Piano  
 Jelinkova, Sonia; L.Mus.(McG.), Graduate(Curtis); Associate  
 Professor; Violin  
 Jennejohn, Matthew; Instructor; Baroque Oboe  
 Johnston, Jeffrey; Instructor; Jazz Piano, Jazz Combo  
 Jones, Kelsey; L.Mus., B.Mus.(Mt. All.), B.Mus., Mus.Doc.(Tor.);  
 Emeritus Professor  
 Kavafian, Ani; Instructor; Violin  
 Kestenberg, Abe; Associate Professor; Instrumental Techniques,  
 Professional Musicianship, Saxophone, Clarinet, Ensemble  
 Kinslow, Valerie; B.A.(McG.); Assistant Professor; Early Music,  
 Voice, Early Music Ensemble  
 Kirk, Douglas; B.S., B.A.Mus. Hons.(Iowa), M.M.(Texas at Austin),  
 Ph.D.(McG.); Instructor; Cornetto, Early Music Ensemble  
 Klepko, John; B.F.A.(C'dia), M.Mus., Ph.D.(McG.); Assistant  
 Professor; Sound Recording Area Chair; Sound Recording  
 Knox, Hank; B.Mus., M.Mus.(McG.); Associate Professor; Early  
 Music Area Chair; Continuo, Harpsichord, Early Music  
 Ensemble  
 Kok, Roe-Min; B.Mus.(Texas), M.A.(Duke); Faculty Lecturer;  
 Musicology  
 Kolomyjec, Joanne; B.Mus.(Tor.); Instructor; Voice  
 Kovacs, Jolan; B.Mus., M.A., Ph.D.(McG.); Instructor;  
 Musicianship  
 Lacelle, Diane; Instructor; Oboe  
 Lagack.1185 36(a)2.5(.6(e O8006 Tcp5Voi ))6v(klee))l5(d, E84030006 T 8046 Tw((sus)5

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

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

Miller, Dennis; Principal Tuba, Montreal Symphony; Assistant Professor; Tuba, Ensemble

Minorgan, Bruce; B.Mus.(U.B.C.), M.A.(Tor.); Associate Professor; Associate Dean (Information Systems and Technology); History and Literature, Music Technology

Mitchell, Geoffrey; B.Mus., M.Mus.(McG.); Instructor; Sound Recording

Molzan, Brett; Instructor; Violin

Morton, Dorothy; Graduate, Conservatoire de Musique de Québec; Emeritus Professor; Piano

Napper, Suzie; Instructor; Baroque Cello

Neidhöfer, Christoph; Graduate, Hochschule für Musik(Basel), Ph.D.(Harvard); Assistant Professor; Theory and Analysis

Neill, William; B.Mus., M.Mus.(Texas at Austin); Associate Professor; Vocal Area Chair; Voice

Palmer, Madeleine; B.A., M.A., L.Mus.(McG.); Instructor; Vocal Techniques

Pépin, Pierre; Instructor; Bass, Jazz Bass

Plaunt, Tom; B.A.(Tor.), Graduate, Nordwestdeutsche Musikakademie (Detmold, Germany); Associate Professor; Piano Area Chair; Piano, Ensemble

Plouffe, Hélène; Instructor; Baroque Viola

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

Quesnel, René; B.Mus., M.Mus., Ph.D.(McG.); Instructor; Sound Recording

Raymond, Richard; Premier Prix (Conservatoire de Montréal), M.Mus.(Montr.); Associate Professor; Piano

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

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

Rice, Kelly; B.Mus., M.A.(McG.); Instructor; History and Literature

Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony; Assistant Professor; Violin, Orchestra

Robinson, Brian; B.Mus.(Tor.); Montreal Symphony; Instructor; Double Bass, Orchestra

Ross-Neill, Dixie; B.Mus.(N. Carolina), M.Mus.(Texas); Associate Professor; Program Director, Opera McGill; Opera Coaching, Voice Coaching

Roy, André; Montreal Symphony; Assistant Professor; String Area Chair; Viola, Orchestra

Russell, Gary; B.Mus.(Vic.); Montreal Symphony; Instructor; Cello, Orchestra

Ryan, Charlene; B.Mus.(M.U.N.), (W.Ont.); M.Mus.(Mich.); Ph.D.(McG.); Assistant Professor; Music Education

Sabourin, Carmen; B.Mus., M.Mus.(McG.), Ph.D.(Yale); Instructor; Theory

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**Designated Major**

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

**Faculty Program**

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

All of the above B.Mus. programs normally require three years of study following completion of the Quebec Diploma of Collegial Studies or four years of study following completion of secondary school elsewhere.

**B.A. Major Concentration in Music**

The Faculty of Arts offers a Bachelor of Arts degree with a Major Concentration in Music. Further details on the program can be found under Music in the Faculty of Arts section.

**Minor Programs**

A Minor in Music History for Performers is available to all students in Performance (Major or Honours) programs. This option will take the place of music electives, as well as history, literature and performance practice complementary courses, in Performance programs.

A Minor in Music Technology is available to music students who wish to graduate with a knowledge of newer technologies and the impact they are having on the field of music. (Space permitting, the Minors in Music Technology are also available to B.A. and B.Sc. students.)

Minor programs in Music are also available to students in the Faculty of Arts and the Faculty of Science. Further information on these Minors can be found under the Faculty of Arts, see "[Music \(MUAR\)](#)" on page 105 and the Faculty of Science, see "[Music](#)" on page 285.

**M.Mus. Performance (Prerequisite courses)**

Students wishing to prepare for the Master of Music in Conducting (Orchestral, Choral, or Wind Band), Piano Accompaniment, or Jazz Performance should include, in their Bachelor of Music program, the courses listed under [section 7.3.18 "Special Prerequisite Courses for M.Mus. in Performance"](#).

**M.Mus. Sound Recording (Prerequisite courses)**

Students wishing to prepare for the Master of Music in Sound Recording should include, in their Bachelor of Music program, the courses listed under [section 7.2.9 "Special Prerequisite Courses for M.Mus. in Sound Recording"](#).

**LICENTIATE IN MUSIC (L.Mus.)**

The Licentiate in Music is offered in Performance and is designed for advanced instrumentalists and singers who wish to concentrate on their practical subject while limiting their theoretical studies to basic areas in Music History, Theory and Musicianship. This program normally requires three years of study.

**ARTIST DIPLOMA**

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

**DEGREE OF MASTER OF ARTS (M.A.)**

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

**DEGREE OF MASTER OF MUSIC (M.Mus.)**

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

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

**DEGREE OF DOCTOR OF MUSIC (D.Mus.)**

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

**DEGREE OF DOCTOR OF PHILOSOPHY (Ph.D.)**

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

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

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**3.2 Orchestral Training**

Orchestral Training at McGill includes all students in the B.Mus., L.Mus., Artist Diploma, and M.Mus. degrees and diplomas whose major is one of the orchestral instruments. Many of its graduates are now members of professional orchestras throughout North America, Europe, and the rest of the world. Led by full-time conductors in residence and supported by a number of full-time staff as well as many members of the top professional orchestras in and around Montreal. Orchestral Training at McGill provides for regular private practical lessons as well as performance in one or more large instrumental ensembles including a full symphonic orchestra (approximately 100 players), a contemporary music ensemble, a percussion ensemble and a variety of small chamber music groups. It also includes regular coached orchestral sectionals and orchestral repertoire classes.

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**3.3 Scholarships and Financial Aid**

General information on scholarships, including McGill Entrance Scholarships, and a detailed listing of all awards is contained in the *Undergraduate Scholarships and Awards Calendar*, available on the Web ([www.mcgill.ca](http://www.mcgill.ca)) or from the Admissions, Recruitment and Registrar's Office.

A limited number of Music Entrance Scholarships (valued at \$2,000 each) are awarded to incoming Performance students on the basis of auditions held only in February. All instruments, including voice, are eligible. In addition, outstanding string players applying to the Faculty of Music are encouraged to audition (February audition period only) for the Lloyd Carr-Harris String Scholarships (valued at \$10,000 each). Application for Admission forms must be returned to the Admissions Office, Faculty of Music, by January 15.

While taking into account the stipulations of the individual

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### 3.4 Summer Studies

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

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

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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### 3.5 Music Credit Options for Students in Other Faculties

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

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

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

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

For further details on these courses, please see "Music (MUAR)" on page 105 under the Faculty of Arts. Other music courses may be taken by qualified students from other faculties providing they obtain permission from the relevant department in the Faculty of Music and from the Associate Dean of their own faculty.

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### 3.6 Conservatory of Music

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

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

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

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

Further information is available from the McGill Conservatory of Music and on their Website at [www.music.mcgill.ca/conservatory](http://www.music.mcgill.ca/conservatory).

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## 4 Admission

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### 4.1 Application Procedure

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

Full information, including a Web-based application form, is available at [www.mcgill.ca/music/prospective/undergraduate/applying](http://www.mcgill.ca/music/prospective/undergraduate/applying).

In order to ensure proper consideration, Web applications for September must be submitted by January 15. For admission in January (Canadians and Permanent Residents only) – to those programs which accept students into the Winter term – the application deadline is November 1. Applications received after these

**Canadian High School (excluding Quebec) Applicants**

Applicants are expected to obtain a high school graduation diploma which leads to university admission in the student's home province. Ontario high school students are normally expected to have obtained a minimum of 6 OACs; at least four of the six must



#### 4.7 Re-Admission

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

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## 5 Fees

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

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### 5.1 Tuition Fees

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

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

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

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

The maximum of 3 years of practical instruction for L.Mus. students includes instruction received while in a B.Mus. program



7. A conflict between an irregularly scheduled ensemble rehearsal or coaching session and a previous important commitment made by the student (proof required).
8. A field trip for another ensemble or class.
9. An authorized McGill function.
10. A religious holiday.

For Nos. 2, 3, 4 and 5, the request must be accompanied by authorization from the student's practical teacher and the appropriate area Chair. This permission is given for no more than three (3) rehearsals or coaching sessions.

**NOTE**

NO PERMISSION IS GIVEN TO BE EXCUSED FROM A DRESS REHEARSAL OR FROM A CONCERT EXCEPT FOR NO. 1 AND NO. 2 ABOVE. IN THE CASE OF OPERA MCGILL, NO ONE CAN BE EXCUSED FROM REHEARSALS DURING THE THREE (3) WEEKS PRECEDING THE OPENING NIGHT PERFORMANCE.

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

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

#### **H. Preparation**

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

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

#### **I. Discipline**

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

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

#### **J. Withdrawal**

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

#### **K. Exemption From a Required Ensemble**

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

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

Voice Area (where appropriate)

5. Ensemble Committee  
or
- ii. have completed all program requirements except the final exam on his or her instrument  
or
- iii. have completed all musical requirements of his or her program, having only Arts and Science electives remaining  
or
- iv. have a significant medical reason.

**NOTE**

1. Permission not to participate in a required or complementary ensemble for a term or part thereof **is not an exemption**

**Q. Performance Music Library**

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

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**6.2 Accompanying**

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

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**6.3 Academic Category**

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

**Major:** B.Mus. candidates may choose one or more of several majors as described under [section 7 "Programs of Study"](#).

**Honours:** A more intensive program than a major, B.Mus. students may choose one or more honours programs as described under [section 7 "Programs of Study"](#). Generally, an honours degree in the appropriate field is prerequisite to graduate study.

**Faculty Program:** A general B.Mus. program ([see section 7.2.8 "Faculty Program"](#)).

**L.Mus., Artist Dip.:** Students in diploma programs, as described in [section 7.3 "Department of Performance"](#).

**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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**6.4 Auditing**

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

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**6.5 Music Electives**

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

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**6.6 Arts and Science Electives**

In all B.Mus. programs, students are required to complete a minimum of 18 elective credits from courses offered by the Faculties of

which case the student's Grade Point Average will be calculated without including this course.

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### **6.10 Deferrals**

Deferred examinations are permitted in case of illness or other exceptional circumstances. A written request for the deferment of an examination (with the exception of practical examinations) must be submitted to the Senior Academic Advisor; a practical music examination, to the to the Performance Department Chair.

A deferred examination will be entered as L which will be replaced on official transcripts by the actual mark when the examination is written. A mark of L not cleared by mid-May makes the student ineligible for scholarships.

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### **6.11 Supplementals**

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

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### **6.12 Re-Reading of Examinations**

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



**7.2.1 B.Mus. with a Major in Composition**

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

**7.2.2 B.Mus. with Honours in Composition**

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

**Special Requirements:**

1. Minimum grade of C in Concentration 2 Examination.

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

**Special Requirements:**

1. Cumulative Grade Point Average 10043 Tw{(10t043 5 TcN3rogram (Prerequisite

**7.2.3 B.Mus. with Honours in Music Technology**

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	<b>CREDITS</b>
<b>COMPUTER APPLICATIONS</b>	<b>18</b>
MUMT 202 Fundamentals of New Media	3
MUMT 203 Introduction to Digital Audio	3
MUMT 306 Music and Audio Computing 1	3
MUMT 307 Music and Audio Computing 2	3
MUMT 402 Advanced Multimedia Development	3
MUMT 502 Senior Project: Music Technology	3
<b>THEORY</b>	<b>14</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
<b>MUSICIANSHIP</b>	<b>8</b>
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
<b>COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE</b> (courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	<b>6</b>
<b>PERFORMANCE</b>	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	<b>8</b>
Basic Ensemble Training: minimum of 4 credits per year for 2 years*	<b>8</b>
Orchestral Instruments: Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble Strings: Orchestra or Contemporary Music Ensemble Other Instruments: Choral Ensemble	
<b>SCIENCE</b>	<b>21</b>
PHYS 224 Physics and Psychophysics of Music	3
PHYS 225 Musical Acoustics	3
COMP 250 Introduction to Computer Science	3
COMP 251 Data Structures and Algorithms	3
Nine credits of complementary courses in the School of Computer Science. Note: Some knowledge of calculus is required in COMP 250. Students with no background in calculus, or whose calculus needs refreshing or updating, are advised to take an introductory calculus course first.	9
<b>COMPLEMENTARY MUSIC AND SCIENCE</b>	<b>18</b>
18 credits from the following**:	
MUCO 260 (2) Instruments of the Orchestra	
MUCO 261 (2) Elementary Orchestration	
MUCO 230D1 (2) The Art of Composition	
MUCO 230D2 (2) The Art of Composition	
MUMT 232 (3) Introduction to Electronics	
MUMT 300D1 (3) Introduction to Music Recording	
MUMT 300D2 (3) Introduction to Music Recording	
MUMT 339 (3) Introduction to Electroacoustics	
MUGT 205 (3) Psychology of Music	
PHYS 131 (4) Mechanics and Waves	
PSYC 100 (3) Introduction to Psychology	
PSYC 212 (3) Perception	
PSYC 213 (3) Cognition	
<b>TOTAL CREDITS</b>	<b>101</b>

**Special Requirements:**

1. Cumulative Grade Point Average: minimum 3.00.
2. All COMPUTER APPLICATIONS courses – grade of A or B in each.
3. Minimum grade of C in Concentration 2 Examination.

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

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

**7.2.4 B.Mus. with a Major in Music History**

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	<b>CREDITS</b>
<b>HISTORY</b>	<b>24</b>
MUHL 570 Research Methods in Music	3
<i>plus 7 complementary courses from Groups I and II, with a minimum of two from each group</i>	21
<b>Group I</b>	
MUHL 220 (3) Women in Music	
MUHL 377 (3) Baroque Opera	
MUHL 379 (3) Solo Song 1100-1700	
MUHL 380 (3) Medieval Music	
MUHL 381 (3) Renaissance Music	
MUHL 382 (3) Baroque Music	
MUHL 395 (3) Keyboard Literature before 1750	
MUHL 591D1 (1.5) Paleography	
and MUHL 591D2 (1.5) Paleography	
MUPP 381 (3) Topics: Performance Practice before 1800	
<b>Group II</b>	
MUHL 342 (3) History of Electroacoustic Music	
MUHL 362 (3) Popular Music	
MUHL 372 (3) Solo Song outside Germany and Austria	
MUHL 366 (3) The Era of the Fortepiano	
MUHL 383 (3) Classical Music	
MUHL 384 (3) Romantic Music	
MUHL 385 (3) Early Twentieth-Century Music	
MUHL 386 (3) Chamber Music Literature	
MUHL 387 (3) Opera from Mozart to Puccini	
MUHL 388 (3) Twentieth-Century Opera	
MUHL 389 (3) Orchestral Literature	
MUHL 390 (3) The German Lied	
MUHL 391 (3) Canadian Music	
MUHL 392 (3) Music since 1945	
MUHL 393 (3) History of Jazz	
MUHL 396 (3) Era of the Modern Piano	
MUHL 397 (3) Choral Literature after 1750	
MUHL 398 (3) Wind Ensemble Literature after 1750	
MUPP 385 (3) Topics: Performance Practice after 1800	
<b>THEORY</b>	<b>12</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
<b>MUSICIANSHIP</b>	<b>8</b>
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
<b>FREE ELECTIVES</b>	<b>14</b>





<i>Two of (complementary):</i>	6	<i>One of (complementary):</i>	3
MUTH 301 (3) Modal Counterpoint 1		PHYS 224 (3) Physics and Psychophysics of Music	
MUTH 302 (3) Modal Counterpoint 2		MUTH 426 (3) Analysis of Early Music	
MUTH 303 (3) Tonal Counterpoint 1		MUGT 205 (3) Psychology of Music	
MUTH 304 (3) Tonal Counterpoint 2			
<i>A minimum of 9 complementary credits from the following* (may include 6 credits of counterpoint courses not taken in the category above)</i>	9	<i>Three of (complementary):</i>	9
MUTH 426 (3) Analysis of Early Music		MUTH 301 (3) Modal Counterpoint 1	
MUTH 522D1 (3) Advanced Counterpoint		MUTH 302 (3) Modal Counterpoint 2	
MUTH 522D2 (3) Advanced Counterpoint		MUTH 303 (3) Tonal Counterpoint 1	
MUTH 523D1 (3) Advanced Harmony		MUTH 304 (3) Tonal Counterpoint 2	
MUTH 523D2 (3) Advanced Harmony			
MUTH 528 (3) Schenkerian Techniques		<b>MUSICIANSHIP</b>	<b>8</b>
MUTH 529 (3) Proseminar in Music Theory 1		MUSP 229 Musicianship 3	2
MUTH 538 (3) Mathematical Models/Musical Analysis		MUSP 231 Musicianship 4	2
MUCO 230D1 (2) The Art of Composition		MUSP 329 Musicianship 5	2
MUCO 230D2 (2) The Art of Composition		MUSP 331 Musicianship 6	2
<b>MUSICIANSHIP</b>	<b>8</b>	<b>COMPLEMENTARY HISTORY</b>	<b>6</b>
MUSP 229 Musicianship 3	2	Music History, Literature or Performance Practice (courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	3
MUSP 231 Musicianship 4	2	<i>Plus one of:</i>	3
MUSP 329 Musicianship 5	2	MUHL 380 (3) Medieval Music	
MUSP 331 Musicianship 6	2	MUHL 381 (3) Renaissance Music	
<b>COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE</b>	<b>6</b>	MUHL 382 (3) Baroque Music	
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)		MUHL 383 (3) Classical Music	
<b>FREE ELECTIVES</b>	<b>12</b>	MUHL 384 (3) Romantic Music	
<b>PERFORMANCE</b>		MUHL 385 (3) Early Twentieth-Century Music	
Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8	MUHL 392 (3) Music since 1945	
Basic Ensemble Training: minimum of 4 credits per year for 2 years**	8	<b>MUSIC ELECTIVES (with Departmental Approval)</b>	<b>12</b>
Orchestral Instruments:		<b>PERFORMANCE</b>	
Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble		Practical Concentration: 2 credits per term. Completion of Concentration 2 Examination	8
Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble*		Basic Ensemble Training: minimum of 4 credits per year for 2 years*	8
Strings: Orchestra or Contemporary Music Ensemble		Orchestral Instruments:	
Other Instruments: Choral Ensemble		Winds: Orchestra, Wind Symphony or Contemporary Music Ensemble	
<b>ARTS AND SCIENCE ELECTIVES</b>	<b>18</b>	Percussion: Orchestra, Wind Symphony or Contemporary Music Ensemble	
<b>TOTAL CREDITS</b>	<b>92</b>	Strings: Orchestra or Contemporary Music Ensemble	
<b>Special Requirements:</b>		Other Instruments: Choral Ensemble	
1. Minimum grade of C in Concentration 2 Examination.		<b>ARTS AND SCIENCE ELECTIVES</b>	<b>18</b>
* Credits exceeding 9 may be counted toward the Free Elective requirements.		<b>TOTAL CREDITS</b>	<b>98</b>
** A maximum of 2 credits of Complementary Ensemble may be substituted for 2 credits of Basic Ensemble Training, with Departmental approval.		<b>Special Requirements:</b>	

**7.2.7 B.Mus. with Honours in Theory**

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	<b>CREDITS</b>
<b>THEORY</b>	<b>38</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 327D1 19th-Century Analysis	2
MUTH 327D2 19th-Century Analysis	2
MUTH 427D1 20th-Century Analysis	2
MUTH 427D2 20th-Century Analysis	2
MUTH 528 Schenkerian Techniques	3
MUTH 529 Proseminar in Music Theory 1	3
MUTH 538 Mathematical Models/Musical Analysis	3
MUHL 570 Research Methods in Music	3

**7.2.8 Faculty Program**

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

**BACHELOR OF MUSIC DEGREE (B.Mus.)**

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

**7.2.10 Minor in Music History for Performers**

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

**Special Requirements:**

1. Minimum grade of C in Concentration 2 Examination.

**7.2.9 Special Prerequisite Courses for M.Mus. in Sound Recording**

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

**7.2.11 Minor in Music Technology**

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

Enrolment in the Minor in Music Technology program is highly restricted. Application forms will be available from the Academic Affairs Office of the Faculty of Music (Room E235, Strathcona Music Building, 555 Sherbrooke Street West) from February 1, 2003 and must be completed and returned to that office by May 15, 2003. No late applications will be accepted and no students will be admitted to the Minor in January.

Students will be selected on the basis of their previous background or experience in music technology and/or sound recording, their computer programming skills, their expressed interest in the program, and their Cumulative Grade Point Average. Successful applicants will be notified June 1, 2003.

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

**7.3 Department of Performance**

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

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

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

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

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

**7.3.1 B.Mus. with a Major In Performance (Piano)**

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	<b>CREDITS</b>
<b>PERFORMANCE</b>	<b>36</b>
MUEN 493 Choral Ensembles (during each of the first four terms)	8
MUIN 230 Performance Practical Instruction 3	4
MUIN 231 Performance 1 Examination	4
MUIN 330 Performance Practical Instruction 5	4
MUIN 331 Performance 2 Examination	4
MUIN 430 Performance Practical Instruction 7	4
MUIN 431 Performance 3 Examination	4
MUIN 433 Piano Techniques 3	0
MUPG 541 Senior Piano Seminar 1	2
MUPG 542 Senior Piano Seminar 2	2
<b>COMPLEMENTARY PERFORMANCE</b>	<b>6</b>
6 credits of ensembles from MUEN 481, MUEN 483, MUEN 484, and MUEN 485	
<b>THEORY</b>	<b>12</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3

MUTH 311 20th-Century Theory and Analysis	3
<b>MUSICIANSHIP</b>	<b>8</b>
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
<b>COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE</b>	<b>6</b>
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
<b>MUSIC ELECTIVES</b>	<b>10</b>
<b>ARTS AND SCIENCE ELECTIVES</b>	<b>18</b>
<b>TOTAL CREDITS</b>	<b>96</b>

**Special Requirements:**

1. Students majoring in Performance must achieve at least a B- in their major field in the Performance 1 Examination and in each subsequent term.

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

For prerequisite requirements for this program, see [section 7.1 "Four-Year Program \(Prerequisite Courses\)"](#).

	<b>CREDITS</b>
<b>PERFORMANCE</b>	
Practical: Major (4 credits each term)	<b>24</b>
Performance 3 Examination	
Basic Ensemble Training:	<b>12</b>
Choral Ensemble during each of the first six terms	
Complementary Ensembles	<b>6</b>
<b>THEORY</b>	<b>12</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
<b>MUSICIANSHIP</b>	<b>8</b>
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
<b>COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE</b>	<b>6</b>
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
<b>MUSIC ELECTIVES</b>	<b>10</b>
(except Harpsichord and Organ Majors)	
<b>COMPLEMENTARY MUSIC</b>	<b>10</b>
(for Harpsichord and Organ Majors)	
Must include the following:	
1. Harpsichord:	
MUPG 272D1 Continuo	
MUPG 272D2 Continuo	
and MUPG 372D1 Continuo	
MUPG 372D2 Continuo	
2. Organ:	
MUPG 272D1 Continuo	
MUPG 272D2 Continuo	
<b>ARTS AND SCIENCE ELECTIVES</b>	<b>18</b>
<b>TOTAL CREDITS</b>	<b>96</b>

**Special Requirements:**

1. Students majoring in Performance must achieve at least a B- in their major field in the Performance 1 Examination and in each subsequent term.

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

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	<b>CREDITS</b>
<b>PERFORMANCE</b>	<b>36</b>
MUEN 493 Choral Ensembles (during each of the first four terms)	8
MUIN 230 Performance Practical Instruction 3	4
MUIN 231 Performance 1 Examination	4
MUIN 330 Performance Practical Instruction 5	4
MUIN 331 Performance 2 Examination	4
MUIN 433 Piano Techniques 3	0
MUPG 541 Senior Piano Seminar 1	2
MUPG 542 Senior Piano Seminar 2	2
Keyboard, Second Study (Organ, Harpsichord, Jazz Piano, Keyboard Technology)	8
<b>COMPLEMENTARY PERFORMANCE</b>	<b>6</b>
6 credits of ensembles, with Departmental Approval.	
<b>THEORY</b>	<b>12</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
<b>MUSICIANSHIP</b>	<b>8</b>
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
<b>COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE</b>	<b>6</b>
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
<b>MUSIC ELECTIVES</b>	<b>10 - 12</b>
Jazz Second Study students must include as part of their elective requirements MUJZ 160 Jazz Materials 1, MUJZ 161 Jazz Materials 2, MUJZ 223 Jazz Improvisation 1, MUJZ 224 Jazz Improvisation 2	
<b>ARTS AND SCIENCE ELECTIVES</b>	<b>18</b>
<b>TOTAL CREDITS</b>	<b>96 - 98</b>

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

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	<b>CREDITS</b>
<b>PERFORMANCE</b>	<b>16</b>
Practical: Keyboard, First Study (Piano, Organ, Harpsichord) (4 credits each term)	
Performance 2 Examination	8
Keyboard, Second Study (Piano, Organ, Harpsichord, Jazz Piano, Keyboard Technology)	8
Basic Ensemble Training:	12
Choral Ensemble during each of the first six terms	
Complementary Ensembles	6
<b>THEORY</b>	<b>12</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3

<b>MUSICIANSHIP</b>	<b>8</b>
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
<b>COMPLEMENTARY MUSIC HISTORY, LITERATURE OR PERFORMANCE PRACTICE</b>	<b>6</b>
(courses with a MUHL or MUPP prefix, may include MUHL 362 or MUHL 393 but not both)	
<b>MUSIC ELECTIVES</b>	<b>10 - 12</b>
Jazz Second Study students must include as part of their elective requirements MUJZ 160/MUJZ 161 Jazz Materials 1, 2, and MUJZ 223/MUJZ 224 Jazz Improvisation 1, 2	
Organ/Harpsichord Majors (First Study) are required to include MUPG 272D1 and MUPG 272D2 Continuo.	
<b>ARTS AND SCIENCE ELECTIVES</b>	<b>18</b>
<b>TOTAL CREDITS</b>	<b>96 - 98</b>

### 7.3.5 B.Mus. with a Major in Performance (Voice)

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

	<b>CREDITS</b>
<b>PERFORMANCE</b>	<b>24</b>
Practical: Major (4 credits each term)	
Performance 3 Examination	
Basic Ensemble Training: during every term of enrolment as a full-time or part-time student <i>a minimum of 12 complementary credits from</i>	<b>min. 12</b>
MUEN 472 Cappella Antica	
MUEN 479 Song Interpretation	
MUEN 480 Early Music Ensemble	
MUEN 487 Cappella McGill	
MUEN 493 Choral Ensembles	
MUEN 494 Contemporary Music Ensemble	
MUEN 496 Opera Studio	
<b>DICTION</b>	<b>8</b>
MUPG 210 Italian Diction	2
MUPG 211 French Diction	2
MUPG 212 English Diction	2
MUPG 213 German Diction	2
<b>THEORY</b>	<b>12</b>
MUTH 210 Tonal Theory and Analysis 1	3
MUTH 211 Tonal Theory and Analysis 2	3
MUTH 310 Mid and Late 19th-Century Theory and Analysis	3
MUTH 311 20th-Century Theory and Analysis	3
<b>MUSICIANSHIP</b>	<b>8</b>
MUSP 229 Musicianship 3	2
MUSP 231 Musicianship 4	2
MUSP 329 Musicianship 5	2
MUSP 331 Musicianship 6	2
<b>COMPLEMENTARY HISTORY/LITERATURE</b>	<b>6</b>
<i>Two of:</i>	
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) Twentieth-Century Opera	
MUHL 390 (3) The German Lied	
<b>MUSIC ELECTIVES</b>	<b>8</b>
<b>ARTS AND SCIENCE ELECTIVES</b>	<b>18</b>
<b>TOTAL CREDITS</b>	<b>96</b>



MUIN 441	Honours Performance 3 Examination	4
MUPG 541	Senior Piano Seminar 1	2
MUPG 542	Senior Piano Seminar 2	2
<b>COMPLEMENTARY PERFORMANCE</b>		<b>6</b>
6 credits of ensembles, with Departmental Approval.		
<b>THEORY</b>		<b>14</b>
MUTH 210	Tonal Theory and Analysis 1	3
MUTH 211	Tonal Theory and Analysis 2	3
MUTH 327D1	19th-Century Analysis	2
MUTH 327D2	19th-Century Analysis	2
MUTH 427D1	20th-Century Analysis	2
MUTH 427D2	20th-Century Analysis	2
<b>MUSICIANSHIP</b>		<b>8</b>
MUSP 229	Musicianship 3	2
MUSP 231	Musicianship 4	2
MUSP 329	Musicianship 5	2
MUSP 331	Musicianship 6	2
<b>MUSIC HISTORY AND LITERATURE</b>		<b>6</b>
MUHL 366	The Era of the Fortepiano	3
MUHL 396	Era of the Modern Piano	3
<b>PERFORMANCE PRACTICE ELECTIVE</b>		<b>3</b>
<b>MUSIC ELECTIVES</b> (with Departmental Approval)		<b>6</b>
<b>ARTS AND SCIENCE ELECTIVES</b>		<b>18</b>
<b>TOTAL CREDITS</b>		<b>99</b>
<b>Special Requirements:</b>		
1. Cumulative Grade Point Average of 3.00 or better.		
2. Grade of A- in practical instruction/exams and ensembles.		

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

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

#### Ensemble Requirements:

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

#### Special Requirements:

1. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical instruction/exams and ensembles.

\* Harpsichord and viola da gamba students will take MUPP 381 (Topics: Performance Practice before 1800) instead of Contemporary Music Ensemble.

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

For prerequisite requirements for this program, see [section 7.1](#) "Four-Year Program (Prerequisite Courses)".

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**Special Requirements:**

1. Cumulative Grade Point Average of 3.00 or better.
2. Grade of A- in practical instruction/exams, ensembles, and Voice Coaching.
3. Grade of A or B in MUHL 570 and in all History, Literature or

**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. 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.

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**7.3.15 Licentiate in Music (L.Mus.) (Voice and all Instruments except Piano)**

**Ensemble Requirements:**

1. Students majoring in violin, viola, or cello must commence their



**Special Requirements:**

Minimum grade of C in Concentration 2 Examination.

\* The courses comprising the major field are selected in consultation with a faculty adviser. The complete program for a student must be approved by the relevant

tor and student. Lessons missed as the result of the student's absence will be made up only if notice of cancellation has been

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## 8 Practical Subjects

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### 8.1 Practical Assignments and Lessons

#### 8.1.1 Registration/Withdrawal

Registration for practical instruction and examinations is not available on Minerva. Students are reminded to submit a Lesson Assignment Card to the Department of Performance by the specified deadlines. Practical Instruction will then be added onto students' records.

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

#### 8.1.2 Assignment of Teachers

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

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

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

Individual lessons missed as a consequence of the instructor's absence will be made up at the mutual convenience of the instruc-

students' teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 33% of the final mark. When a student is not registered for lessons

**L.Mus. Performance 1 Examination (MUIIN 251)**

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

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

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

**L.Mus. Performance 1 Examination (MUIIN 351)**

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

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

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

**L.Mus. Performance 3 Examination (MUIIN 451)**

*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.

**8.2.4 Post-Graduate Study**

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

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

**ARTIST DIPLOMA**

The sequence would normally be:

- MUIIN 460 Artist Diploma Practical Instruction 1
- MUIIN 461 Artist Diploma Recital 1
- MUIIN 560 Artist Diploma Practical Instruction 3
- MUIIN 561 Artist Diploma Recital 2
- MUIIN 562 Artist Diploma Recital 3

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

- MUIIN 469 Artist Diploma Concerto 1
- MUIIN 569 Artist Diploma Concerto 2

Applications for Artist Diploma should be submitted to the Department of Music, 100 St. George Street, Montreal, QC H3T 1T2. For more information, contact the Department of Music at (514) 393-2121 or by email at [artdiploma@mcgill.ca](mailto:artdiploma@mcgill.ca).

**MUIIN 469 Artist Diploma Concerto 1**

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### 8.3 Practical Examinations

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

Normally, students are required to sit a practical exam at the end of the Winter term. Students should check on Minerva to verify that they have been registered for an exam course number (e.g. MUIN 221 Concentration 1 Examination). Students who have entered the University in January, and those who are given permission to defer, may sit the practical exam in the December examination period. Students must submit their exam repertoire by the deadlines stated below.

#### 8.3.1 Withdrawal from Practical Examinations

Permission to withdraw from, or postpone, a practical examination must be made on the appropriate form available from the Department of Performance Office by the deadlines stated below. Normally, permission to withdraw will be granted only for medical